Forty-Fourth Annual Conference

Hosted by University of Missouri-Kansas City

InterContinental Kansas City at the Plaza
28 February–4 March 2018
Kansas City, Missouri
Mission of the Society for American Music

The mission of the Society for American Music is to stimulate the appreciation, performance, creation, and study of American musics of all eras and in all their diversity, including the full range of activities and institutions associated with these musics throughout the world.

Founded and first named in honor of Oscar Sonneck (1873–1928), the early Chief of the Library of Congress Music Division and the pioneer scholar of American music, the Society for American Music is a constituent member of the American Council of Learned Societies. It is designated as a tax-exempt organization, 501(c)(3), by the Internal Revenue Service.

Conferences held each year in the early spring give members the opportunity to share information and ideas, to hear performances, and to enjoy the company of others with similar interests. The Society publishes three periodicals. The Journal of the Society for American Music, a quarterly journal, is published for the Society by Cambridge University Press. Contents are chosen through review by a distinguished editorial advisory board representing the many subjects and professions within the field of American music. The Society for American Music Bulletin is published three times yearly and provides a timely and informal means by which members communicate with each other. The annual Directory provides a list of members, their postal and email addresses, and telephone and fax numbers. Each member lists current topics or projects that are then indexed, providing a useful means of contact for those with shared interests.

Annual dues for the calendar year are as follows:

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

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 44th Annual Conference of the Society for American Music! We are extremely grateful to our conference host, the University of Missouri-Kansas City, and to the National World War I Museum and Memorial, which is hosting our paper sessions on Friday during this centennial of the Great War. Every single paper and concert on this year’s incredibly wide-ranging program is notable. At our Wednesday night opening reception we will welcome this year’s Charosh Fellowship recipient. Friday evening’s Vivian Perlis Concert will celebrate this year’s honorary members, Chen Yi and Zhou Long, by featuring their compositions, and a panel devoted to their influence is scheduled on Saturday. At Saturday’s business meeting we will award the very first Walser-McClary Fellowship. Our “banquet” this year is a genuine Kansas City barbecue buffet!

We owe outsized thanks to the people who planned, coordinated, and executed this conference. William Everett headed the local arrangements committee of Alison DeSimone, Andrew Granade, Martin Nedbal, Craig Parker, Allison Robbins, and Roberta Freund Schwartz. Paul Laird chaired the program committee of Andrew Granade, Monica Hairston O’Connell, Nadine Hubbs, Gregory Reish, and Douglas Shadle. Alison DeSimone, Renée Camus, and Trudi Wright planned the Saturday night entertainment, generously underwritten by Raoul Camus. The conference could not happen without Executive Director Mariana Whitmer, whose contributions are innumerable, and Conference Manager Joice Gibson. The Conservatory of Music and Dance and the Barr Institute for American Composition Studies at the University of Missouri-Kansas City provided generous financial support of this conference, and Schmitt Music supplied a Steinway Spirio piano free of charge.

I look forward to welcoming you in person!

Sandra Graham
President

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On behalf of the Conservatory of Music and Dance at the University of Missouri-Kansas City, welcome to Kansas City. We are grateful for the opportunity to host the 2018 Society for American Music Annual Conference and thrilled to share the rich musical culture and history of this great city with your distinguished membership.

The UMKC Conservatory has a long tradition of excellence in performing, creating, supporting and researching American music. We are especially proud to be home to the Patricia and Howard Barr Institute for American Composition Studies. Launched in 2004, the Barr Institute is the fulfillment of a longtime dream of Howard (DMA, UMKC Conservatory of Music, 1971) and Patricia Barr, celebrating their love of American music and their dedication to its continuing study and performance. The most significant activities of the Barr Institute focus on the Laureate Program—every few years, the Barr Board selects a major figure in American music as the Barr Institute Laureate. Recent laureates have included composers Steven Stucky, Stephen Hartke, John Corigliano, and Jennifer Higdon, as well as the ensemble *eighth blackbird*, and scholar Carol Oja. Laureates visit the UMKC campus several times each year during their tenure to participate in symposia, performances of their work, masterclasses and lessons, and presentations to public schools and other organizations, creating an ongoing relationship with students and faculty in the Conservatory and the Kansas City.

This week you will honor two of our most distinguished faculty members, composers Chen Yi and Zhou Long, with honorary memberships in your organization. Their accomplishments and contributions to our field are enormous and I cannot imagine anyone more deserving of this recognition. Please join us in celebrating their music and accomplishments at Friday night’s Vivian Perlis Concert, featuring outstanding performances of their works by Conservatory faculty and students.

I invite you to take advantage of the rich history and culture of Kansas City through the Friday afternoon excursions and throughout the week—visit the American Jazz Museum, the National World War I Museum and Memorial, the Nelson Atkins Museum of Art or the Thomas Hart Benton Home and Studio State Historic Site. Kansas City is a city devoted to the arts and committed to honoring our history and legacy—don’t miss this opportunity to enjoy these uniquely Kansas City experiences.

The Conservatory community is thankful for the efforts of Professors Everett and Granade and all of our students and faculty whose commitment to excellence, vision and artistry combines this week to place both our storied past and glowing future front and center.

Respectfully,

Diane Helfers Petrella, DMA  
Interim Dean  
Professor of Piano and Piano Pedagogy  
Conservatory of Music and Dance  
University of Missouri-Kansas City

417 James C. Olson Performing Arts Center | 4946 Cherry Street | Kansas City, MO 64110-2229 | p. 816-235-2731 | conservatory.umkc.edu
Chen Yi and Zhou Long  
2018 SAM Honorary Members

Induction Ceremony (prior to Vivian Perlis Concert featuring their music)
Friday, 2 March, 7:30 p.m.
St. Paul’s Episcopal Church, 11 E. 40th St.

Dr. Chen Yi (violinist-composer) and Dr. Zhou Long (composer), both born in China, have contributed immensely to musical culture in the United States and beyond, and are currently distinguished professors of composition at the University of Missouri-Kansas City Conservatory of Music and Dance. We honor both for convincingly blending Chinese and Western traditions, successfully transcending cultural and musical boundaries, and achieving honors of the highest order.

Dr. Chen, the recipient of the Charles Ives Living Award from the American Academy of Arts and Letters, was elected to the American Academy of Arts & Sciences in 2005. A composer of contemporary classical music, her teachers have included Wu Zu-qiang, Chou Wen-chung, Mario Davidovsky, and Alexander Goehr. She has received fellowships and commissioning awards from the Guggenheim Foundation, the Fromm Foundation, the Koussevitzky Music Foundation, and the National Endowment for the Arts in the United States. She has won numerous awards, received appointments to various prestigious visiting professorships, and received four honorary doctorates. Her music is published by Theodore Presser Company, has been recorded on dozens of albums, and is performed worldwide.

Dr. Zhou, a Pulitzer-Prize winner, is known as a pioneer in transferring the idiomatic sounds and techniques of ancient Chinese musical traditions to modern Western instruments and ensembles. His creative vision has resulted in a new music that stretches Western instruments eastward and Chinese instruments westward, achieving an exciting and fertile common ground. He studied with Chou Wen-Chung, Mario Davidovsky, and George Edwards, and then spent more than a decade as music director of Music From China in New York City. His awards include the Elise Stoeger Prize from the Chamber Music Society of Lincoln Center, an Academy Award in Music, and the CalArts/Alpert Award. He has received commissions from the Koussevitzky Music Foundation in the Library of Congress, the Fromm Music Foundation at Harvard, Meet the Composer, Chamber Music America, and the New York State Council on the Arts.
GENERAL CONFERENCE INFORMATION

Transportation to Events

*Thursday Evening Concert and Sacred Harp Sing*

Buses will depart from the front of the hotel starting at 5:00 p.m., and will circulate between UMKC, St. Paul’s Church, and the hotel until around 10:30 or 11:00 p.m.

*Friday Sessions at WWI Museum, Excursions, & Perlis Concert*

Buses will run on a continuous loop between the hotel, the WWI Museum, the Thomas Hart Benton Home, and the Nelson Atkins Museum throughout the day until around 5:30 p.m. Buses will leave the hotel starting at 7:00 p.m. for the Perlis Concert and run continuously until around 10:00 p.m.

*Friday Night SAM JAM*

Join fellow attendees for a night of music-making at the SAM JAM being held on Friday at 9:00 p.m. in Salon 3. Bring your acoustic instrument(s) and be prepared to dip into old time, bluegrass, and Celtic styles, with forays into related regions.

*Saturday Kansas City BBQ Buffet*

This year, to pay homage to the unique food culture of Kansas City, the chefs at the Intercontinental are preparing a delicious barbeque for our shared Saturday night meal, served in the Rooftop Ballroom, which features great views of the city. Tickets are required for this event. Additional tickets are available from the SAM registration desk until 12:00 noon on Friday.

*Saturday Night Entertainment*

This year, entertainment will be provided in the Rooftop Bar near the BBQ Buffet, and you do not have to buy a banquet ticket to attend! So, regardless of where you have your dinner, please return to the hotel for a night of music.

*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 attend the Student Forum luncheon and business meeting on Thursday 12:15–1:45 p.m. in Rooftop Ballroom, as well as two Student/Scholar Meet-and-Greet opportunities at 10:30 a.m. on Thursday and Saturday in the Exhibit area (Salon 1B/2).

*SAM Brass Band*

The SAM Brass Band will perform during the pre-banquet reception in the Salon Foyer. Performers of any ability level are welcome. Bring your instrument and come to the rehearsal on Thursday at 7:30 p.m. in Salon 3. Contact Craig Parker for more details.
Twitter: #AmMusic18

Seminar Papers
The papers for the seminars are available at http://american-music.org/conferences/Montreal2017/seminars/ by entering username: KansasCity18 and password: Sonneck!

Shape-Note Sing
Those who wish to take part in Shape-Note singing are invited to bring their voices to the session being held at 5:30 p.m. on Thursday at St. Paul’s Episcopal 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. Buses leave at 5:00 p.m. and return around 7:30 p.m., or you may walk. Directions provided at the registration desk.

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. 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 Schmitt Music.

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 except Friday. Exhibitors this year include:

- Archeophone Records
- Cambridge University Press
- Oxford University Press
- Rowman & Littlefield
- The Scholar’s Choice
- University Press of Mississippi
- University of Illinois Press
- Women’s Philharmonic Advocacy
- National Endowment for the Humanities (NEH)

*National Endowment for the Humanities (NEH)
*Thursday 1:00-4:00 p.m. & Saturday 8:30-10:30 a.m. only
Map of the Hotel Meeting Areas

Rooftop / Ballroom Level

Pavilion Level

Salon Level
Map of Hotel Area

InterContinental Kansas City at the Plaza is located at 401 Ward Parkway (*bottom left)
SPECIAL EVENTS

SAM 2018 Welcome Reception
InterContinental Kansas City, Rooftop Ballroom
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.

UMKC Conservatory Orchestra, Concerto and Aria Concert
White Recital Hall, UMKC
Thursday Evening, 7:30 p.m. (Free with conference badge) (bus reservation required, departs 6:45 p.m.)

Robert Olson, Music Director, Garrett Rigsby and Drew Crane, graduate student conductors, present works by John Anthony Lennon, Charles Griffes, Chen Yi, Alfred Desencios, and Sergei Prokofiev, as well as a piece by concerto winner student composer Bo Li.

Office Hour with the President & Executive Committee
Friday, 4:30–5:30 p.m., InterContinental Pavilion Seven

Questions or ideas about SAM? Drop by and discuss them with SAM leadership.

Honorary Member Ceremony for Chen Yi and Zhou Long
St. Paul’s Episcopal Church, 11 E. 40th St.
Friday Evening, 7:30 p.m. followed by the Vivian Perlis Concert of their works

Please join us as we honor Chen Yi and Zhou Long, distinguished professors of composition at the University of Missouri-Kansas City Conservatory of Music and Dance. We honor both for convincingly blending Chinese and Western traditions, successfully transcending cultural and musical boundaries, and achieving honors of the highest order.

Concert in Honor of Vivian Perlis
St. Paul’s Episcopal Church, 11 E. 40th St.
Friday Evening, 7:30 p.m. Free

Vivian Perlis, historian in American music, specialist in twentieth-century composers, and SAM member extraordinaire, is widely known for her publications, lectures, and recording and film productions. On the faculty of the Yale School of Music, Perlis is founding-director of Oral History, American Music (OHAM), a unique archive of oral and video-taped interviews with leading figures in the music world. This concert features works by this year’s honorary members, Chen Yi and Zhou Long.

SAM BBQ Buffet
InterContinental Kansas City, Rooftop Ballroom
Saturday Evening, 7:00–10:00 p.m. (ticket required)

The chefs at the InterContinental are preparing a delicious Kansas City-inspired barbeque for our shared Saturday night meal. Complete with ribs, brisket, coleslaw, corn bread, cobbler, and much more, this buffet feast will have something for everyone. If you are vegetarian, vegan, or have another dietary needs, simply let Mariana Whitmer know when you register. Seating this year will be open so members can enjoy their meal with old friends, while making new ones, too! Fun conversation starters will be available for each table so the banquet can be a place to celebrate SAM’s vibrant membership. Please consider sponsoring a student’s meal!

Free Saturday Night Entertainment
InterContinental Kansas City, Rooftop Bar
Saturday Evening, 9:00 p.m. (Free and open to all attendees!)

Entertainment will be provided in a room near the BBQ buffet, and you don’t have to buy a banquet ticket to attend! So if you’ve gone out for dinner, you can return to the hotel for a night of music. This year the entertainers are Victor and Penny (Jeff Freling and Erin McGrane), who promise a highly entertaining musical history lesson on the roots and evolution of Kansas City jazz. Listening and dancing are encouraged!
FRIDAY AFTERNOON EXCURSIONS

18th and Vine Historic Jazz District
Cost: $25 (advance registration is required)
One of the most important hubs for the development of jazz, we’ll spend time exploring the area, which is home to the American Jazz Museum, the Blue Room, the Negro Leagues Baseball Museum, and the Gem Theater. The afternoon will include a performance of music by Mary Lou Williams featuring students from the UMKC Conservatory of Music and Dance.

National World War I Museum & Memorial and Steamboat Arabia Museum
Cost: $25 (advance registration is required)
All of the paper sessions on Friday morning will take place at the National World War I Museum and Memorial. In the afternoon, we’ll have time to experience not only its marvelous collections but also its iconic architecture. From there, we’ll have a short walk to historic Union Station and take Kansas City’s new streetcar (free!) to the River Market area and the Steamboat Arabia Museum. The Steamboat Arabia was loaded with nearly 200 tons of cargo when it sank in the Missouri River in 1856. Many of its treasures have been recovered, including shoes, clothes, buttons, tools, glassware, and more, and the museum offers an eye-opening view into life in the American West during the nineteenth century. Note: The $25 excursion price includes discounted afternoon admission to the Museum and the Steamboat Arabia.

Nelson-Atkins Museum of Art
Cost: $10 covers bus transportation to Museum* (advance registration is required)
The Nelson-Atkins Museum of Art is one of America’s leading art museums. The neoclassic building from 1933 and the iconic Bloch Building from 2007 are treats in themselves, and the recently opened Bloch Galleries are home to a fine collection of Impressionist art. Special exhibits on view during the SAM conference include “Through the Eyes of Picasso,” which explores Picasso’s fascination with masks and indigenous cultures, and “Dreams of the Kings: A Jade Suit for Eternity,” featuring artifacts of the Han Dynasty from Xuzhou, China.
*Note: The $10 covers transportation only. The Museum is FREE, but ticketed exhibits are extra. Please plan to pay at the Museum. Adults: $18; Seniors: $16; Students with ID: $10.

Thomas Hart Benson Home & Studio State Historic Site
Cost: $15 (advance registration is required)
The Thomas Hart Benton Home and Studio State Historic Site celebrates the life and work of Thomas Hart Benton, a Kansas City-based painter who included musical references in many of his canvases. The Victorian-era home where he lived from 1939 until his death in 1975 is now a museum devoted to his work, and his studio, which had been a carriage house, is preserved exactly as he left it at the time of his death.

If you would like to go on a Thursday or Friday Excursion but have not obtained information or made a reservation, please ask at the Registration Desk.
Concert in Honor of Vivian Perlis
featuring works by 2018 SAM Honorary Members
Chen Yi and Zhou Long
St. Paul’s Episcopal Church, 11 E. 40th St.
Friday Evening, 7:30 p.m.

Chinese Folk Dance Suite (2001/2017)  Chen Yi
for saxophone and piano
(adapted from the original version for violin and orchestra by Tak Chiu Wong)
*World Premiere Performance*

- Chi Him Chik, saxophone
- Hao Yin, piano

Mongolia Folk Tune Variations (1980)  Zhou Long

- Xueli Liu, piano

Ba Ban (1999)  Chen Yi

- Xueli Liu, piano

Jing Marimba (2009)  Chen Yi

- Christopher Larson, marimba

Taiqu Rhyme (2003)  Zhou Long

for clarinet, violin, cello, and three percussionists

- Laura Zitelli, clarinet
- Elaine Ng, violin
- Esther Seitz, cello
- Derek Frank, Elizabeth Kosko, and James Taylor, percussion
- Nicholas Petrella, conductor
WEDNESDAY, 28 February

12:00–5:00 p.m.  SAM Board of Trustees Meeting (Hospitality Suite 217)
2:00–8:00 p.m.  Registration Desk Open (Salon Prefunction)
3:00–8:00 p.m.  Exhibitors Set-up (Salon 1B/2)
5:15–6:00 p.m.  Meet & Greet for First-Time Attendees (Rooftop Plaza)
6:00–8:00 p.m.  Welcome Reception (Rooftop Ballroom)

THURSDAY, 1 March

7:00 a.m.  Coffee available in the Exhibit Area (Salon 1B/2)
7:00 a.m.  Membership Committee (Pavilion Three)
7:00 a.m.  Public Relations Committee (Pavilion Seven)
7:00 a.m.  Committee on the Conference (Pavilion One)
8:00 a.m.–5:00 p.m.  Registration Desk Open (Salon Prefunction)
8:00 a.m.–6:00 p.m.  Exhibits Open (Salon 1B/2)

8:30–10:00 a.m.  SESSION 1
Session 1a: Slavery, Higher Education, and Material Culture in the Eighteenth Century
Chair: Glenda Goodman, University of Pennsylvania

Graduates of Princeton and Their Engagement with Slavery and Music: A Case Study in the Use of the Profits of the Slave Economy to Foster Music
DAVID HUNTER, University of Texas, Austin
James Lyon’s Musical Style and Two Commencement Entertainments of the 1760s
CHRISTOPHER PARTON, Princeton University
Continuity and Change in the Musical Manuscripts of the Snow Family from Colonial New England to the Antebellum South
CHARLES E. BREWER, Florida State University

Session 1b: Composers, Patronage, and the Marketplace
Chair: Douglas Shadle, Vanderbilt University

“A New Romanticism?”: The New York Philharmonic’s 1983 Horizons Festival and the Composer in the Marketplace
WILLIAM ROBIN, University of Maryland
Philip Glass’s *Itaipú* and the Sound of the Sublime
KERRY BRUNSON, University of California, Los Angeles
MICHAEL UY, Harvard University

Session 1c: The Operas of Beach, Smyth, and Higdon
Chair: Sarah Gerk, Binghamton University

“For Louisiana, for America”: The Music of *Cabildo* by Amy Beach
NICOLE M. POWLISON, Independent Scholar
PROGRAM: THURSDAY

“What a Splendid Chance Missed!”: Critical Reception and Ethel Smyth, the First Woman Composer Performed at the Met
AMY ZIGLER, Salem College
The Expanded Role of Lucinda in Jennifer Higdon’s Cold Mountain
SHARON MIRCHANDANI, Westminster Choir College of Rider University

Session 1d: Songs of Resistance
Chair: Nadine Hubbs, University of Michigan

Songs and Sounds of the Anti-Rent Movement
NANCY NEWMAN, University at Albany, SUNY
CHRISTA ANNE BENTLEY, Oklahoma City University
“We Don’t Want Your Tiny Hands Anywhere Near Our Underpants”: 1990s Pop/Rock Singer-Songwriters at the Women’s March on Washington, D.C.
H. MEGUMI ORITA, University of North Carolina, Chapel Hill

9:00 a.m.   New Orleans LAC (Pavilion Seven)
10:00–10:30 a.m.  Break

Student/Scholar Meet-and-Greet

The SAM Student Forum invites students to come and chat informally with SAM scholars and other students in a friendly, low-key environment.

10:30 a.m.–12:00 p.m.  SESSION 2
Session 1a: Forum for Early Career Professionals:
SAM and the Gig Economy
Facilitators: SARAH GERK and KATE GALLOWAY
Participants: MARK A. DAVIDSON, DOUGLAS SHADLE, and REBA WISSNER

Session 2b: The Legacy of Samuel Floyd:
Church, Soul, Hip-Hop
Chair: James Gordon Williams, Syracuse University

“You just know it”: Cultural Memory in Performance Practices of the Black Church
YOKO SUZUKI, University of Pittsburgh
Creative Process and the Quest for Freedom in the Music of Erykah Badu
SEAN PETERSON, University of Oregon
Extending Samuel Floyd’s Theory of Call-Response to Early Hip-Hop
LAURA NASH and ANDREW VIRDIN, Fairfield University

Session 2c: Classical Music DIY in the Twenty-First Century
Chair: Alexa Woloshyn, Carnegie Mellon University

Pop-Up Gallery, Food Truck, Opera? Operatic Gentrification and the Experience Economy
MÉGAN STEIGERWALD ILLÉ, Eastman School of Music
 Imagined Memory in Christopher Cerrone’s Invisible Cities
KATHRYN CATON, University of Kentucky
Groupmuse, the Gig Economy, and Classical Music in the Twenty-First Century
PAULA CLARE HARPER, Columbia University

Session 2d: Music and Community
Chair: Gillian Rodger, University of Wisconsin, Milwaukee

“‘A Land More Kind than Home, More Large Than Earth’: The Intersection of Kansas City’s Musical and LGBT Communities in Christopher Lacy’s Requiem for Victims of AIDS
LOUIS NIEBUR, University of Nevada, Reno

BENJAMIN DUPRIEST, University of Pennsylvania

Imagining Community in Music at Twin Oaks
ANDY MCGRAW, University of Richmond

12:15–1:45 p.m.

Student Forum Luncheon & Business Meeting
Rooftop Ballroom

Lecture-Recital
Chair: Reba Wissner, Montclair State University and Westminster Choir College of Rider University

In a Woman’s Voice: Spoken-Word Compositions by American Women
MARIAN WILSON KIMBER and NATALIE LANDOWSKI, University of Iowa

Research Poster Session 1
Ballroom Prefunction

Composed in the Closet: Ingolf Dahl’s A Cycle of Sonnets
CODY JONES, College of William and Mary

Making Old New Again: Charles K. Harris and Musical Synergy in Tin Pan Alley
ALEXANDER LAWLER, Case Western Reserve University

Shattering Preconceived Time Capsules: A Look at the Dynamic Trajectory of Argentine Tango Music (1920s–Today)
KACEY LINK, Independent Scholar, and KRISTIN WENDLAND, Emory University

Welcome to America: Music at Ellis Island
DOROTHY GLICK MAGLIONE, University of Kansas

Popular Pikes and Elite Cascades: Sheet Music and Local Identity at the 1904 Louisiana Purchase Exposition
KAREN J. OLSON, Gaylord Music Library, Washington University in St. Louis

The Trend Away from Functional Chromaticism in American Popular Music: A Fifty-Year Sample
NICK RISSMAN, Lamar University

United States Black Metal: Manifestos, Mandolins, and the Masses
WOODROW STEINKEN, University of Pittsburgh

Early American Music Interest Group
Pavilion One

Power and Identity in Early American Music: A Discussion
Chair: Glenda Goodman, University of Pennsylvania
Pedagogy Interest Group

Teaching Difficult Topics in the American Music Classroom

Salon 1A

Facilitator: Jeffrey Wright, Indiana University, South Bend

Sheet Music Interest Group

Roundtable: American Sheet Music in the Digital Age

Pavilion Three

JAMES DEAVILLE, Chair and Organizer; CANDACE BAILEY, North Carolina Central University; PAULA BISHOP, Bridgewater State University; WILLIAM F. BROOKS, University of York

2:00–3:30 p.m.  SESSION 3

Session 3a: Mary Lou Williams in Kansas City and Beyond

Chair: Sherrie Tucker, University of Kansas

Session 3b: Composing the 1980s: Camp, Technology, and Postmodernism

Chair: Robynn Stilwell, Georgetown University

Session 3c: Experimentalism

Chair: Andrew Granade, University of Missouri, Kansas City

Session 3d: Making a Way Out of No Way: Interrogating the Legacy of Samuel A. Floyd, Jr.

Chair: Josephine Wright, The College of Wooster

Samuel A. Floyd, Jr.’s “Hidden Figures” and Some Implications for the Study of American Music

EMMETT PRICE III, Gordon-Conwell Theological Seminary
Building Temples for Tomorrow: Samuel Floyd and the Institutionalization of Black Music Culture
TAMMY L. KERNODLE, Miami University, Ohio
On Samuel Floyd’s “Troping” Work and Musical Signification: Implications for Analysis and Criticism of Concert Music by Black Composers
HORACE MAXILE, Baylor University

3:30–4:00 p.m.  Break

4:00–5:00 p.m.  SESSION 4
Session 4a: Cultural Identity in Paraguayan Music  Pavilion One
Chair: Christina Taylor Gibson, Catholic University of America

Arpa India and Mbaraka: Questions of Paraguayan Musical and Cultural Identity
TIMOTHY D. WATKINS, Texas Christian University

Autobiography and [Music and] History Lesson [:] Florentín Giménez’s Sinfonía No. 1 “Metamorfosis”
ALFREDO COLMAN, Baylor University

Session 4b: Orchestral Maneuvers, 1936-46  Salon 1A
Chair: Carol J. Oja, Harvard University

The WPA Orchestra Experience in the American West: San Antonio’s Federal Orchestra of 1936–43
CARL LEAFSTEDT, Trinity University

Programming the Record, Recording the Program: The Philadelphia Orchestra on Columbia Records, 1944–46
MARY HORN JONES, Yale University

Session 4c: The European Canon in South America  Salon 3
Chair: Sarah Tyrrell, University of Missouri, Kansas City

“Revolución en la Música”: Stravinsky’s Visit to Colombia in 1960
DANIEL CASTRO PANTOJA, University of California, Riverside

Beethoven in the Pampas: Argentina’s Orquesta Sinfónica Nacional, “Peronismo,” and the Silver Anniversary “Conciertos Populares”
EDGARDO SALINAS, The Juilliard School

Session 4d: Gaming Landscapes  Pavilion Three
Chair: Neil Lerner, Davidson College

Sound and Semiosis in the Selenitic Age: Navigating Presence and Absence in the Soundscapes of Myst
STEPHEN ARMSTRONG, Eastman School of Music

Playing (with) the Sonic Environment: Digital Storytelling with Game Audio and the Spatiality of Never Alone
KATE GALLOWAY, Wesleyan University

5:00 p.m.  Buses leave for Sacred Harp Sing
5:30–7:30 p.m.  Sacred Harp Sing (St. Paul’s Episcopal Church, 11 E. 40th St.)
6:45 p.m.  Buses leave for UMKC
7:30 p.m.  UMKC Conservatory Orchestra, Concerto and Aria Concert (White Recital Hall, Program TBA)
7:30–9:00 p.m.  Brass Band Rehearsal (Salon 3)
FRIDAY, 2 March

Note: all daytime sessions are at the WWI Museum

7:00 a.m.  JSAM Advisory Board (Pavilion Seven)
7:30 a.m.  Buses leave for World War I Museum (for all sessions)
           (shuttles leaving continuously)
7:30 a.m.  Coffee available at the Museum
8:00 a.m.–2:00 p.m.  Registration Open at the Museum

8:30–10:30 a.m.  SESSION 5
Session 5a: Seminar:
Music and American Cultural Memory  WWI Museum: Boardroom
Chairs: Thomas J. Kernan, Roosevelt University
       and Elissa Harbert, DePauw University

A Display of Pre-Columbian Sensibilities at Mexico City’s Pan-American
for Some Melodies, There Are No Words”: Memory, Affect, and the Limits of the
Linguistic Turn in Heggie and Scheer’s Out of Darkness
       COLLEEN RENIHAN, Queen’s University
Remembering the Virginia Tech Shootings, Locally
       ERIC HUNG, Westminster Choir College of Rider University
Archive, Agency, and the Re-Emergence of Julius Eastman
       JEFF WESTON, University of Pittsburgh
Nostalgia and Cultural Memory in Scoring for The General (1927)
       KENDRA PRESTON LEONARD, Silent Film Sound & Music Archive
Unsafe and Sound: Sonic Trauma and the Cultural Memory of 9/11
       DAN BLIM, Denison University
“‘I Just Told Them Like It Was’: Place, Performance, and African American
History in Cold War Colonial Williamsburg
       PHILIP GENTRY, University of Delaware

Session 5b: Experience and Memory
in World War I  WW1 Museum: Lobby
Chair: William Brooks, University of Illinois, Urbana-Champaign

The Daily Life of a Bandsman in the American Expeditionary Forces
       COLIN ROUST, University of Kansas
Charles Ives’s “Democratic” Associations, Borrowings, and Dissonances during
the Great War
       CHELSEY HAMM, Missouri Western State University
David Lang’s memorial ground: Remembering World War I Between Repetition
and Difference
       VICTORIA ASCHHEIM, Princeton University
Where War’s Memory Lives On: Contemporary Elegy and Nico Muhly’s The Last
Letter
       CAMPBELL SHIFLETT, Princeton University

Session 5c: Kansas City Musical Careers  WWI Museum: Auditorium
Chair: Chuck Haddix, University of Missouri, Kansas City

Riding Moten’s Swing and Driving Basie’s Boogie: The Drummers behind the
Kansas City Sound
       STEVEN BAUR, Dalhousie University
“Won’t have to drift no more”: Transience in the Songs of Kansas City
Blueswoman Lottie Kimbrough
ELIZABETH LINDAU, California State University, Long Beach

A Midwest Intermezzo: William L. Dawson’s Early Career
GWYNNIE KUHNER BROWN, University of Puget Sound

Traversing Musical Worlds through Image and Sound: Americana on Thomas Hart Benton’s Saturday Night at Tom Benton’s (1942) and the Album’s Connection to Kansas City, Missouri
ANNETT RICHTER, North Dakota State University

Session 5d: Parody and Politics on the Large and Small Screen
WWI Museum: Classroom
Chair: Allison Robbins, University of Central Missouri

Sound-alikes and Musical Parody on The Unbreakable Kimmy Schmidt
JEREMY OROSZ, University of Memphis
Davy Crockett, Slue-Foot Sue, and the Triple R: Folksong and Fakesong in Walt Disney’s 1950s
GREGORY CAMP, University of Auckland
Snow White and the Seventh Art: The Politics of Synthesis in the Animated Musical
DANIEL BATCHELDER, Case Western Reserve University

10:30–11:00 a.m. Break

11:00 a.m.–1:00 p.m. SESSION 6
Session 6a: Workshop Session, Organized by the Committee on the Conference
WWI Museum: Boardroom
Chair: John Spilker, Nebraska Wesleyan University

Facilitators: LEAH BRANSTETTER, Rock & Roll Hall of Fame; DANIEL GOLDMARK, Case Western Reserve University; SARAH SUHADOLNIK, Independent Scholar; LOUIS EPSTEIN, St. Olaf College

Session 6b: Patriotism, Chauvinism, and American Music in World War I
WWI Museum: Lobby
Chair: John Koegel, California State University

Far from the Front: World War I Sheet Music from Colorado
LAURIE J. SAMPSEL, University of Colorado, Boulder

Taking the German Muse out of Music: How The Chronicle Shaped Musical Opinion in World War I
E. DOUGLAS BOMBERGER, Elizabethtown College

Viennese Ragtime: How Fritz Kreisler’s Apple Blossoms Reintroduced Operetta to Broadway after World War I
ELIZABETH YORK, Utah State University

Staging Dual Patriotism: Cleveland’s German-Language Theater and the Great War
PETER GRAFF, Case Western Reserve University
Program: Saturday

Session 6c: Jazz and the Black Press

Chair: Charles Carson, University of Texas

Jazz in the Public Sphere: The Black Intellectualism of Julian “Cannonball” Adderley in the New York Amsterdam News
DARREN MUELLER, Eastman School of Music

The Pittsburgh Courier and Jazz on Early Radio
AARON JOHNSON, University of Pittsburgh

Standing Up for Ella: Women Writing Feature Articles in the Black Press, ca. 1940–70
JUDITH TICK, Northeastern University

A “Moment” in the History of Big Band Dance Music in West Virginia during the 1930s: the Pittsburgh Courier and George Morton
CHRISTOPHER WILKINSON, West Virginia University

Session 6d: Global Encounters

Chair: Mary Simonson, Colgate University

Teaching Americans to be International Citizens: World Music and Dance on Television’s Omnibus
ANNA NEKOLA, Denison University

“So Ev’rything is Tango in this World of Sin”: Dilution and Dissolution in America, 1913–15
SOPHIE BENN, Case Western Reserve University

“Brazilians Found the Chica Chica Boom Chic”: Carmen Miranda, Hollywood, and Brazilian Popular Music
ALEX BADUE, University of Cincinnati

1:15–2:00 p.m.
Lecture-Recital

Chair: Peter Purin, Oklahoma Baptist University

Revisiting Irving Berlin’s Yip! Yip! Yaphank!
BENJAMIN SEARS and BRADFORD CONNER, American Classics, and JEFFREY MAGEE, University of Illinois, Urbana-Champaign

1:00 p.m. Regular bus departures begin to InterContinental Hotel
1:30 p.m. COPAM Meeting (InterContinental Hospitality Suite 217)
2:00–4:30 p.m. Ad Hoc Committee on Contingent Workers and Independent Scholars (Pavilion Seven)
2:15 p.m. Regular bus departures begin for all excursion locations and the InterContinental Hotel

4:30–5:30 p.m.
Office Hour with the President and Executive Committee

Pavilion Seven

Questions or ideas about SAM? Drop in and discuss them with SAM leadership.

5:30 p.m. Forum for Early Career Professionals (FECP) Business Meeting (Salon 1A)
6:45 p.m. FECP Dinner (at the Parkway; meet in the hotel lobby)
7:00 p.m. Buses depart for St. Paul’s Episcopal Church
SOCIETY FOR AMERICAN MUSIC

7:30 p.m.: Vivian Perlis Concert featuring the music of honorary members Chen Yi and Zhou Long
(St. Paul’s Episcopal Church, 11 E. 40th St.)
9:00 p.m. SAM JAM (Salon 3)

SATURDAY, 3 March

7:00 a.m. Coffee available in the Exhibit Area (Salon 1B/2)
7:00 a.m. Conference Site Selection Committee (Salon 1a)
7:00 a.m. Publication Council (Pavilion Three)
7:00 a.m. Interest Group Council (Rooftop Ballroom)
7:00 a.m. Development Committee (Pavilion Seven)
8:00 a.m.–4:30 p.m. Exhibits Open (Salon 1B/2)
8:00 a.m.–4:00 p.m. Registration Desk Open (Salon Prefunction)

8:30–10:00 a.m. SESSION 7

Session 7a: Committee on Diversity and Inclusion: A Critical Look at Our Own Biases
Rooftop Ballroom
Facilitator: TARA NAPOLEONE-CLIFFORD, Center for Multiculturalism and Inclusivity at the University of Central Missouri

Session 7b: Packaging and Preserving Popular Music
Pavilion One
Chair: SStephanie Vander Wel, University of Buffalo

Halloween Jack in America: David Bowie’s Lost Diamond Dogs Tour
KATHERINE REED, California State University, Fullerton
“Tequila Makes Her Clothes Fall Off”: Gender, Advertising, and Twenty-First Century Commercial Country Music
OLIVIA CACCHIONE, Northwestern University
Capturing the Zeitgeist: Preserving American Music and Culture in the Mashups of DJ Earworm
JEFF YUNEK, Kennesaw State University

Session 7c: Building the Bands
Pavilion Three
Chair: Mark Clague, University of Michigan

Thomas Coates: Father of Band Music in America
MICHAEL O’CONNOR, Palm Beach Atlantic University
General John J. Pershing and US Army Infantry Bands in World War I
RAOUL F. CAMUS, CUNY
“And He Sells Clarinets to the Kids in the Town”: Band Instrument Manufacturers’ Impact on the Development of the School Band in the United States
JOSHUA GAILEY, Yale University

Session 7d: Cagean Moments
Salon 1A
Chair: Sara Haefeli, Ithaca College

“Satie Would Have Murdered Him”: John Cage, Darius Milhaud, and the Contested Legacy of Erik Satie
ERIN K. MAHER, Delaware Valley University
Good Morning, Mr. Orwell: John Cage and Branches on Satellite Television
JOHN M. GREEN, Eastman School of Music
Paul Williams: The Cage Mix
MARK DAVENPORT, Regis University

Chair: Kay Norton, Arizona State University

STEPHEN SHEARON, Middle Tennessee State University

CHARLES TOWLER, Gospel Heritage Music

RAYMOND JOHNSON, Grace Indian Baptist Church

10:00–10:30 a.m. Break

Student/Scholar Meet-and-Greet Salon 1B/2

The SAM Student Forum invites students to come and chat informally with SAM scholars and other students in a friendly, low-key environment.

10:30 a.m.–12:00 p.m. SESSION 8

Session 8a: Transnational Hybridity: Chinese and Western Intersections in the Music of Chen Yi and Zhou Long Salon 3
Chair: Sandra Graham, Babson College

Forcible Redirection: The Impact of the Cultural Revolution on the Style of Chen Yi and Zhou Long
LETA E. MILLER, University of California, Santa Cruz
Towards a Transnational Perspective of Chen Yi’s Choral Works
J. MICHELE EDWARDS, Macalester College
The Theory of Re-merger and the Revival of Wenren Culture in Twentieth-Century Chinese Music
SERENA WANG, The Graduate Center, CUNY

Session 8b: Nineteenth-Century Musics Salon 1A
Chair: John Graziano, The Graduate Center, CUNY

George Kingsley and Antebellum American Psalmody’s Encounter with European Art Music
PETER MERCER-TAYLOR, University of Minnesota
Glorious Jollification: Violins, Violin-Playing, and Masculine Social Life in Nineteenth-Century California and Nevada
PAMELA MORO, Willamette University
The Birth of the American Clubwoman, as Documented in Gilded Age Music Magazines, 1894–1903
ELISSA STROMAN, Texas Tech University

Session 8c: Jazz, Race, Theory Rooftop Ballroom
Chair: Scott DeVeaux, University of Virginia

Sonny Rollins and “St. Thomas”
LESLIE GAY, University of Tennessee
ALYSSA MEHNERT, University of Cincinnati
Session 8d: **Songwriting and Performance Strategies**  
Chair: Ryan Bañagale, Colorado College

- “Speeding Motorcycle of My Heart”: Daniel Johnston and a Performance of Disability  
  MARIA CIZMIC, University of South Florida  
- “Wings for Wheels”: The Narrative Flexibility of “Thunder Road”  
  DANA DEVLEGER, University of Minnesota  
- “A Belly Full of Spaghetti and Ears Full of Songs”: Felice Bryant and Country Music Songwriting in the 1950s  
  PAULA BISHOP, Bridgewater State University

Session 8e: **Vocalities**  
Chair: Frank Lehman, Tufts University

- Bound to Sing: Hearing the Corseted Body in American Domestic Performance  
  BETHANY MCLEMORE, University of Texas, Austin  
- Give Me Some Music: The Musical Relationship Between Leontyne Price and Samuel Barber  
  JUSTIN SEXTRO, University of Kansas  
- Voice, Nostalgia, and the Singing Pirate  
  JOSEPH MAURER, University of Chicago

12:15–1:45 p.m.  

**Committee on Diversity and Inclusion**  
**Reception** (Rooftop Plaza)  
**Second Session** (Rooftop Ballroom)  
Moderators: Stephanie Jensen-Moulton and David Garcia

- O Say, Can You See: In Consideration of National Identity, Community, Protest, and American Music Today  
  Roundtable discussion featuring AJA BURRELL WOOD, CUNY, Brooklyn College Conservatory of Music; City College; EDUARDO HERRERA, Mason Gross School of the Arts, Rutgers, The State University of New Jersey

**Lecture-Recital**  
Chair: Loren Kajikawa, University of Oregon

- The Magic and Myth of the MPC: 30 Years of Hip-Hop Beat-Making  
  MATTHEW HOCH, baritone (Auburn University) and JOSHUA PIFER, piano (Auburn University)

**Lecture-Recital**  
Chair: Roberta Freund Schwartz, University of Kansas

- Religiosity and Nature in Farhad Forrest Pierce’s *The Kansas Rapture* for Saxophone Quartet (2015)  
  KIMBERLY GODDARD LOEFFERT, Oklahoma State University

**Research Poster Session2**  
Ballroom Prefunction

- Therapy Rap: Kendrick Lamar, Eminem, and the Rise of Therapeutic Introspection in Rap  
  NATHAN FLESHNER, University of Tennessee
SPENCER A. HUSTON, Kansas City Kansas Community College

Colonial Schwenkfelders in Pennsylvania: One Interpretation of the Application of Pietist Principles to Music in the Worship Service
BARBARA LEWIS, University of North Dakota

The Rise of the Ukulele: Instruction Manuals and the Early Craze
AARON McPECK, Case Western Reserve University

An Angle Never Seen: Milt Hinton as Jazz Documentarian
JEREMY SMITH, Oberlin Conservatory

Cultural Middlemen and the New Orleans Drumming Tradition
ZACHARY WIGGINS, Arizona State University

MEGAN WOLLER, Gannon University

Research on Gender in American Music Interest Group
Facilitator: SARAH GERK, Binghamton University

American Band History Interest Group
Chair: NATHAN MILLER, Asbury University

2:00–4:00 p.m.  SESSION 9

Session 9a: (Mis)Perceptions of Popular Music
Chair: Gregory Reish, Middle Tennessee State University Center for Popular Music

Standing Against Segregation: Dave Brubeck’s Move Toward Race Activist
KELSEY KLOTZ, Emory University

“Bring the Noise” or “Check Out My Melody”: The Music/Noise Binary in Hip-Hop
JOHN PAUL MEYERS, University of Illinois, Urbana-Champaign

The Influence of American Divas and Pop Rockers on Contemporary Philippine Music
JAMES GABRILLO, University of Cambridge

Elizabethan Traces in Appalachia?: How Music Critics (Mis)Understand Dolly Parton’s Songs and Voice
LYDIA HAMESSLEY, Hamilton College

Session 9b: Staging Ethnicity in the Progressive Era
Chair: Charles Hiroshi Garrett, University of Michigan

“Getting Away With It”: Marking Jewishness in Irving Berlin’s Jewish Dialect Songs
SAMANTHA M. COOPER, New York University

From Black to White: Watch Your Step and the Rise of Ragtime as American Music
KRISTEN M. TURNER, North Carolina State University

Performing the Transpacific on the U.S. Vaudeville Stage
FRITZ SCHENKER, St. Lawrence University

Sonic and Visual Emblem: Chinatown Theater and Identity of Chinese American Women
NANCY RAO, Rutgers University
Session 9c: *Instruments of Change*

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

- Bob Dylan’s Essential Harmonica  
  LARRY STARR, University of Washington
- “First Lady of the Violin”: New Archival Sources for Jazz Violinist Ginger Smock  
  LAURA RISK, McGill University
- *Mbira dzeDiaspora*: Mbira Modification in the New Global South  
  AUSTIN RICHEY, Eastman School of Music
- Bejeweling Beethoven with Mary Hallock Greenewalt  
  RALPH WHYTE, Columbia University

Session 9d: *Building an American Opera Repertory: Institutions, Aesthetics, and Audiences*

**Chair: Naomi André, University of Michigan**

- Columbia University and Neoromantic American Chamber Opera at Midcentury  
  JOY CALICO, Vanderbilt University
- Fostering “A New American Art Form” through the American Music Theater Festival, 1984–99  
  SASHA METCALF, Brooklyn Academy of Music
- Incubating American “Opera-Theater”: Beth Morrison Projects, Los Angeles Opera, and Missy Mazzoli’s *Song from the Uproar*  
  RYAN EBRIGHT, Bowling Green State University
- American Opera: New Pathways Versus the Fear of Originality  
  ANNE MIDGETTE, *The Washington Post*

Session 9e: *Transatlantic Musical Exchanges*

**Chair: Thomas Riis, University of Colorado, Boulder**

- “Inventing” “American” Opera: The Provisional Solution of Frederick Delius’s *The Magic Fountain*  
  AARON ZIEGEL, Towson University
- Josephine Baker: Signifyin’ and the Black Body in Motion  
  CHRISTOPHER J. SMITH, Texas Tech University
- “About a hundred years from now, it might be done in church”: Paul Creston’s *Missa “Cum Jubilo,” Op. 97*  
  REBECCA MARCHAND, Boston Conservatory at Berklee College of Music
- When London Met Harlem: Roots Music as Wartime Propaganda on the BBC  
  CHRISTY J. MILLER, University of Kansas

**4:00–4:30 p.m.** Break

**4:30 p.m.** Business Meeting (Salon 3)

**6:00 p.m.** Reception (Salon Prefunction)

**SAM Brass Band Performance**

Directed by CRAIG PARKER (Kansas State University)

**7:00 p.m.** Kansas City BBQ Buffet (Ticket Required) (Rooftop Ballroom)

**9:00 p.m.** Post-Banquet Entertainment (*All Invited*) (Rooftop Bar)
SUNDAY, 4 March

7:30–8:30 a.m.  SAM Board Meeting (Pavilion Seven)

8:30–10:00 a.m.  SESSION 10

Session 10a: Place-Making and Memory in the Twenty-First Century  Pavilion One
Chair: Tracey Laird, Agnes Scott College

Musicking and the Placing of Space: Oral Narratives from a Neglected South Side Jazz Scene
MICHAEL ALLEMANA, University of Chicago

Intimate Icons, Sacrosanct Places: Memorializing Old-Time Musical Heritage in Surry County, North Carolina
LAURA TURNER, University of Chicago

“Delacroix Isn’t Delacroix Anymore”: Remembering Lost Music and Places in St. Bernard Parish, Louisiana
WILLIAM BUCKINGHAM, University of Chicago

Session 10b: Gender and Disability in Band History  Salon 3
Chair: Patrick Warfield, University of Maryland

Fanwood’s Deaf Marching Band: Achievement and Enfreakment
CAROLYN STALLARD, The Graduate Center, CUNY

Ladies Brass Bands in the Midwest, 1900–1920
SONDRA WIELAND HOWE, Independent Scholar

Women and the Wind Ensemble: Diversifying a Gendered American Musical Community
KATE SUTTON, Florida State University

Session 10c: Damrosch, Bernstein, and Music Appreciation  Salon 2
Chair: Paul Laird, University of Kansas

Walter Damrosch and Isadora Duncan: Selling “High Art” in the Age of Mass Entertainment
CHANTAL FRANKENBACH, California State University, Sacramento

Youth Perspectives, Fan Mail, and Representations of Classical Music on the Music Appreciation Hour and Young People’s Concerts, 1928–72
SARAH TOMLINSON, University of North Carolina, Chapel Hill

Bernstein, Rock, and Bach: Constructing a Tonal Heritage for Modern Music
MATTHEW MUGMON, University of Arizona

Session 10d: Whiteness in Religious Music  Pavilion Three
Chair: Jesse Karlsberg, Emory University

Advocating for “the old songs which their ancestors sang”: Kitty Cheatham as Curator of African-American Spirituals
KATIE CALLAM, Harvard University

“If Men Go to Hell, Who Cares?”: Grassroots Theology in Depression-Era White Gospel Music
C. MEGAN MACDONALD, Florida State University

Whiteness, Aesthetics, and Mennonite Identity in The Mennonite Hymnal
AUSTIN MCCABE JUHNKE, Ohio State University
10:00–10:15 a.m. Break

10:15–11:45 a.m. SESSION 11

Session 11a: *Latino Punk and Chicano Resistance*  
Chair: Mark Perry, Oklahoma State University  
Pavilion Three

“¿Ilegal, y que?”: The Burgeoning of Latino Punk in the 1990s United States  
DAVID PEARSON, Hunter College and Lehman College

DIY Experimental: Punk’s Radical Reinvention of Musical Experimentalism in São Paulo, Brazil  
JAMES MCNALLY, University of Michigan

CHRIS CHAIREZ BATTERMAN, Emory University

Session 11b: *Jazz Betwixt and Between*  
Chair: Ellie Hisama, Columbia University  
Salon 3

Sousa’s Evolving Attitudes toward Jazz and Ragtime  
BRYAN PROKSCH, Lamar University

Tin Pan Politics: Harold Arlen and Ted Koehler’s *Americanegro* Suite  
NATE SLOAN, Fordham University

“A Sort of Phillip Glass with Soul”: Julius Eastman Betwixt and Between Minimalism and Jazz  
MATTHEW MENDEZ, Yale University

Session 11c: *Envisioning Institutions*  
Chair: Jean L. Snyder, Independent Scholar  
Pavilion One

Nellie Cornish and the Cornish School of the Arts: An Early Twentieth-Century Vision for the Integrated Arts  
RACHEL CHACKO, Whitman College

Mary Carlisle Howe (1882–1964) and Adella Prentiss Hughes (1869–1950): Envisioning and Advancing an Arts Culture in America  
JENNIFER CABLE, University of Richmond

American Opera and the American University: Douglas Moore at Columbia University and the University of Kansas  
MONICA HERSHBERGER, Central Connecticut State University

Session 11d: *New Perspectives on Musical Theater*  
Chair: Lyn Schenbeck, Independent Scholar  
Salon 2

American Musical Theater and Mormon Integration  
JAKE JOHNSON, Oklahoma City University

Orchestrating Electronic Sound: Michael Starobin and the Rise of Synth Writing and Programming on Broadway  
MICHAEL M. KENNEDY, University of Cincinnati

“We Were Both Born Today”: How the Recent Musical Narrates Trauma  
JESSICA STERNFELD, Chapman University
NEW FROM UC PRESS

The Jazz Bubble: Neoclassical Jazz in Neoliberal Culture
Dale Chapman

The Tide Was Always High: The Music of Latin America in Los Angeles
Edited by Josh Kun

Holy Hip Hop in the City of Angels
Christina Zanfagna
Available as a free Open Access e-book

Confessions of a Radical Chicano Doo-Wop Singer
Rubén Funkahuatl Guevara

In Search of Soul: Hip-Hop, Literature, and Religion
Alejandro Nava

Hymns for the Fallen: Combat Movie Music and Sound after Vietnam
Todd Decker

Loft Jazz: Improvising New York in the 1970s
Michael Heller

The Doctor Faustus Dossier: Arnold Schoenberg, Thomas Mann, and Their Contemporaries, 1930-1951
Edited by E. Randol Schoenberg

JOURNALS

Journal of Popular Music Studies
Editors: Oliver Wang and Diane Pecknold
New for 2018

Journal of the American Musicological Society
Editor: Joy H. Calico

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Jazz and Culture
Edited by Michael C. Heller
Formerly International Jazz Archives Journal.
Jazz and Culture is an annual publication devoted to publishing cutting-edge research on jazz from multiple perspectives. Founded on the principle that both scholars and musicians offer invaluable contributions, the journal juxtaposes groundbreaking work by researchers alongside oral histories and articles written by master artists in the field. All methodological approaches are welcome, including ethnomusicology, music theory, and critical and cultural studies. The journal particularly encourages work relating to jazz’s international scope.

American Music
Edited by Gayle Sherwood Magee
American Music is the first journal that was devoted exclusively to American music and the wide-ranging scope implied by its title. Articles cover a rich array of composers, performers, publishers, institutions, performing traditions, and events. The journal also includes reviews of books, recordings, films, websites, and concerts.

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.

Bulletin for the Council for Research in Music Education
Edited by Janet. R. Barret
The Bulletin of the Council for Research in Music Education provides a forum where contemporary research is made accessible to all with interest in music education. The Bulletin contains current research, and reviews of interest to the international music education profession.

Ethnomusicology
Edited by Ellen Koskoff
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**Session 1a: Slavery, Higher Education, and Material Culture in the Eighteenth Century**

Graduates of Princeton and Their Engagement with Slavery and Music: A Case Study in the Use of the Profits of the Slave Economy to Foster Music  
DAVID HUNTER, University of Texas at Austin

The connections between slavery and colonial America’s institutions of higher education are well-known thanks to Craig Steven Wilder’s *Ebony and Ivy* (2013). As yet unconsidered are the connections between slavery and the musical activities of the students who attended and graduated from those institutions. By examining the lives of Princetonians who graduated from 1748 to 1783 we can learn much about the personal use of the profits of the slave economy to further musical activity. Data gleaned from Princetonians (1976–1981) is combined with information from newly examined archival materials such as the musical commonplace book of Joseph Periam (class of 1762), the essay “On Musick” by William Paterson (class of 1763), the journal of Philip Fithian (class of 1772), and the expenditures of William Ramsay (class of 1776).

James Lyon’s Musical Style and Two Commencement Entertainments of the 1760s  
CHRISTOPHER PARTON, Princeton University

It is likely that the early colonial composer James Lyon (1735–1794) wrote the music to a 1762 commencement entertainment for the College of New Jersey (now Princeton University). The same music was then used a year later along with two new pieces. The problem of Lyon’s authorship here is explored through a broad stylistic analysis of his music within the larger musical context of mid-eighteenth-century colonial America. The results go towards a more nuanced understanding of Lyon’s American “accent” and American musical styles before William Billings.

Continuity and Change in the Musical Manuscripts of the Snow Family from Colonial New England to the Antebellum South  
CHARLES E. BREWER, Florida State University

The study of a “local music” generally focuses on a single place but can also provide evidence of how music connected a family divided geographically and culturally during a period of rapid social change. This presentation examines three manuscripts owned by members of the Snow family of Fitchberg, MA, and Tuscaloosa, AL, from the later eighteenth and early nineteenth centuries. The contents of these sources reflect the changing musical tastes within the family and provides evidence for a musical continuity across very different social, economic, and cultural milieus, even when the former Yankees were becoming true “Southerners.”

**Session 1b: Composers, Patronage, and the Marketplace**

“A New Romanticism?”: The New York Philharmonic’s 1983 Horizons Festival and the Composer in the Marketplace  
WILLIAM ROBIN, University of Maryland

In 1983, the New York Philharmonic mounted its first Horizons festival for contemporary music, titled “Since 1968, A New Romanticism?”. That question mark was a provocation: curator Jacob Druckman, Philharmonic staff, music critics, and audiences all had their own definitions for what “new Romanticism” actually meant. But the disagreement was productive: it generated enough “buzz” that the festival became a box-office phenomenon. Drawing on interviews, reception history, and archival documents, this paper examines the curation and marketing of Horizons in order to reveal that the festival represented a major shift in the 1980s of American composers towards the marketplace.

Philip Glass’s *Itaipú* and the Sound of the Sublime  
KERRY BRUNSON, University of California, Los Angeles

Philip Glass’s largest orchestral work, *Itaipú* (1989), was commissioned, premiered, and performed at the New York Philharmonic’s 1983 Horizons Festival. This paper explores the festival’s role in the composition’s development and performance, as well as the Festival’s broader impact on the cultural landscape of the early 1980s.
recorded by the Atlanta Symphony Orchestra. It was inspired by the world’s largest hydroelectric dam, built amid controversy on the Paraná River between Paraguay and Brazil. In this paper, I examine *Itaipú* from multiple perspectives with a focus on the music as it relates to the dam and its natural setting, drawing on similar tropes employed by Glass within the Qatsi trilogy. I then draw on primary sources in the ASO Archive to investigate the commissioning process, revealing *Itaipú* as highly collaborative work, yielding to several modes of understanding.


MICHAEL UY, Harvard University

After the Second World War, the Ford Foundation, Rockefeller Foundation, and National Endowment for the Arts provided unprecedented amounts of money to support music in the United States. They relied tremendously on the recommendations of outside consultants as experts to determine grants and legitimize their programs. The institutions claimed expertise as a means of ensuring objectivity and unbiased evaluation, but the consultants were largely drawn from elite institutions and prestigious Northeast universities, and they were predominantly white men in Western high art traditions. Among the most influential were Leonard Bernstein, Aaron Copland, William Schuman, and Milton Babbitt.

**Session 1c: The Operas of Beach, Smyth, and Higdon**

“For Louisiana, for America”: The Music of *Cabildo* by Amy Beach

NICOLE M. POWLISON, Independent Scholar

In 1932 Amy Beach (1867–1944) began working on a project representing one of the few musical genres that she had yet to attempt in her career: an opera, called *Cabildo*. The chamber opera, based on the 1927 play by Atlanta playwright and fellow MacDowell Colonist Nan Bagby Stephens (1883–1946), remains unpublished and rarely studied. Historical and musical analysis of *Cabildo* contextualizes the work, demonstrating how the collaboration between Beach and Stephens united a plot featuring national history with the distinctive regional sound of Creole folk tunes, set in Beach’s familiar Romantic style, to create an opera that is intrinsically American.

“What a Splendid Chance Missed!”: Critical Reception and Ethel Smyth, the First Woman Composer Performed at the Met

AMY ZIGLER, Salem College

In 2016 Kaija Saariaho became the second woman to have an opera performed by the Metropolitan Opera. This achievement has brought new attention to the first woman to have an opera performed by the Met—British composer Ethel Smyth, whose work *Der Wald* received its U.S. premiere in 1903. Through an examination of primary sources, this paper explores the history and reception of this milestone in American music history. By revealing both musical and non-musical prejudices we may better understand why it would be more than a century before the Metropolitan Opera would take a chance on a woman again.

The Expanded Role of Lucinda in Jennifer Higdon’s *Cold Mountain*

SHARON MIRCHANDANI, Westminster Choir College of Rider University

In the novel, the slave Lucinda is described only in the third person for one page. In the opera, Lucinda, now an escaped slave, sings a short monologue and duet with Inman, as she deliberates freeing him from a chain gang. The expansion of Lucinda is a critical adaptation by Higdon and librettist Gene Scheer that fulfills several important needs. The role enables audiences to appreciate more fully the musical treatments of “freedom,” provides a unique and profound perspective amongst other black characters in operas, and incrementally helps address the current need for more diversity in operatic roles and casting.

**Session 1d: Songs of Resistance**

Songs and Sounds of the Anti-Rent Movement

NANCY NEWMAN, University at Albany, SUNY

Throughout the 1840s, tenant farmers in upstate New York engaged in organized protest over
monopoly land ownership. Arguing their cause in newspapers, broadsides, and rallies, their aspirations also took shape in poetry and song. This paper examines the Anti-Rent movement’s expressive culture and regional legacy. Anti-Rent contrafacta employed vernacular ballads, campaign songs, and Temperance and minstrel tunes. The “Halderbarak Quickstep” reflected the movement’s distinctive soundscape by incorporating tin horn. Normally used for dinner calls, tin horns summoned neighboring farmers to defend families against eviction. Masks and calico dresses concealed identities from the authorities, adding to the Anti-Renters’ rich expressive culture.

CHRISTA ANNE BENTLEY, Oklahoma City University
In 1967, singer-songwriter Jesse Winchester received his draft notice and fled from Memphis to Montreal to avoid military service. There, he began writing confessional ballads about his period in exile. This paper considers the impact of confessional songs on antiwar activism, arguing that singer-songwriters’ personal narratives mirrored the antiwar movement’s increasing individualism. I examine Jesse Winchester’s song “Brand New Tennessee Waltz,” showing how his sung self-narration confronts the military draft. Such an inquiry offers a new narrative of music and protest, demonstrating how singer-songwriters constructed a method of individual resistance unique from the movement generated by psychedelia and the counterculture.

“We Don’t Want Your Tiny Hands Anywhere Near Our Underpants”: 1990s Pop/Rock Singer-Songwriters at the Women’s March on Washington, D.C.
H. MEGUMI ORITA, University of North Carolina, Chapel Hill
This paper builds on existing research on feminism in 1990s popular music, applying this knowledge to how music of the era shapes present-day cultural movements. Fiona Apple’s protest chant, “We Don’t Want Your Tiny Hands Anywhere Near Our Underpants,” and performances by The Indigo Girls and Mary Chapin Carpenter are exemplary case studies of how 90s singer-songwriters at the Women’s March on Washington could not disentangle the cultural baggage of their 90s work from present-day performances. Consideration of 90s singer-songwriters’ influence on present-day politics reveals a lineage of commercialized feminism that continues to manifest in diverse genres of popular music.

Session 2a: Forum for Early Career Professionals: SAM and the Gig Economy
Facilitators: SARAH GERK and KATE GALLOWAY
Participants: MARK A. DAVIDSON, DOUGLAS SHADLE, and REBA WISSNER
The FECP has undertaken a year-long initiative titled “SAM and the Gig Economy,” and its culmination will take place at our biennial panel discussion. Our three panelists have experience with contingent labor and will discuss the challenges that face those in our Society who are working temporarily and/or part-time.

Session 2b: The Legacy of Samuel Floyd: Church, Soul, Hip-Hop
“You just know it”: Cultural Memory in Performance Practices of the Black Church
YOKO SUZUKI, University of Pittsburgh
This paper explores the improvisatory nature of black church services through the lens of “cultural memory,” by which Samuel Floyd Jr. refers to “nonfactual and nonreferential motivations, actions, and beliefs that members of a culture seem to ‘know’” (Floyd Jr. 1995). Through an analysis of the audio/video recordings of the services at the Deliverance Baptist Church in Pittsburgh, PA, and interviews with the pastor, the music minister, and several members of the choir and the congregation, I argue that the performance practices in the black church largely rely on the “cultural memory” shared by these people involved in the service.

Creative Process and the Quest for Freedom in the Music of Erykah Badu
SEAN PETERSON, University of Oregon
Erykah Badu’s music displays an orientation toward the values of what Samuel Floyd (1996) called “core culture,” foregrounding spiritual lyrics and musical processes which prioritize...
individual freedom within collective processes. Through analyses of song order, musical forces, arrangements, and production/mixing techniques on Badu’s album *Mama’s Gun* (2000), this paper will show that the songs, and Badu’s process for creating them, testify to the power of creativity to reshape and explore notions of freedom. At stake is an improved understanding of the working dynamics of R&B and hip hop musicians during the late 1990s, when those musics moved into the mainstream.

Extending Samuel Floyd’s Theory of Call-Response to Early Hip-Hop

LAURA NASH, Fairfield University and ANDREW VIRDIN, Fairfield University

In *The Power of Black Music*, Samuel Floyd constructs Call-Response, a theoretical technique derived from Henry Louis Gates Jr.’s *Signifyin(g)*. We will demonstrate how Call-Response can be applied to hip-hop and how early hip-hop, in particular, fits into the narrative of black music that Floyd puts forth in his book. The blues and spirituals, Floyd’s starting points for his theory, connect to hip-hop through soul and funk, but equally important connections are seen in the manipulation of language and slang, the expressions of a socioeconomic reality, and the overarching influences of a musical genre on social and cultural identity.

**Session 2c: Classical Music DIY in the Twenty-First Century**

Pop-Up Gallery, Food Truck, Opera? Operatic Gentrification and the Experience Economy

MEGAN STEIGERWALD ILLE, Eastman School of Music

Performed in limousines, under bridges, and on top of buildings across L.A and transmitted by audience members via livestream, The Industry’s opera *Hopscotch* (2015) challenges operatic conventions. Despite reviews envisioning the work as a panacea to bourgeois stereotypes of the genre, anti-gentrification protests organized by Serve the People LA disrupted multiple performances of *Hopscotch*. Combining ethnographic accounts and reception of the protests, I examine the sociological consequences of experiential operas that, it seems, are experiential “performances” for only a few. Site-specific opera forces us not only to reexamine the genre of opera, but also exposes fault lines in contemporary culture.

Imagined Memory in Christopher Cerrone’s *Invisible Cities*

KATHRYN CATON, University of Kentucky

Christopher Cerrone’s unconventional opera, *Invisible Cities*, premiered at Los Angeles Union Station on 19 October 2013. Inspired by Italo Calvino’s novel of the same name, the production is an immersive operatic event that transforms each audience member into “the protagonist of the experience.” Cerrone conflates four aspects of real and imagined events and memories throughout the opera: spatial, acoustic, textural, and thematic. Building on the many neurophysiological studies that reveal correlations between real and imagined events and memories, this paper will investigate how *Invisible Cities* creates an ever-shifting operatic experience, uniquely meaningful for each patron.

Groupmuse, the Gig Economy, and Classical Music in the Twenty-First Century

PAULA CLARE HARPER, Columbia University

This paper demonstrates the ways in which Groupmuse—a web-based platform for organizing in-home chamber concerts—seeks to reframe and re-brand a beleaguered “classical music” through the affordances of technological innovation, social media, and the sharing economy, while simultaneously imagining roots for itself in a (white, bourgeois, European) past. Against the platform’s largely laudatory press coverage, I argue that Groupmuse reinscribes a number of features central to traditional notions of “classical music,” as well as profiting from conservatory-trained musicians struggling to carve out stable performance careers in a twenty-first-century neoliberal environment of imperiled orchestras and precarious labor.

**Session 2d: Music and Community**

“A Land More Kind than Home, More Large Than Earth”: The Intersection of Kansas City’s Musical and LGBT Communities in Christopher Lacy’s *Requiem for Victims of AIDS*

LOUIS NIEBUR, University of Nevada – Reno

On 25 May 1989, the Kansas City Symphony and local choirs performed the world premiere of
Christopher Lacy’s *Requiem*. The *Requiem* was written as a comfort for Kansas City’s tightknit community affected by HIV/AIDS. In this paper, I examine the position of Lacy’s *Requiem* within the history of music and AIDS. Possibly the earliest large-scale work addressing AIDS, the *Requiem* gathered Kansas City’s cultural elite to benefit the first hospice in Missouri for AIDS patients. The evening raised nearly $100,000, and demonstrated the dedication of Kansas City’s classical music community, performers and patrons alike, to the care of their own.


**BENJAMIN DUPRIEST, University of Pennsylvania**

The hill country blues of North Mississippi is considered to be a regional subgenre that began and remains distinctive, relative to the music of the Delta. The musicians that inhabit the hill country today are the direct descendants of artists whose names appear on the Mississippi Blues Trail map; they are sons, daughters, and grandchildren who make the music that modern-day tourists consume along the historical paths of their forebears’ lives. In this paper, I examine the ways in which these contemporary artists craft musical selves under the heavy gravitational pull of their musical pasts.

Imagining Community in Music at Twin Oaks

**ANDY MCGRAW, University of Richmond**

In this presentation I discuss the role of music within a commune—the Twin Oaks intentional community—in rural Virginia. Members’ ability to act in ways perceived as morally appropriate is dependent on their ability to listen effectively to others and engage in productive conversation. Skills of close listening and improvisatory, dynamic play are honed through and modeled in members’ musical activities. Through musical interaction they imagine and rehearse future possibilities of sociality and social organization. Through the staging of annual musical theater performances, they communicate their shared legacy and ideals to their young and initiates to the community.

Lecture-Recital: In a Woman’s Voice: 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, domesticity, children, and aging. Many such “musical readings” were marketed to Midwestern Chautauqua performers by Chicago publisher Clayton F. Summy. Their accompaniments sometimes quote well-known compositions to humorous effect and musically punctuate narratives’ “punch lines,” as in Fergus’s satirical *The Usual Way* (1914), frequently performed at bridal showers. Through accompanying comedic female voices, women composers created works that specifically appealed to women while subtly resisting contemporary gender norms.

Research Poster Session 1: Composed in the Closet: Ingolf Dahl’s *A Cycle of Sonnets*

**CODY JONES, College of William and Mary**

This paper analyzes Ingolf Dahl’s 1968 song cycle, *A Cycle of Sonnets*, within the specific personal and historical context surrounding its composition, specifically the composer’s complex conception of his identity as a closeted gay man. Through examination of the score, text, sketches, and Dahl’s unpublished diaries, I illustrate a connection between the piece and Dahl’s struggles to cope with aging, relationships, and identity. Connections between this composition and Dahl’s sexual identity suggest that although he tried to set his homosexuality aside as a separate part of his biography, it played an important role in shaping *A Cycle of Sonnets*.

Making Old New Again: Charles K. Harris and Musical Synergy in Tin Pan Alley

**ALEXANDER LAWLER, Case Western Reserve University**

Charles K. Harris (1867–1930), composer of “After the Ball” (1892), is often presented
as an exemplar of Tin Pan Alley’s scrappy early days. However, his later career also was profoundly representational of the massive shifts in the commodification and consumption of music during the turn of the twentieth century. Harris was a pioneer and popularizer of new synergistic musical media such as the song postcard or song slide as well as an important publisher. His career can serve as a barometer for the changes in musical technology and consumption, illustrating how different music and different media forms could synergize, making old new again.

Shattering Preconceived Time Capsules: A Look at the Dynamic Trajectory of Argentine Tango Music (1920s–Today)

KACEY LINK, Independent Scholar, and KRISTIN WENDLAND, Emory University

Here in North America, we often view tango as a dance through our exposure to Hollywood films and television. Yet, in Argentina, tango is a multidimensional art form consisting of dance, music, and poetry that has had a rich heritage for over a century. This poster session offers an interdisciplinary perspective of tango music that traces the art form through its stylistic transformations. They will show a trajectory of representative tangueros who created and solidified Argentine tango instrumental music into a dynamic art form that continues throughout the Americas today.

Welcome to America: Music at Ellis Island

DOROTHY GLICK MAGLIONE, University of Kansas

Between 1892 and 1954, over twelve million immigrants were processed at Ellis Island, approximately two and a half million of whom were detained due to illness, lack of proper documentation, or miscommunication. In an effort to shape the immigrant introduction to the United States, charitable organizations sponsored events for detainees to improve morale, provide crowd control, and introduce American social normative behaviors. Amidst an era in New York defined by various waves of immigration, this microcosm of American musical life reveals the undercurrents of race, ethnicity, class, gender, and religion in the musical selections and performers described in this paper.

Popular Pikes and Elite Cascades: Sheet Music and Local Identity at the 1904 Louisiana Purchase Exposition

KAREN J. OLSON, Gaylord Music Library, Washington University in St. Louis

Sheet music from the 1904 Louisiana Purchase Exposition (the Saint Louis World’s Fair) reveals how Missouri composers and publishers presented their city on the national stage. Composers of low-, middle-, and highbrow music all sought to depict the Fair in sound and image, but local composers and publishers particularly aspired to present Saint Louis as the home of elite, Euro-centric cultural production. Yet underneath those aspirations loomed a growing tension between the Exposition’s musical celebration of European culture and the expanding relevance of non-white popular traditions, both at the fair and within the broader sheet music market.

The Trend Away from Functional Chromaticism in American Popular Music: A Fifty-Year Sample

NICK RISSMAN, Lamar University

Functional chromaticism, such as the use of applied (secondary) dominants or modulation, has long been a part of the American popular music listening experience. Recently, however, a trend toward purely diatonic compositions may be observed in that body of music that is, statistically, the most widely heard. By examining fifty years (1966–2016) of the Billboard Hot 100 (a music industry standard that has consistently measured music sales—and thus popularity—across generations of various evolving media), the trend can be plotted in graphical form, providing statistical verification that a longstanding dimension of American popular music has undergone a fundamental change.

United States Black Metal: Manifestos, Mandolins, and the Masses

WOODROW STEINKEN, University of Pittsburgh

Black metal is the only metal genre originating outside of the United States. Having reached global visibility in the early 1990s in Norway, it might come as a surprise that much genre
innovation comes from America, where the genre’s corpse-paint, pseudonyms, and Satanism have disappeared. This study in United States Black Metal examines seminal bands from different scenes: Wolves in the Throne Room (Washington), Deafheaven (California), Panopticon (Midwest), and Liturgy (New York City). These bands are chosen with a specific task in mind: to highlight the diversity of the USBM scene and provide an analytical perspective on its controversies.

Interest Groups:
Early American Music
Facilitator: GLENDA GOODMAN, University of Pennsylvania
The Early American Interest Group gathers this year to discuss power and identity. The conditions in which music was made in early America can illuminate these two topics, which are as important in 2018 as they have ever been. Proposed are two angles: First, how does the study of early American music participate in critiques about structural inequality and whiteness? Can we use our research to advance counter-narratives and listen to voices usually muffled in the historical record? (Input from those in the library and archive world is welcome!). Second, how might we contribute to scholarship on music and embodied identity? Recent work by historians and literary scholars has explored disability and transsexuality in early America (Manion; Altschuler). As we learn today the varieties of ability and disability, and the spectrum of gender, can we locate figures who can help us deepen our understanding of identity in early America?

Sheet Music
Round Table: “American Sheet Music in the Digital Age”
Facilitator: JAMES DEAVILLE, Carleton University; with Candace Bailey, North Carolina Central University; Paula Bishop, Bridgewater State University; William F. Brooks, University of York
Our discussion will explore the intellectual and material cultures behind our personal practices of collecting, with topics ranging from helpful databases and collections to our own collecting and organizing to issues in cataloging.

Session 3a: Mary Lou Williams in Kansas City and Beyond
When jazz pianist/arranger Mary Lou Williams arrived in Kansas City in 1928, she described it as “heavenly.” The city would serve as an important conduit for Williams’s talent, especially after 1929 when she became the primary arranger for one of the area’s most famous dance orchestras. Kansas City provided fertile ground for Williams to mature artistically and positioned her as dually an eyewitness and shaper of jazz history. This panel explores Williams as a stride pianist across a four-decades span, her influential 1950s recordings made in London, and fraught discussions of her role as a female jazz instrumentalist.

“London Calling Mary Lou Williams”: Deceitful UK Booking Agent Practices and Fanning the Flames of Modern Jazz
GAYLE MURCHISON, College of William and Mary
When jazz pianist/arranger Mary Lou Williams arrived in Kansas City in 1928, she described it as a "heavenly" place. The city would serve as an important conduit for Williams’s talent, especially after 1929 when she became the primary arranger for one of the area’s most famous dance orchestras, Andy Kirk’s Twelve Clouds of Joy. Kansas City’s after-hours jam sessions and the musicians’ camaraderie both provided fertile ground for Williams to mature artistically and positioned Williams as dually an eyewitness and shaper of jazz history. The three papers in the panel will explore Williams’s year in Kansas City as well as her on-going legacy after leaving the Kirk band in 1942.

Mary Lou Williams as Apology: Jazz History and Gender in the Twenty-First Century
KIMBERLY HANNON TEAL, University of Arkansas
Social media responses to a 2017 interview between pianists Ethan Iverson and Robert Glasper critiqued the two men for comments demeaning female jazz listeners. When Iverson apologized for the interview, he followed up by posting an article about Mary Lou Williams’s
music. This paper argues that Iverson’s turn to Williams is part of a broader trend of adding women in general and Williams in particular to our jazz history narratives in order to smooth over difficult truths about gender inequality and that those conflicts themselves are more productive than the invocations of Williams that draw them to a close.

The Sophistication of Stride: Mary Lou Williams’s “Nite Life” Recordings  
TED BUEHRER, Kenyon College

To say that Mary Lou Williams was a virtuosic jazz pianist is incomplete because it fails to convey the continual evolution that her style underwent during her more than five-decade career. This paper situates two recordings of her composition “Nite Life” in the context of Williams’s career, and through transcription and analysis will draw comparisons and contrasts between the two: the first from 1930, which was, at 19 years old, Williams’s first record as a soloist (and recorded while she was living in Kansas City); the second from some 41 years later on her 1971 album bearing the same name.

Session 3b: Composing the 1980s: Camp, Technology, and Postmodernism

Camping Heterosexuality: Jerry Goldsmith’s Supergirl Score (1984)  
GRACE EDGAR, Harvard University

Set in the same universe as Superman (1978), Jeannot Szwarc’s Supergirl (1984) was a critical and commercial disaster. Reviewers, dismissing it as campy, have overlooked its broader implications and neglected the film score. Drawing on Susan Sontag’s work, I argue the film camps heterosexuality—the overblown depiction of Supergirl’s heterosexual relationship makes available a queer reading that pairs her with her roommate. Much of this camping takes place in Jerry Goldsmith’s score, which queers the model John Williams established in Superman. Seen through this lens, Supergirl is a send-up of superhero films that draws attention to the genre’s homoerotic undertones.

Sonic Negotiations of the Technological, the Symphonic, and the Popular in TRON (1982) and Electric Dreams (1984)  
KATE ROGERS, Case Western Reserve University

The availability of the personal computer in 1981 spurred numerous cinematic depictions of relationships between humans and cutting-edge technologies. In this paper, I argue that film composers Wendy Carlos and Giorgio Moroder combine the aurally familiar with the sonically strange to accompany on-screen interactions between computers and their users, ultimately reassuring techno-consumers of the 1980s that they have the ability to control their new machines. The soundtracks for TRON and Electric Dreams serve to both musically depict how we question our relationships with new technologies as well as provide aural identities for the anxieties surrounding the personal computer during the early 1980s.

George Rochberg, Groovy Science, and the Discourse of “Postmodernism”  
JOHN KAPUSTA, Eastman School of Music

In 1973, George Rochberg justified the now famous “combinatorial” style of his Third String Quartet with reference to “current biological research” which he took to prove that “time . . . is not linear but radial.” Historians have not taken Rochberg’s more cosmic musings very seriously—indeed, one musicologist has dismissed Rochberg’s “science” as mere “puffing.” What scholars have taken very seriously, of course, is the quartet’s eclectic style, now widely understood as quintessentially “postmodern.” In this paper, I argue that Rochberg’s polystylism, his “groovy” scientific worldview, and the critical discourse of “postmodernism” are not so easily disentangled.

Session 3c: Experimentalism

Americanism, Experimentation, and Depression-Era Politics: The Composers’ Forum Laboratory of New York  
MARIA CRISTINA FAVA, Western Michigan University

In 1935, with the Composers’ Forum Laboratory, the Federal Music Project offered a temporary outlet to musicians in need of relief who aimed to communicate in pioneering ways
with new audiences. Given the activist backgrounds of many of the participants of the Forum, ongoing sociopolitical engagement was perhaps inevitable. Yet, the subtle balance between personal political commitment, experimentation, and adherence to the terms of governmental programs transformed initial expectations. The elitist activities of the Forum rarely intersected with political activism, as most participants avoided overt declaration of political affiliations or leanings and favored discussions on the definition of musical Americanism.

Harry Partch: A “Visionary Prophet,” or a “Latter-day Don Quixote”?
NAVID BARGRIZAN, University of Florida

Reviewing Partch’s music drama *Oedipus* in the December 1954 issue of *High Fidelity* magazine, Peter Yates writes: “No other composer, not Schoenberg or Cage, has threatened the institutional routine of music so fundamentally as Partch. The avant-garde have discovered a new hero.” Considering the reception history of Partch’s achievements, this statement seems, however, an embellished account of how audiences perceived Partch. Although some critics championed Partch’s concepts, others discounted his significance. I argue that the misunderstanding of Partch’s aesthetic and theories, as much as his derogatory posture toward the avant-garde and the academy, boosted the conflicting receptions of his music.

Erotics of Intermedia: Dick Higgins’s *Bodies Electric: Arches*
BENJAMIN WEISSMAN, Northwestern University

*Bodies Electric: Arches* is an unpublished sound poetry piece for two voices written by Dick Higgins in 1981. Derived from Walt Whitman’s poem “I Sing the Body Electric,” this piece exemplifies Higgins’s “intermedia” aesthetic through the music of sound poetry. The bodies performing *Bodies Electric* express the eroticism of intermedia, both in the syncretic structure of sound poetry and in the homoerotic entwining of voices and attention. Drawing on letters, program notes, and drafts from the Dick Higgins Archive of the McCormick Special Collections, I consider how Higgins reconfigures Whitman.

Session 3d: Making a Way Out of No Way: Interrogating the Legacy of Samuel A. Floyd, Jr.
Samuel A. Floyd, Jr.’s “Hidden Figures” and Some Implications for the Study of American Music
EMMETT PRICE III, Gordon-Conwell Theological Seminary

Revolutionary scholar Samuel A. Floyd, Jr. devoted much of his career reimagining the global influence of African Diasporic Culture. In this paper I aim to reawaken Floyd’s “Hidden Figures,” subtle yet imperative components that not only connect musics of the African Diaspora, but also transmit the deeper meanings of African Diasporic Culture. Further, this paper will reposition the United States-based musical progeny of African Diasporic Culture as expression that demands a departure from Eurocentric bifurcations of high and low (culture, art, class, etc.), towards increased recognition of the transformative power of migration, retention, and syncretism. Finally, this paper will offer implications for the study of American Music drawn from case studies ranging across a few expressions of American Music.

Building Temples for Tomorrow: Samuel Floyd and the Institutionalization of Black Music Culture
TAMMY L. KERNODLE, Miami University, Ohio

In 1983, Samuel Floyd, Jr. established The Center for Black Music Research (CMBR) at Columbia College in Chicago. Over the next two decades, he systematically worked to situate the Center as an important part of the college’s institutional identity. This presentation explores the relationship between the curating of black music culture and Black Nationalistic rhetoric of “institution building” within artistic and intellectual circles that initiated the surge of black music historiography during the 1970s and 1980s. It historicizes Floyd within the larger continuum of activity that led to the emergence of black music centers at PWIs and HBCUs during this period.
On Samuel Floyd’s “Troping” Work and Musical Signification: Implications for Analysis and Criticism of Concert Music by Black Composers

HORACE MAXILE, Baylor University

Samuel Floyd’s intertextual readings of troping figures provided convincing evaluations of select works by black composers in “Troping the Blues: From Spirituals to the Concert Hall.” The potential for extended studies on interactions between troping figures and structural elements within individual compositions is also implied in Floyd’s article and subsequent work. Considering Signfyin(g)/troping practices as both intertextual and dynamic affords conceptual space to engage vernacular emblems as agents of change or progress within given frameworks or processes. This paper seeks to situate Floyd’s theoretical work as pivotal to analytical/critical studies of black music, particularly the concert music of African-American composers.

Session 4a: Cultural Identity in Paraguayan Music

Arpa India and Mbaraka: Questions of Paraguayan Musical and Cultural Identity

TIMOTHY D. WATKINS, Texas Christian University

Helping remedy a dearth of scholarship on the music of Paraguay, this panel will examine a number of issues pertaining to cultural and musical identity in Paraguayan vernacular and art music, including the paradoxical absence of any indigenous Guaraní musical style on Paraguayan música folclórica (folk music), the reinterpretation of European instruments as indigenous emblems, and the integration of traditional and contemporary elements in the music of one of Paraguay’s most important current composers in a way that articulates his own Paraguayan identity through a musical reflection on the development of the nation’s history and culture.

Autobiography and [Music and] History Lesson [?]: Florentín Giménez’s Sinfonia No. 1 “Metamorfosis”

ALFREDO COLMAN, Baylor University

A promoter of a subjective musical nationalism, Florentín Giménez (b. 1925) is one of the most prolific Paraguayan contemporary composers. His Sinfonia No. 1 en Re menor “Metamorfosis” exemplifies the composer’s “notes” on Paraguayan history and traditional music. In this work, Giménez illustrates aspects of the Iberian and Guarani colonial encounter, the cultural mestizaje process, and the development and adoption of the Paraguayan polca and guarania rhythms as musical symbols of cultural identity. Not only does Giménez’s Sinfonia No. 1 portray a programmatic testimony of the composer’s quest for the articulation of Paraguayan identity, but also a personal and musical metamorphosis.

Session 4b: Orchestral Maneuvers, 1936–46

The WPA Orchestra Experience in the American West: San Antonio’s Federal Orchestra of 1936–1943

CARL LEAFSTEDT, Trinity University

One of the most musical cities in the United States for much of the twentieth century, San Antonio today remains a largely unstudied city in many aspects of its cultural history. This paper looks at the history and significance of the San Antonio Federal Orchestra, an orchestra that operated from 1936–1943 as part of the Federal Music Project. The orchestra was critically important in laying the foundation for the slightly later San Antonio Symphony, founded in 1939 and still thriving. The results in San Antonio were representative of the highest goals of the Federal Music Project.

Programming the Record, Recording the Program: The Philadelphia Orchestra on Columbia Records, 1944–1946

MARY HORN JONES, Yale University

This paper explores the relationship between Columbia Records and the Philadelphia Orchestra during the 1940s. Leveraging archival correspondence between Goddard Lieberson (head of Columbia Masterworks) and Eugene Ormandy (music director at the Philadelphia Orchestra), I argue that live and recorded repertory became interdetermined via local collaborative practices. These individual negotiations in turn shaped institutional
relationships and the landscape of the music industry on a broader scale. My paper seeks to establish a nuanced account that cuts across the traditional boundaries between the concert hall and recording studio, relocating musical production between, rather than within, individual organizations.

**Session 4c: The European Canon in South America**

“Revolución en la Música”: Stravinsky’s Visit to Colombia in 1960

**DANIEL CASTRO PANTOJA, University of California, Riverside**

In 1960, the Colombian press exploded with news of Igor Stravinsky and Robert Craft’s trip to Bogotá, Colombia’s capital city. Stravinsky’s presence in Colombian territory, more than the performance itself, which was nothing short of a disaster, was deemed by the press as the musical event of the decade, surpassing Hindemith’s visit in 1952. Through interviews and archival research conducted in 2016 in Bogotá, in this paper I reconstruct Stravinsky’s visit to Colombia as an entry point to explore Stravinsky’s reception and influence in twentieth-century Colombian art music.

Beethoven in the Pampas: Argentina’s Orquesta Sinfónica Nacional, “Peronismo,” and the Silver Anniversary “Conciertos Populares”

**EDGARDO SALINAS, The Juilliard School**

This paper examines the massive “conciertos populares” that Argentina’s Orquesta Sinfónica Nacional gave to celebrate its 25th anniversary in 1974, following president Perón’s return to Argentina after 28 years of exile. The “Silver Anniversary” series showcased a Beethoven symphony cycle that culminated with a televised performance of the Ninth at the largest indoor stadium in Buenos Aires. I discuss the concert’s political significance amidst the paramilitary violence that anticipated the terrorist state that would “disappear” 30,000 people. In this unseemly context, Beethoven’s Ninth acquired a subversive geopolitical valence encapsulated in the youth’s rallying cry “neither Yanquis [sic], nor Marxists: Peronistas.”

**Session 4d: Gaming Landscapes**

Sound and Semiosis in the Selenitic Age: Navigating Presence and Absence in the Soundscapes of **Myst**

**STEPHEN ARMSTRONG, Eastman School of Music**

In this paper, I explore the influential American video game **Myst** (1993) in light of semioticians and sound specialists such as Eduardo Kohn and R. Murray Schafer. Sound effects that at first seem irrelevant gradually coalesce into a range of semiotic networks, and these networks organize the sonic data into coherent solutions. Yet while environmental sounds become meaningful, human voices devolve into static and musical cues that signify human absence. By downplaying the role of music and spoken word and forcing the player to reinterpret background “noise” as meaningful signifiers, **Myst** blurs the boundaries of silence, static, and semiosis.

Playing (with) the Sonic Environment: Digital Storytelling with Game Audio and the Spatiality of **Never Alone**

**KATE GALLOWAY, Wesleyan University**

The video game **Never Alone** (*Kisima Ingitchuna*, 2014) explores the potential for digital storytelling—a narrative form that combines storytelling, digital tools, audio culture, and humanities scholarship—to participate in aural cultural storytelling. By employing digital storytelling in game creation and community outreach, indigenous heritage and the soundscapes of the multivalent North are expressed through game audio—the combination of music, sound effects, and voice acting—and environmental sound. I explore how game studies, digital humanities, digital ethnography, and musicology converge in productive ways to study how dynamic game audio is used to represent and remediate Arctic sonic geographies.
FRIDAY, 2 March

Session 5a: Seminar: Music and American Cultural Memory

“For Some Melodies, There are No Words”: Memory, Affect, and the Limits of the Linguistic Turn in Heggie and Scheer’s *Out of Darkness*

**COLLEEN RENIHAN**, Queen’s University

Positioning operatic performance in dialogue with the literature on the limits of the so-called discursive turn, this paper examines opera as a unique site where the limits of history’s logocentrism are exposed and ultimately overcome. Jake Heggie and Gene Scheer’s *Out of Darkness* (2016) serves as an ideal case study, as it thematizes this very process. In the opera, documentary Holocaust materials are considered for their emotional impact, and the effects of historical memory are played out on stage. Opera is revealed as a powerful historical medium with the potential to intervene powerfully in ongoing debates concerning history’s affective turn.

Remembering the Virginia Tech Shootings, Locally

**ERIC HUNG**, Westminster Choir College of Rider University

As the 2007 Virginia Tech shootings gradually moves from living memory to history, Virginia Tech commissioned *(Be)Longing*, a hip-hop oratorio about gun violence by Byron Au Yong and Aaron Jafferis. The work involves outsiders coming into a small city that is having trouble processing grief and trauma, but it also engages a local cast of students and long-term residents. My paper introduces the work, and analyzes how five cast members navigated their conflicting roles as actors, singers, and community members. I also explore the extent to which artworks can shape cultural memory and affect a community socially and politically.

The Limitation of Memory and the Re-Emergence of Julius Eastman

**JEFF WESTON**, University of Pittsburgh

This paper addresses issues of memory and forgetting in Julius Eastman’s (1940–1990) narrative with attention given to the use of recordings in place of his physical scores, the formation of transcription scores as stand-ins for his vague notation, the reluctance towards a central database of his works and recordings, and the conflicting personal accounts informing performance practice of his pieces. Through these studies, I demonstrate that the limitation of memory has influenced a tension between authenticity and representation in Eastman’s scores, performance practice, and narrative. This tension has resulted in a new moment of archivization of Eastman’s life and work.

Nostalgia and Cultural Memory in Scoring for *The General* (1927)

**KENDRA LEONARD**, Silent Film Sound & Music Archive

Music for Buster Keaton’s 1927 “silent” Civil War film *The General*, whose hero is a Southern train engineer, is a rich source for exploring nostalgia and collective cultural memory in scoring early film. Attitudes towards the post-War South in the 1920s were those of pity and romanticism, and accompaniment for the film incorporated songs of and from the Civil War designed to generate positive nostalgia. Newer accompaniments for the film offer multiple perspectives on evoking the past and common perceptions of the past. I examine how five modern scores interrogate and perform cultural memory and nostalgia in accompanying the film.

Unsafe and Sound: Sonic Trauma and the Cultural Memory of 9/11

**DAN BLIM**, Denison University

This paper considers how sound has been repeatedly deployed as a force for traumatic memory and healing in memorials of 9/11. First, I consider musical compositions that commemorate the loss. Numerous composers use found text and recordings, yet repeatedly juxtapose, fragment, distort, and loop their source material. Doing so, these artists negotiate between the objectivity of historical witness and the subjectivity of traumatic memory. Second, I examine the placement of sound within 9/11 memorials. Through a comparison, we understand how sound preserves and constructs cultural memory and how concert halls and museums uniquely deploy sound for audiences.
“I Just Told Them Like It Was”: Place, Performance, and African American History in Cold War Colonial Williamsburg

PHILIP GENTRY, University of Delaware

First Baptist Church in Williamsburg, Virginia, was one of the earliest organized African American churches in the British colonies. Its nineteenth-century building, however, was demolished in 1956 as part of the expansion of Colonial Williamsburg. Through analysis of historical texts and interviews with town residents, this paper explores the intersection of African American music and American exceptionalism in this much contested historical site, offering an intervention into musicology’s historiographic practices.

Session 5b: Experience and Memory in World War I

The Daily Life of a Bandsman in the American Expeditionary Forces

COLIN ROUST, University of Kansas

Bandsmen played an essential role in the American Expeditionary Forces during World War I. In addition to performing concerts, parades, and dances, they provided the soundtrack of the daily routines of military life. One glimpse into this is found in the diary of Clarke Key, a trombonist in the 357th Infantry Band. Key and the band shipped out to France in June 1918, where they participated in the Battle of St. Mihiel and the Meuse-Argonne offensive, decisive victories for the Allies that led to the November 11 Armistice. They then participated in the occupation of the Rhineland until June 1918.

Charles Ives’s “Democratic” Associations, Borrowings, and Dissonances during the Great War

CHELSEY HAMM, Missouri Western State University

Drawing on archival research and primary documents, I study how one might reconstruct Charles Ives’s thoughts on connections between Kaiser Wilhelm II, aspects of autocracy, weakness, and features of tonal, consonant music; and likewise, how one might reconstruct his written connections between aspects of democracy, freedom, strength, and features of non-tonal, dissonant music (“Associations”). I theorize that, for Ives, consonance and dissonance were evocative expressively and extramusically, and that the compositional makeup of his works during and after the Great War (such as Sneak Thief and Orchestral Set No. 2) reflects this aesthetic orientation.

David Lang’s memorial ground: Remembering World War I Between Repetition and Difference

VICTORIA ASCHHEIM, Princeton University

In 2015, American composer David Lang received a commission from 14-18 NOW to mark the hundredth anniversary of the Battle of the Somme. The result: memorial ground, a choral work open to all levels of expertise, with a customizable score. How does Lang’s musical language effect such radical inclusion? Syntax of permutation, or differential repetition, allows Lang to document diverse experiences. In his hands, I argue, seriality gains new ethical potential, juxtaposing multiple perspectives on shared history. In memorial ground, Lang redirects American minimalist priorities while recovering seriality from its twentieth-century endgames of industrial reproduction and the devaluation of subjectivity.

Where War’s Memory Lives On: Contemporary Elegy and Nico Muhly’s The Last Letter

CAMPBELL SHIFLETT, Princeton University

This paper examines the multiple framings of pastoral elegy in American composer Nico Muhly’s song cycle The Last Letter (2015). By contrasting its English setting of a stanza from Friedrich Schiller’s “Die Götter Griechenlandes” with the First World War-era letters that form the work’s core, Muhly implicates a range of historical perspectives on the genre, from Schiller’s theorization of the elegy and Franz Schubert’s setting of the same text to the tradition of modernist pastoral elegy the war inspired. As an attempt to memorialize, this survey of the genre comprises a contemporary pastoral “anti-elegy” (Spargo 2010), finding commemoration ultimately dissatisfying.
Session 5c: Kansas City Musical Careers
Riding Moten’s Swing and Driving Basie’s Boogie: The Drummers behind the Kansas City Sound

STEVEN BAUR, Dalhousie University

Jazz scholars have long identified the heavy rhythm section and driving four-beat pulse of Kansas City jazz as defining features of a regional style that emerged in the late 1920s. While there is much scholarly work on leading figures from the Kansas City jazz scene, the drummers responsible for the radical redefinition of rhythmic accompaniments in jazz have been largely overlooked. This study offers a critical analysis of percussive accompaniments in Kansas City jazz from Moten’s earliest 1923 recordings to the standardization of the hi-hat swing pattern immortalized by Jo Jones on Basie’s 1938 recording of “Jumpin’ at the Woodside.”

“Won’t have to drift no more”: Transience in the Songs of Kansas City Blueswoman Lottie Kimbrough

ELIZABETH LINDAU, California State University, Long Beach

This presentation complicates the country blues’s male vagabond archetype through a discussion of Kansas City singer and songwriter Lottie Kimbrough. Kimbrough made her recording debut with the black-owned and operated Meritt Records in Kansas City, before recording for in other Midwestern cities for Brunswick and Gennett/Champion. In her 1920s sides “Wayward Girl Blues,” “Going Away Blues,” and “Rolling Log Blues,” Kimbrough adopts vagabond personae, articulating them in the country blues style more associated with male performers. Collectively, Kimbrough’s songs depict a cycle in which transience is at once flight from and the cause of the blues as melancholy.

A Midwest Intermezzo: William L. Dawson’s Early Career

GWYNNE KUHNER BROWN, University of Puget Sound

The legacy of William L. Dawson (1899–1990) is tightly bound to choral music and to Tuskegee Institute, where he was a legendary faculty member. In the 1920s, as a young Tuskegee graduate, he lived in Topeka, Kansas City (Missouri), and Chicago. During this time, despite the barriers erected against African American musicians, he excelled in a remarkably wide variety of endeavors, including professional engagements as both a classical and a jazz trombonist. Dawson’s achievements and struggles in the Midwest propelled his eventual return to Tuskegee Institute, where he imparted hard-learned lessons of determination and resilience to generations of students.

Traversing Musical Worlds through Image and Sound: Americana on Thomas Hart Benton’s Saturday Night at Tom Benton’s (1942) and the Album’s Connection to Kansas City, Missouri

ANNETT RICHTER, North Dakota State University

This paper focuses on Saturday Night at Tom Benton’s, an album of Americana recorded by Missouri artist and folklorist Thomas Hart Benton (1889–1975). Its folksong tracks recall the musical evenings Benton hosted in his Kansas City home where he performed on harmonica alongside members of the Kansas City Philharmonic Orchestra and local composers. By examining collectively Saturday Night’s constituents—Benton’s cover drawing and album notes, the photos of the musicians, the folksong arrangements, and the instruments heard here and in Kansas City—this study suggests that Benton traverses self-constructed, unique musical worlds of fluid boundaries through both image and sound.

Session 5d: Parody and Politics on the Large and Small Screen
Sound-alikes and Musical Parody on The Unbreakable Kimmy Schmidt

JEREMY OROSZ, University of Memphis

Sound-alike versions of familiar tunes have long been a part of the television soundscape. Although such pieces are generally constructed according to remarkably uniform principles, the most recent copyright-dodging tunes appearing in season three of The Unbreakable Kimmy Schmidt suggest evidence of a new paradigm. Because these numbers pair music with footage based upon the music videos of the source—including a three-scene treatment of Beyoncé’s Lemonade—the composer need not lean as heavily on the model to ensure its
recognition, resulting in sound-alikes that resemble the songs upon which they are based less closely than is typical of the genre.

Davy Crockett, Slue-Foot Sue, and the Triple R: Folksong and Fakesong in Walt Disney’s 1950s

GREGORY CAMP, University of Auckland

During the 1950s the Walt Disney Studio become particularly concerned with creating an idealized vision of America’s past, and Disney and his co-creators enlisted music to help achieve this. Through careful use of folksong material as well as new music written in a style that negotiates between folksong and contemporary popular music (“fakesong”), Disney musicalized the past in a way that spoke to the present. This paper will examine the musical materials and cultural meanings of this fakesong across Disney’s 1950s film, television, and theme park texts. These examples demonstrate the centrality of music to the Disney studio as its products and their presentation of the past became an integral part of daily life in mid-century America.

Snow White and the Seventh Art: The Politics of Synthesis in the Animated Musical

DANIEL BATCHELDER, Case Western Reserve University

The world’s first feature-length animated musical, Snow White and the Seven Dwarfs (Disney, 1937), exceeded mere novelty. By creatively mobilizing the medium’s ability to literally “animate” an entire onscreen world with sound, Disney presented a vivid synthesis of music, images, and drama that could only exist in an animated musical film. For Depression-era critics, this Wagnerian synthesis carried weighty implications about cultural value and artistic achievement. As a result, Snow White offered an appealing set of solutions to prewar anxieties about American popular entertainment.

Leftist Politics and Pro-Russian Sentiments in MGM’s Thousands Cheer (1943)

GINA BOMBOLA, Texas Christian University

In 1942, screenwriters Paul Jarrico and Richard Collins began working on the screenplay for MGM’s latest wartime musical, Thousands Cheer (1943). Scholars characterize the film as one of Hollywood’s “star-studded spectacles,” musical extravaganzas typically disparaged for their thin plots and use as patriotic propaganda. This paper uses archival materials to argue that, in fact, Thousands Cheer proselytizes a particular type of nationalism, one that champions leftist politics and pro-Russian sentiments. Indeed, Jarrico and Collins’s decisions about the film’s musical numbers reveal how they could be used to advance multiple—even contradictory—political agendas under the guise of “American propaganda.”

Session 6a: Workshop Session, Organized by the Committee on the Conference: Strategies for Designing, Doing, and Discussing Digital Humanities Projects

Facilitators: LEAH BRANSTETTER, Rock & Roll Hall of Fame; DANIEL GOLDMARK, Case Western Reserve University; SARAH SUHADOLNIK, Independent Scholar; LOUIS EPSTEIN, St. Olaf College

In this interactive workshop, attendees will learn about and discuss digital music resources in various stages of development. Participants will also be presented with opportunities to workshop their own project ideas, exploring a variety of practical, scholarly, and pedagogical concerns in small group settings. Presenters will share insights drawn from recent experiences working with digital maps, archives, and educational interfaces. With an eye toward the landscape of the emerging field, they will demonstrate the applications of digital humanities work to American music studies in a range of environments. All are welcome: from those who have very little or no experience to those with expertise in digital humanities willing to share their knowledge with their peers.
Session 6b: Patriotism, Chauvinism, and American Music in World War I (World War I Museum)

Far from the Front: World War I Sheet Music from Colorado

LAURIE J. SAMPSEL, University of Colorado – Boulder

Thousands of pieces of American sheet music focus on World War I. The most popular songs came from Tin Pan Alley, but WWI sheet music was published all across the country. This presentation explores WWI sheet music from Colorado. Who were these composers and publishers? How does the music compare to that from Tin Pan Alley? This paper focuses on four composers who wrote multiple War songs. Two lived in Denver while two are from farther afield. The music, song texts, and cover art are examined to explore how these composers expressed their state pride and national citizenship in music.

Taking the German Muse out of Music: How The Chronicle Shaped Musical Opinion in World War I

E. DOUGLAS BOMBERGER, Elizabethtown College

Behind the notorious campaign to bring down conductor Karl Muck and other Austro-German musicians during World War I was a shadowy propaganda magazine entitled The Chronicle. Using spurious editorials and fake news reports, editor Richard Fletcher (a.k.a. Fechheimer) successfully sowed suspicion of German music and musicians among America’s elite patrons of symphonic and operatic music. His campaign to link all German composers of the past with the atrocities committed by the German army of the present day demonstrated the power of politicizing music in wartime.

Viennese Ragtime: How Fritz Kreisler’s Apple Blossoms Reintroduced Operetta to Broadway after World War I

ELIZABETH YORK, Utah State University

Apple Blossoms was both the first work by Fritz Kreisler and the first Broadway operetta to premiere after the end of World War I. This presentation will discuss how the score, by Kreisler and Victor Jacobi, and libretto, by William LeBaron, reflected this post-war context, blending Viennese operetta and American musical comedy influences. The source play’s historic European setting was updated to contemporary New York, the libretto contrasted tradition with modernity, and the score ranged from waltzes and finalettos to foxtrots and rags. This sophisticated and often highly integrated construction reingratiated the operetta form and Kreisler himself with American audiences.

Staging Dual Patriotism: Cleveland’s German-Language Theater and the Great War

PETER GRAFF, Case Western Reserve University

The First World War was a period of heightened scrutiny and antagonism toward German Americans. Amid proposed bans on German cultural products, programming musicals for the German-American stage became a political act. In this paper, I analyze the programming trends of Cleveland’s Deutsches Theater—the city’s only German-language venue—from 1914 to 1918, and I examine the musical themes and dramatic narratives of four war-themed works. Drawing on production materials and firsthand accounts, I chart the evolving public image projected by Cleveland’s German community. My findings reveal a conflicted community caught between American patriotism and German cultural pride.

Session 6c: Jazz and the Black Press (World War I Museum)

Jazz in the Public Sphere: The Black Intellectualism of Julian “Cannonball” Adderley in the New York Amsterdam News

DARREN MUELLER, Eastman School of Music

For scholars of American music in the twentieth century, black newspapers have long been recognized as a valuable resource for documenting the lives of African Americans, including the careers of artists and performers. In many ways the product of an otherwise violent legacy of racial segregation, the black press offers an invaluable window into the often-conflicting discourses over racial pride, integration, self-sufficiency, social change, and racial equality, discourses largely unnoticed by white America. This panel examines how the black press
before 1965 interacted with jazz, itself an object of shifting definitions and conflicting discourses concerning race, artistry, and resistance.

The Pittsburgh Courier and Jazz on Early Radio  
AARON JOHNSON, University of Pittsburgh  
Duke Ellington’s earliest known radio appearance took place in 1923 on a broadcast over radio station WDT that also featured Fats Waller, Fletcher Henderson, Rosa Henderson, and Trixie Smith. These black performers were welcome on the air in part because early radio had a voracious appetite for live performances, in part because the novel modernity of radio had a synergy with the audibly-evident “otherness” of black music, but also in major part due to the promotion and advocacy of the black press in seeking to expand the Jim Crow limits on black America.

JUDITH TICK, Northeastern University  
As we discover the riches of the Historical Black Press, I discuss heretofore obscure voices of a minority within a minority: the few women working as journalists in black newspapers. This paper will focus on two active journalists in the 1940s and 1950s, Izzy Rowe in the nationally distributed *Pittsburgh Courier*, and Almena Lomax in the local left-wing *Los Angeles Tribune*. Each contributed regular columns about music, culture and politics, often geared to their female readerships. As a case study, I use their advocacy for Ella Fitzgerald. I focus on the ways they shaped an intersectional heroic narrative for Fitzgerald in the decades when she was becoming “Ella,” and just at the time she stood at the threshold of a major shift in her career in the late 1950s.

A “Moment” in the History of Big Band Dance Music in West Virginia during the 1930s: The Pittsburgh Courier and George Morton  
CHRISTOPHER WILKINSON, West Virginia University  
From 1935 to 1939, George Morton, Joe Glazer’s booker for West Virginia, assisted by an organization called Universal Promoters, staged numerous dances in the state’s southern coal fields for black Mountaineers. *The Pittsburgh Courier* identified bands that came to West Virginia (led by Hines, Kirk, Lunceford, and Webb, among others); where they played; and who handled local arrangements. A family acquaintance on the newspaper’s staff ensured extensive and detailed coverage, including information that has enabled discovery of the occupations and social class of the Universal Promoters themselves and sheds light on the political power black Mountaineers enjoyed during the 1930s.

Session 6d: Global Encounters (World War I Museum)  
Teaching Americans to be International Citizens: World Music and Dance on Television’s Omni  
ANNA NEKOLA, Denison University  
In the 1950s, *Omni*, a U.S. television variety show sponsored by the Ford Foundation, provided U.S. viewers with their first encounters with classical music and dance from Japan, India, and folk traditions from Yugoslavia. *Omni* was an important part of a popularization of world music and dance as part of a greater arts and cultural literacy campaign in the 1950s, aimed at educating and entertaining the average American. Furthermore, this paper contributes to a broader understanding of U.S. postwar cultural diplomacy by examining how international musical guests on *Omni* helped develop an American self-concept that was culturally and politically internationalist.

“Ev’rything is Tango in this World of Sin”: Dilution and Dissolution in America, 1913–1915  
SOPHIE BENN, Case Western Reserve University  
This paper re-contextualizes the tango craze of 1913 as a parable of the hybridizing impulses that defined early twentieth-century American popular culture. As audiences strove to find ways to enjoy the tango without access to the formal training that would be needed to “correctly”
execute such a complicated dance, a plurality of styles emerged. Soon after, a movement of backlash developed as upper-class Americans attempted to rescue the “authentic” dance. Through popular sheet music, dance manuals, and newspaper accounts, we are able to glean a greater understanding of these hybrid forms of the tango.

“Brazilians Found the Chica Chica Boom Chic”: Carmen Miranda, Hollywood, and Brazilian Popular Music

ALEX BÁDUE, University of Cincinnati

This paper demonstrates how one of Carmen Miranda’s signature songs, “Chica Chica Boom Chic,” shifted from its Hollywood origin in the 1941 film That Night in Rio, where it stereotyped Brazilian music and performance, to becoming an authentic Brazilian song. I provide historical information on the song’s composition during the heyday of the Good Neighbor Policy and an analysis of its music and lyrics, revealing the signifiers that allowed American audiences to identify this song as Brazilian. Musical and semiotic analyses of three successful Brazilian recordings of this song reveal which of these signifiers have been maintained or altered.

Lecture-Recital

Revisiting Irving Berlin’s Yip! Yip! Yaphank!

BENJAMIN SEARS and BRADFORD CONNER, American Classics, and JEFFREY MAGEE, University of Illinois, Urbana-Champaign

In 1918 newly naturalized U.S. citizen Irving Berlin was drafted and sent to Camp Upton in Yaphank on Long Island. There he wrote a light-hearted revue about army life that played at Camp Upton and then moved to New York City, closing when the boys were called up to leave for France. Berlin was one of many songwriters contributing musically to the war cause, but he was unique in creating not only a full show but also one to be performed by the rank and file. From it came one of Berlin’s most enduring songs (“Oh! How I Hate to Get Up in the Morning”), and it became a template for Berlin’s World War II show, This is the Army. This lecture-recital will focus on the creation and legacy of Yip! Yip! Yaphank! and highlight songs from the show, along with some of the other Berlin war songs.

SUNDAY, 3 March

Session 7a: Committee on Cultural Diversity and Inclusion Session: A Critical Look at Our Own Biases

Facilitator: TARA NAPOLEONE-CLIFFORD, Center for Multiculturalism and Inclusivity at the University of Central Missouri

Session 7b: Packaging and Preserving Popular Music

Halloween Jack in America: David Bowie’s Lost Diamond Dogs Tour

KATHERINE REED, California State University, Fullerton

Following his success as Ziggy Stardust, David Bowie turned his attention to another project: adapting Orwell’s 1984 as a stage musical. That plan spawned 1974’s Diamond Dogs and the subsequent, elaborate tour. Using previously unstudied notes from lighting designer Jules Fisher, this paper reconstructs the staging of that “lost” tour. Using these new archival materials, this paper examines the development of Bowie’s Diamond Dogs tour. I read this tour as an important moment in the development of Bowie’s visual language, and one that has repercussions for his later works, giving insight into Bowie as a musician and visual artist.

“Tequila Makes Her Clothes Fall Off”: Gender, Advertising, and Twenty-First-Century Commercial Country Music

OLIVIA CACCHIONE, Northwestern University

This paper examines the gender implications of product placement in country music videos in dialogue with commercials featuring country music. I argue that the mutually beneficial relationship between country and its advertisers allows both parties to project a concern for “family values” while still capitalizing on trends that run counter to those values, such as the hyper-sexualization of women. The paper looks at music, image, and cinematic technique.
in music videos and commercials in the context of cross-industry efforts to establish country music and its sponsors as part of a “wholesome” lifestyle that benefits from particular gender representations.

Capturing the Zeitgeist: Preserving American Music and Culture in the Mashups of DJ Earworm
JEFF YUNEK, Kennesaw State University
The average mashup involves the juxtaposition of two songs that strives to caricature the original works. Standing in stark contrast are the mashups of DJ Earworm (Jordan Roseman), which combine up to fifty songs into a completely original work. Instead of denigrating the originals, Roseman states that his mashups are a musical time capsule that captures the zeitgeist of the age. This paper examines the musical and cultural components of this time capsule and shows how Roseman’s use of borrowing transcends the mashup genre by synthesizing popular music into an original piece that preserves and comments on American music and culture.

Session 7c: Building the Bands
Thomas Coates: Father of Band Music in America
MICHAEL O’CONNOR, Palm Beach Atlantic University
A rather grand monument in the city of Easton, PA, cemetery proclaims the final resting place of Thomas Coates (after 1803–1895), bearing the inscription, “Father of Band Music in America.” How did this so-called father of band music in our country slip into such obscurity? His music was performed widely from the 1850s until his death in 1895, yet contemporary band music histories rarely mention his name. Thomas Coates was a key figure in the establishment of the modern wind band in the U.S. This paper seeks to “re-place” Coates in the historical narrative of nineteenth-century wind-band music.

General John J. Pershing and U.S. Army Infantry Bands in World War I
RAOUL F. CAMUS, CUNY
General Pershing was welcomed by fine British and French bands when he arrived in Europe in June 1917 as Commander of the American Expeditionary Force (AEF). Apparently embarrassed by the comparison of his 28-piece brass-heavy regimental bands with the 40-piece balanced French bands, he had a music school established at Chaumont, France. In addition to training bandmasters, a committee recommended that American army bands be increased to 48 musicians. Pershing ordered the formation of a Headquarters AEF band to serve as a model for all other army bands. The 369th “Hell Fighters” band is also discussed.

“And He Sells Clarinets to the Kids in the Town”: Band Instrument Manufacturers’ Impact on the Development of the School Band in the United States
JOSHUA GAILEY, Yale University
This paper argues musical instrument manufacturers affected the development of school bands in the United States in two ways: first, by shaping pedagogy through their financial support of education and reform organizations; and second, by influencing student demographics and band instrumentation through their marketing and sales efforts. Companies like Conn and Holton employed traveling salesmen to spread band programs across the country, and contributed financially to events like the National School Band Contests. Such financial considerations guided the trajectory of the school band movement, even as companies downplayed their monetary interests in favor of espousing altruistic support for education.

Session 7d: Cagean Moments
“Satie Would Have Murdered Him”: John Cage, Darius Milhaud, and the Contested Legacy of Erik Satie
ERIN K. MAHER, Delaware Valley University
John Cage’s advocacy for the music of Erik Satie helped to spark a revived interest in the idiosyncratic French composer after World War II, but his interpretation was criticized by Darius Milhaud, who felt that his friendship with Satie outweighed Cage’s sense of artistic and spiritual affinity. In interviews, each composer dismissed the other’s deeply felt connection to Satie as if it posed a threat to his own. This paper situates this conflict between Cage and
Milhaud as an example of the ways in which the legacy of early twentieth-century modernism was contested and renegotiated in the postwar era.

Good Morning, Mr. Orwell: John Cage and *Branches* on Satellite Television

JOHN M. GREEN, Eastman School of Music

On January 1, 1984, John Cage performed *Branches* (1976) live on Nam June Paik’s satellite television broadcast, *Good Morning, Mr. Orwell*, which featured pop and avant-garde figures from Oingo Boingo to Allen Ginsberg. Cage’s refusal to subscribe to a specific musical ontology suited the necessarily collaborative nature of broadcast; the work was performed differently from its score and performance practice. Utilizing performance footage and unpublished archival correspondences, I argue that Cage’s creative participation and various fundraising efforts shaped the show’s production, which in turn shaped the reception of *Branches* in ways that differed from its written score and its written score and performance practice.

Paul Williams: The Cage Mix

MARK DA VENPORT, Regis University

Demystifying a largely misunderstood chapter in John Cage’s biographical narrative, this paper explores the pivotal role architect and philanthropist Paul Williams (1925–1993) played in Cage’s life, and for whom Cage named his famous magnetic tape composition *Williams Mix* (1952–52). Drawing on newly discovered source material and photographs, the paper repositions Williams from a neglected protagonist to major benefactor and mastermind of the experimental community in Stony Point, a place Cage called “home” for 17 years (1954–1971). There Cage developed his “hunger for nature,” wrote his widely-read and influential book *Silence* (1961), and undertook some of his most significant musical projects.


This panel will present, discuss, and sing from the seventh edition of the *Choctaw Hymn Book* (2017), the first since 1829 to include notation. Three panelists will discuss (1) the historical and cultural context of the hymnal (musicologist Stephen Shearon), (2) the genesis of the new edition (Choctaw minister Raymond Johnson), and (3) the tunes and the editorial process (shape-notation singing-master Charles Towler). In addition, the panelists will be joined by members of the Choctaw Nation of Oklahoma so they and conference attendees can sing together from this new contribution to Choctaw cultural life.


STEPHEN SHEARON, Middle Tennessee State University

I will place this new edition of the *Choctaw Hymn Book* in its cultural and historical context, explaining the European-American missions to the Choctaws in Mississippi (their traditional home), their removal to Indian Territory (now Oklahoma), their training in shape-notation singing schools, and their current affinity for gospel song.


CHARLES TOWLER, Gospel Heritage Music

I will explain the challenges of the editorial process, which involved consulting language specialists among the two Choctaw nations (Mississippi and Oklahoma), transcribing and notating some of the traditional tunes used with these hymns, composing new tunes for some hymns, and producing the new hymnal with seven-shape notation.


RAYMOND JOHNSON, Grace Indian Baptist Church

I will explain the genesis of this new edition, for which I, a Choctaw minister and missionary, am primarily responsible. The *Choctaw Hymn Book* is one of the few cultural artifacts still linking the two Choctaw nations in Oklahoma and Mississippi, the tribe’s ancestral home. I saw that the nations needed an edition with notation so that some of their traditional tunes could be preserved. That realization spurred me to initiate this project.
**Session 8a: Transnational Hybridity: Chinese and Western Intersections in the Music of Chen Yi and Zhou Long**

This panel explores the musical transnationalism of SAM’s 2018 honorary members, Chen Yi and Zhou Long. The music of both composers evinces an imaginative combination of Chinese and Western practices and often calls for mixed instrumental forces. The papers on this panel reveal the origins of their transcultural compositional philosophy, demonstrate this hybridity through an examination of selected vocal works, and detail the influence of their US mentor Chou Wen-Chung in furthering this artistic direction. Through their blending of cultures, Chen and Zhou create works that are not simply Chinese or Western, but that occupy a type of “third space.”

**Forcible Redirection: The Impact of the Cultural Revolution on the Style of Chen Yi and Zhou Long**

LETA E. MILLER, University of California, Santa Cruz

This paper, based on unpublished interviews, shows how the Cultural Revolution (CR) provided the initial stimulus for the musically hybrid compositional styles of Chen Yi and Zhou Long, SAM’s 2018 honorary members. Prior to the CR both composers had been trained primarily in Western music. The forced redirection of their musical development during the traumatic CR period, however, exposed them to their Chinese heritage. Chen made music with farmers and then joined an opera troupe where she composed for transcultural ensembles. Zhou gathered folk songs in Mongolia. As Chen says, the CR’s horrific experiences ultimately led them to “find their roots.”

**Towards a Transnational Perspective of Chen Yi’s Choral Works**

J. MICHELE EDWARDS, Macalester College

This paper examines choral works by Chen Yi commissioned by the male vocal ensemble Chanticleer, including such major works as Chinese Myths Cantata and From the Path of Beauty. Through creative handling of vocal timbres, Chen finds a means of articulating new paths of expression. The interaction between vocal and instrumental sounds parallels the porous borders that are characteristic of her music. Such fluid boundaries address geography, culture, identity, and time. Building from her polycultural biography and the bi-directional circulation of musical influences, Chen Yi’s music is revealed as a complex web, not a simple blending of East and West.

**The Theory of Re-merger and the Revival of Wenren Culture in Twentieth-Century Chinese Music**

SERENA WANG, The Graduate Center, CUNY

Throughout his career as a composer and tenure at Columbia University, Chou Wen-Chung continued to advocate for the revival of wenren (Chinese literati) culture through his educational and artistic endeavors. This paper establishes the historical significance of the music of two generations of Chinese composers that include Chou and his mentees Chen Yi and Zhou Long. I argue that the Chinese composers’ engagement with wenren practices in such works as Chen’s As in a Dream (1988) and Zhou’s Secluded Orchid (1992) constitutes a musico-cultural revival that has profound influence on the cultural production across both sides of the Pacific.

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**Session 8b: Nineteenth-Century Musics**

George Kingsley and Antebellum American Psalmody’s Encounter with European Art Music

PETER MERCER-TAYLOR, University of Minnesota

Psalm tunes drawn from European art music enjoyed a sensational vogue in the American Antebellum. Lowell Mason’s 1822 Handel and Haydn Society Collection is generally accepted as this tradition’s launching point, Mason as its leading light. In reality, George Kingsley (1811–1884)—though now largely forgotten—played a much more significant role than Mason in initiating the actual heyday of this practice (1838–1853) and bringing it toward its mid-century peak. This paper explores Kingsley’s career and ranges across his adaptations of Haydn, Mozart, and others, remarkable both in their sheer number and in the credible, often ingenious artistic voice they display.
Glorious Jollification: Violins, Violin-Playing, and Masculine Social Life in Nineteenth-Century California and Nevada

PAMELA MORO, Willamette University

This paper documents violins as objects in the vernacular musical life of the mid- and late-nineteenth-century American west. Violin playing was integral to sociality and the work environment of the gold- and silver-rush mining camps of Northern California and Nevada, contexts shaped by masculinity and race. This study pays particular attention to the memoirs and archival papers of miner, journalist, and amateur violinist Alfred Doten. Doten’s writings reveal vernacular violin playing in relation to masculinity and violins as sentiment-laden material culture.

The Birth of the American Clubwoman, as Documented in Gilded Age Music Magazines, 1894–1903

ELISSA STROMAN, Texas Tech University

The success of women’s music clubs in the early twentieth century was due in large part to women writers promulgating club information in already established music magazines like *The Etude* and *The Musician*. Between 1894 and 1903, monthly articles provided vital information about club formation, decorum, and repertoires. Clubs promoted a concept I call musical femininity, a prescriptive and heightened performance of genteel gender ideals that encouraged women to pursue older notions of nineteenth-century womanhood (amateurism and accomplishment). In a time of immense cultural change, a new generation of genteel musical women was fashioned and cultivated in print.

Session 8c: Jazz, Race, Theory

Sonny Rollins and “St. Thomas”

LESLIE GAY, University of Tennessee

Saxophonist Sonny Rollins is celebrated for his powerful improvisations within New York’s bebop circle. But his musical roots are diverse, reflecting global flows across a black Atlantic (Gilroy 1993), including influences of Harlem popular culture, European receptions, and a Caribbean heritage. This complex African diasporic legacy remains under-explored. My analysis situates Rollins’ “St. Thomas,” a tune Rollins originally heard from his immigrant mother, within black popular musics and dialogues among American, Danish, and Caribbean identities. I draw on Antonio Benitez-Rojo’s (1992) metaphor of the plantation machine, which mediates diverse geographies and temporalities to interrogate slavery and colonial institutions, to trace this tune through various histories within the Caribbean, Harlem, and northern Europe.


ALYSSA MEHNERT, University of Cincinnati

McKinney’s Cotton Pickers, a Detroit-based dance band active from 1923 to 1941, is considered one of the important big bands of the 1920s. Despite only recording 59 sides during their existence, the McKinney band maintained a busy radio schedule, participating in nearly 250 live radio broadcasts in the years 1927–1931. This paper explores the band’s broadcast schedule as printed in the *Detroit Free Press*, and examines McKinney management’s use of language and iconography to construct the band’s blackness for radio audiences.

Tristano’s Reichian Theory of Improvisation: Jazz of the Unconscious Mind

JAMES ALDRIDGE, Case Western Reserve University

Jazz scholars have traditionally identified the pursuit of “improvisational purity” as a shared goal among members of the Tristano School. Controversial pianist and pedagogue Lennie Tristano (1919–1978) not only advocated this objective, but also used it to discredit those whose musics he considered artistically dishonest. Less attention, however, has been paid to the underlying current of intellectual thought that informed this ideology. In this paper I argue that Tristano’s critical toolkit was influenced by Neo-Freudian psychoanalytic theories of neurotic human selfhood and his improvisational philosophy informed by the writings of Sigmund Freud and bio-psychoanalyst Wilhelm Reich.
**Session 8d: Songwriting and Performance Strategies**

“Speeding Motorcycle of My Heart”: Daniel Johnston and a Performance of Disability

MARIA CIZMIC, University of South Florida

Daniel Johnston is a singer-songwriter who attained notoriety in Austin, Texas, during the 1980s and was later diagnosed with severe mental illness. Through an analysis of Johnston’s live performance and covers of his song “Speeding Motorcycle,” this paper will ask: How does a sense of musical normativity—of being in tune and in time—influence the way audiences listen to Johnston? How does the prevalent perception that Johnston’s mental illness anchors his sincerity shape both the listening experience and the covers of his songs? And generally, how do stories about musicians with disabilities influence the ways listeners understand what they hear?

“Wings for Wheels”: The Narrative Flexibility of “Thunder Road”

DANA DeVLIEGER, University of Minnesota

This paper examines three versions of Bruce Springsteen’s “Thunder Road,” recorded in 1975: an early live performance in February, the studio recording released in August, and a later live performance in October. It investigates the different features of each recording that contribute to the song’s narrative flexibility. Additionally, it provides potential reasons for Springsteen’s decision to rework the song so drastically in such a short period of time: intense pressure from his record label to have a hit, mental health issues, his complicated relationship with his working-class upbringing, and the political unrest and economic uncertainty of the U.S. in 1975.

“A Belly Full of Spaghetti and Ears Full of Songs”: Felice Bryant and Country Music Songwriting in the 1950s

PAULA BISHOP, Bridgewater State University

Country music historical narratives focus on the occasional female singer who achieved stardom, thus upholding the genre’s traditional gender roles. This ignores the creative contributions of other women, such as Felice Bryant, one of the first professional songwriters in Nashville in the 1950s. Collaborating with her husband, she marketed their songs by inviting artists to their house. “A belly full of spaghetti and ears full of songs” made the artists receptive to choosing their songs to record. Felice’s use of the domestic sphere allowed her to defy the gendered constraints of time, place, and industry to build a successful career.

**Session 8e: Vocalities**

Bound to Sing: Hearing the Corseted Body in American Domestic Performance

BETHANY McLEMORE, University of Texas at Austin

In contrast to current conversations about corseting, breath, and health, the connection between a corseted body’s materiality and vocal sound never enters into scholarly discussions of women singers. I seek to answer two questions with regard to nineteenth-century American women singers: (1) What was/is the impact of the corset on the body? (2) What was/is the impact of that corseted body on musical sound? Building on a material feminist framework, I argue that though they were part of the patriarchal structures in which they lived, women singers contributed to an image of womanhood in which frailty was an essential facet.

Give Me Some Music: The Musical Relationship Between Leontyne Price and Samuel Barber

JUSTIN SEXTRO, University of Kansas

Samuel Barber cultivated many important musical partnerships during his career, but their impact on his music is yet to be fully explored. This paper demonstrates that Barber wrote several of his major works in the 1950s and ’60s to suit soprano Leontyne Price’s voice. Derived from her training and background, Price developed a variety of distinctive vocal characteristics. I analyze how Barber progressively implemented these attributes into his compositions by exploring four pieces that were premiered by the singer: *Hermit Songs*, *Prayers of Kierkegaard*, *Antony and Cleopatra*, and *Despite and Still*. 
Voice, Nostalgia, and the Singing Pirate

JOSEPH MAURER, University of Chicago

The fantastical pirate is a common figure in twenty-first-century popular culture. The character is often established through faux-historical songs like “Hoist the Colours” from *Pirates of the Caribbean* or Key and Peele’s “Pirate Chantey.” I draw on historical accounts of the sea chantey voice, media analysis, and fieldwork with maritime musicians to argue that the pirate singing voice is rooted in nineteenth-century sea chanteys and the maritime nostalgia of the twentieth-century United States. This paper demonstrates how the seemingly lighthearted pop culture pirate phenomenon is intertwined with the history of maritime work songs and music revival in the U.S.

Cultural Diversity and Inclusion Committee, Second Session

O Say, Can You See: In Consideration of National Identity, Community, Protest, and American Music Today

AJA BURRELL WOOD, CUNY-Brooklyn College Conservatory of Music; City College; EDUARDO HERRERA, Mason Gross School of the Arts, Rutgers, The State University of New Jersey

Inspired by the “take a knee” protest, the Cultural Diversity and Inclusion Committee presents a round table discussion to help contextualize the protest initiated by Colin Kaepernick and its backlash as a result of its connection to the performance of the national anthem. The “take a knee” protest will be a point of departure as the roundtable seeks to center race, gender, and social justice among other themes in the public/communal performance at sporting events of collective identities and in challenges to performed forms of social cohesion through dissent and social protest in and beyond the United States.

Lecture/Recitals:

The Magic and Myth of the MPC: 30 Years of Hip-Hop Beat-Making

PATRICK RIVERS, University of New Haven and WILL FULTON, LaGuardia Community College

As producers began to experiment with newly available digital samplers in the mid-1980s, the Akai company introduced the MPC60, a sampling drum machine, in 1988. As the 1990s progressed, the MPC (MIDI Production Center) series developed a symbiotic relationship with hip hop music, to the extent that it became prominent in the iconography of hip hop culture and music—recently represented by the inclusion of J Dilla’s MPC3000 in the Smithsonian. In our presentation, we will survey the development of the MPC series and how its specifications, interface, and functions impacted the sound of hip hop music.

Religiosity and Nature in Farhad Forrest Pierce’s *The Kansas Rapture* for Saxophone Quartet (2015)

KIMBERLY GODDARD LOEFFERT, Oklahoma State University

Farhad Forrest Pierce’s *The Kansas Rapture* for saxophone quartet (2015) merges musical and textual references to Christianity, Judaism, and Islam with the natural aural landscape of the Great Plains region of the United States. *The Kansas Rapture* includes reverential portrayals of cantillation, call to prayer, and zikr while imagining nature’s retaking of the central United States via saxophonic depictions of bison grunts, prairie dog chirps, and multiphonic prairie chicken “booms.” This lecture-performance illuminates clear and hidden allusions to religiosity and the interwoven relationship between religion and nature in *The Kansas Rapture*.

Research Poster Session 2:

Therapy Rap: Kendrick Lamar, Eminem, and the Rise of Therapeutic Introspection in Rap

NATHAN FLESHNER, University of Tennessee

Psychological pathologies have been addressed less frequently in rap than the larger body of popular music. This paper builds on Adam Krims’s categories of rap and highlights a new category, therapy rap, which addresses psychological pathologies. In exploring this new genre of rap, this paper explores the role of therapy in the works of Kendrick Lamar and Eminem. Kendrick Lamar’s “A.D.H.D.,” “u,” and “i” are more recent examples of songs unabashed in their exploration of mental health issues. Likewise, Eminem’s albums reveal an overarching therapeutic process as well as different pathologies represented in his multiple personas.

SPENCER A. HUSTON, Kansas City Kansas Community College

On 20 February 1859, the English-born pianist Sebastian Bach Mills (1839–1898) burst onto the New York scene. Critics quickly heralded him as nothing less than a genius and the most remarkable player in America. Investigating his New York performance record from 1859 to 1870 indicates that Mills programmed more Liszt than any pianist who preceded him, which helped shape the early reception of Liszt in the United States, while his brilliant and powerful style of playing coupled with flawless technique, encouraged critics to associate Mills with and influenced how the American press defined the notion of a “Liszt School.”

Colonial Schwenkfelders in Pennsylvania: One Interpretation of the Application of Pietist Principles to Music in the Worship Service

BARBARA LEWIS, University of North Dakota

The Schwenkfelders, a Pietist sect, emigrated to Pennsylvania from Europe during Colonial times. Their custom was to have daily private devotions and weekly meetings that included singing. In order to adhere to the Pietist ideal of the use of worship music to promote an inner spiritual experience of union with God, their interpretation of appropriate worship music was unison singing with no instrumental accompaniment. It is interesting to note that other Pietist groups such as the Moravians had a very different interpretation of how best to incorporate music into the worship service.

The Rise of the Ukulele: Instruction Manuals and the Early Craze

AARON McPECK, Case Western Reserve University

Following the success of the Broadway revue The Bird of Paradise in 1912 and the popularity of Hawaii’s pavilion at the Panama Pacific International Exposition in 1915, Americans’ exposure to Hawaiian music incited a craze for the exotic timbres found on the islands and, in particular, the ukulele. Ukulele self-instruction manuals of the time provide insight into how individuals learned the new instrument and also situate the music publishing industry’s role beyond simply selling sheet music: providing self-instruction methods fueled the ukulele movement at the center of the Hawaiian craze, and thus further incorporated “Hawaiianess” into the popular repertoire.

An Angle Never Seen: Milt Hinton as Jazz Documentarian

JEREMY SMITH, Oberlin Conservatory

Milt Hinton was revered throughout his life as both a bass player and a photographer. Over the course of his nearly seven-decade professional career, he played on thousands of recordings and captured his behind-the-scenes life in music through tens of thousands of photographs. Hinton was one of the rare musicians who not only experienced the history of jazz but also documented that history along the way. This poster combines Hinton’s original photographs with biographical materials drawn from Oberlin College’s Milton J. and Mona C. Hinton Collection to draw attention to Hinton’s significance as a cultural documentarian, through sound and image.

Cultural Middlemen and the New Orleans Drumming Tradition

ZACHARY WIGGINS, Arizona State University

What marks “tradition” in traditional jazz? Though the genre’s boundaries have always been fluid, fans and musicians have singled out specific elements in efforts to teach and advocate for this music as a coherent and cohesive genre. In this paper, I explore “tradition” through artifacts of New Orleans drum set pedagogy. I examine how our understanding of the tradition is filtered through the perspectives of three distinct cultural middlemen including Baby Dodds (progenitor), Herlin Riley (New Orleans heir), and Antoon Aukes (foreign enthusiast).


MEGAN WOLLER (Gannon University)

This paper focuses on the film version of Richard Rodgers and Oscar Hammerstein II’s The Sound of Music (1965). This film musical adaptation shows the ways in which Hollywood uses the genre conventions of the Broadway musical while simultaneously transforming the

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original production into a unique cinematic entity. This paper will examine the additions, deletions, and rearrangements of the music in this film, examining the effect of these changes and the potential reasons behind them. Using *The Sound of Music* as a focal point, this paper will discuss the impact and significance of adapting a musical work for the screen.

**Session 9a: (Mis)Perceptions of Popular Music**

**Standing Against Segregation: Dave Brubeck’s Move Toward Race Activist**  
**KELSEY KLOTZ, Emory University**

In 1960, Dave Brubeck suddenly became a champion against segregation in the jazz press after cancelling a 25-date tour of colleges in the American south; twenty-two of the colleges had refused to allow Brubeck’s integrated quartet to perform. This cancellation became a defining moment in Brubeck’s career. This paper follows Brubeck’s engagement with early civil rights-era protests, examining the moments leading up to the cancellation of his 1960 tour. I uncover new details in Brubeck’s steps toward race activism that highlight the ways in which Brubeck leveraged his whiteness to support integration efforts in the south.

**“Bring the Noise” or “Check Out My Melody”: The Music/Noise Binary in Hip-Hop**  
**JOHN PAUL MEYERS, University of Illinois, Urbana-Champaign**

This paper draws attention to controversies over the concepts of sound, music, and noise in hip-hop. I show that these concepts have been a consistent source of tension in the reception of hip-hop since its beginnings in the early 1970s, the breakthroughs of artists like Run-D.M.C. and Public Enemy, and continuing to the present day. I argue that the music/noise binary is key for attitudes about commercialism, race, and politics in much hip-hop discourse. By examining competing claims around music and noise, we can better understand how hip-hop practitioners and observers position hip-hop in relation to other cultural formations.

**The Influence of American Divas and Pop Rockers on Contemporary Philippine Music**  
**JAMES GABRILLO, University of Cambridge**

This paper examines a trend in Philippine popular music called *birit*, a type of powerful melismatic singing adapted from the styles of American musicians such as Whitney Houston, Mariah Carey, and Air Supply. I focus on Aegis, a pop-rock act who pioneered the *birit* style in the Philippines during the 1990s with soaring ballads that showcased their excessively garish vocal pyrotechnics. Through interviews with the band and their audiences, I explain how Aegis deliberately exaggerated the styles of American divas and pop rockers, invoking Robertson’s notion of *glocalization*, in reference to global popular commodities tailored to suit specific tastes within a particular local. In this case, Aegis devised *birit* as a kitschy, dramatized form of parody that continues to be favored in the Philippines today.

**Elizabethan Traces in Appalachia?: How Music Critics (Mis)Understand Dolly Parton’s Songs and Voice**  
**LYDIA HAMESLEY, Hamilton College**

Some of Dolly Parton’s songs (“Jolene,” “Down From Dover”) perplex critics who frequently use “old-world” and “Appalachian ballads” in their writing. Indeed, Dolly says, “My songs come directly from the English, Irish, and Scottish folk songs of old.” But critics also call on “Elizabethan” as shorthand for Dolly’s modal inflections and vocal quality. This use of “Elizabethan” is specious, based on misunderstandings of the Anglo-Celtic roots of Appalachian music. My analysis demonstrates how this term misconstrues Dolly’s compositions and vocal style. With this misnomer, critics continue a century-old political agenda, constructing Dolly as a bearer of a romanticized Anglo-American identity.

**Session 9b: Staging Ethnicity in the Progressive Era**

**“Getting Away With It”: Marking Jewishness in Irving Berlin’s Jewish Dialect Songs**  
**SAMANTHA M. COOPER, New York University**

In this close reading of Irving Berlin’s Jewish dialect songs, I condense the textual and musical signifiers of Jewish identity (*Yiddishkayt*) into a data set and chart their progression.
Utilizing press coverage, Jewish histories, musicology texts, early recordings, and scores, I survey the chronology and development of the tools with which Berlin sonically signifies the Jewish immigrant experience. In addition to establishing that Berlin’s growth as a reader of social cues played out in scorings of his community, this analysis reveals that artefacts of racial self-deprecation can haunt, strengthen, and injure internal and external perceptions of an ethnic minority.

From Black to White: *Watch Your Step* and the Rise of Ragtime as American Music

KRISTEN M. TURNER, North Carolina State University

Critics hailed Irving Berlin’s *Watch Your Step* (1914) as the first ragtime musical, effectively erasing earlier shows written by black composers. Berlin reframed ragtime as the music of white America in the second act finale by pitting the style’s power against the weakness of European opera. The show’s music and publicity campaign were part of the Progressive-Era project to suppress elements of blackness in the white public sphere. Although white composers had already found success in ragtime, with *Watch Your Step* the conversion of ragtime from a marker of blackness to a marker of American nationalism was complete.

Performing the Transpacific on the U.S. Vaudeville Stage

FRITZ SCHENKER, St. Lawrence University

From 1919 to 1921, the trio D’avigneau’s Celestials toured with their act of popular songs, dancing, and Chinese stereotypes along the Keith Vaudeville Circuit. Along with dozens of other Filipinos, Hawaiian, and Chinese performers, the Celestials transformed the U.S. vaudeville stage into a site to engage with global politics. By drawing on archival material from both sides of the Pacific and building from recent scholarship in transnational American Studies and the New Imperial Studies, I focus on the Celestials to resituate U.S. vaudeville and the early American popular music industry in relation to a transpacific zone of imperial connections.

Sonic and Visual Emblem: Chinatown Theater and Identity of Chinese American Women

NANCY RAO, Rutgers University

In 1924 when Anna May Wong achieved stardom through her performance in Douglas Fairbanks’s *The Thief of Bagdad*, San Francisco’s Chinatown was mesmerized by idols of a different kind: Cantonese opera actresses. The community marveled at stars who arrived from China to perform at the newly opened Mandarin Theater that eventually led to a new golden era for Chinatown theaters. Focusing on five actresses, Li Xuefang, Guan Yinglian, Zhang Shuqin, Li Xiaofeng, and Mudan Su—their recordings, signature repertoire, and interaction with fans, patrons, and public life—this paper explores discourses of female identity intimately bound up with Chinatown Theaters.

Session 9c: Instruments of Change

Bob Dylan’s Essential Harmonica

LARRY STARR, University of Washington

The harmonica, a constant presence throughout Bob Dylan’s long career, has served as his instantly recognizable second “voice.” Yet the role and importance of his harmonica have rarely received any sustained attention. Paraphrasing the man himself: something is happening here, but (apparently) we don’t know what it is. Utilizing examples from Dylan’s studio albums, this paper will initiate an exploration of the many and varied strategies he employs to enrich, and even to shape, his songs with the aid of this humble, underappreciated, but ultimately indispensable, instrument.

“First Lady of the Violin”: New Archival Sources for Jazz Violinist Ginger Smock

LAURA RISK, McGill University

Jazz violinist Ginger Smock (1920–1995) launched her career at a time when her gender and mixed racial heritage delineated her recording and performance opportunities (Tucker 1996/1997). This paper uses archival materials from Smock’s extended family and Canadian jazz violin collector John Reeves to explore how she negotiated these constraints. I draw on
over 150 recently unearthed documents, including manuscripts of original compositions and big band arrangements, letters, photographs, newspaper clippings, and gig announcements. I also discuss an ongoing project to digitize a number of her later recordings that were previously catalogued but, until recently, unavailable for listening (Barnett 1994).

*Mbira dzeDiaspora*: Mbira Modification in the New Global South

AUSTIN RICHIE, Eastman School of Music

Detroit-based Zimbabwean artist Chido Johnson’s *Mbira dzeDiaspora* premiered in Harare, Zimbabwe, with an arrangement of Stevie Wonder’s Motown classic, “I Just Called to Say I Love You.” The performance of a genre indelibly associated with Detroit on a modified indigenous Shona instrument epitomizes the cultural complexity at the heart of the contemporary global condition. Situating Johnson’s *Mbira dzeDiaspora* amongst several modified mbira and makers, I accentuate the way instruments serve as adaptive sites of cultural production, and further, document expressive culture’s ability to connect far-flung marginalized communities, offering a way to deterritorialize and reconstitute themselves within the new Global South.

Bejeweling Beethoven with Mary Hallock Greenewalt

RALPH WHYTE, Columbia University

This paper explores the relationship between light art and music in the early twentieth century by considering the thought, inventions, and career of Mary Hallock Greenewalt (1871–1950). Greenewalt was a Philadelphia-based pianist, inventor, and light artist, who devised light instruments mostly for producing light effects to accompany music. Firstly, I draw on Greenewalt’s correspondence, patents, and aesthetic manifestos, to foreground the tension between her work and concepts of “visual music” or “intermedia,” highlighting her desire for a medium-specific light art. Secondly, I situate Greenewalt’s practices in the context of the coordination of music and lighting in contemporaneous movie theaters.

Session 9d: Building an American Opera Repertory: Institutions, Aesthetics, and Audiences

Columbia University and Neoromantic American Chamber Opera at Midcentury

JOY CALICO, Vanderbilt University

Before the Columbia University Music Department was home to the Columbia Princeton Electronic Music Studio it was the incubator for a body of new, neoromantic American chamber opera. The Columbia Opera Workshop operated from 1943–1957 and premiered works such as Menotti’s *The Medium* (1946), Thomson and Stein’s *The Mother of Us All* (1947), and Moore’s *Giants in the Earth* (1951). Based on archival research conducted in special collections at Columbia and work by Jack Beeson and Margaret Ross-Griffel, this paper recounts how an institution without so much as a voice teacher nevertheless staged ambitious new operas for fourteen years.

Fostering “A New American Art Form” through the American Music Theater Festival, 1984–1999

SASHA METCALF, Brooklyn Academy of Music

Established in 1984, the American Music Theater Festival (AMTF) fostered cross-fertilization among artists from opera, theater, and popular culture. This paper situates this annual festival as part of a larger effort by the National Endowment for the Arts and OPERA America to expand the repertoire. The resulting coproduction networks were mutually beneficial: the AMTF instigated new works, and established institutions like the Brooklyn Academy of Music gave the festival national credibility and financial support. Using archives and oral history interviews, I argue that the AMTF functioned as a catalyst and flexible partner that challenged the boundaries of opera and music theater.

Incubating American “Opera-Theater”: Beth Morrison Projects, Los Angeles Opera, and Missy Mazzoli’s *Song from the Uproar*

RYAN EBRIGHT, Bowling Green State University

Seeking to take part in the formation of an American operatic repertory, traditional opera companies in the twenty-first century are increasingly adopting a new paradigm, acting as presenters rather than producers. Drawing on interviews with Los Angeles Opera and Beth
Morrison Productions (BMP) personnel, I use their 2015 production of Missy Mazzoli’s *Song from the Uproar* to examine the relations between artist, producer, and presenter in this new model. Building on arts management scholarship, I argue that BMP functions as an arts incubator, one with significant ramifications for the future development of American opera.

**American Opera: New Pathways Versus the Fear of Originality**

ANNE MIDGETTE, *The Washington Post*

Faced with dwindling audiences increasingly tired of the standard repertoire, American opera companies are turning to new works to reconnect with a wider public. But fear that audiences might not like the new, compounded by the financial challenges of staging opera, have led to the development of two distinct forms of American opera product. Mainstage works aim at a fusion of Americanness and accessibility, based on well-known books or movies, and avoid genuine originality. Chamber works offer more room to experiment, and represent the field’s true creative outlet—thereby also hastening the large companies’ obsolescence.

**Session 9e: Transatlantic Musical Exchanges**

“Inventing” “American” Opera: The Provisional Solution of Frederick Delius’s *The Magic Fountain*

AARON ZIEGEL, Towson University

In the late nineteenth century, American critics issued a growing call for the development of national opera. Contemporaneously, the English composer Frederick Delius wrote *The Magic Fountain* (completed in Paris, 1895), inspired by the landscape and legends of the Florida everglades, the site of his abortive career as an orange grower during the mid-1880s. Although isolated from the ongoing debate, *The Magic Fountain* independently “invented” many of the same solutions for national opera that American composers would later explore during the early twentieth century. This paper reinserts Delius into the conversation about what American opera could and should be.

**Josephine Baker: Signifyin’ and the Black Body in Motion**

CHRISTOPHER J. SMITH, Texas Tech University

The subaltern body vocabularies of the character dancer Josephine Baker (1906–1975) were voyeuristically perceived as sexually provocative, yet transgressive and liberating. Baker “occupied” a performative role whose details reproduced American racism, yet subverted those details in order to knock down walls of prejudice. Baker used pratfalls, novelty dances, and exaggerated facial expressions to undercut conventional notions of beauty, grace, and poise. Her trickster persona, enacted within the liminal “end space” of the chorus line and the minstrel troupe, challenged period expectations of gender, race, and class. I examine iconography, photography, and description, and draw upon Gates’s “signifyin’” and the semiotics of performance.

“About a hundred years from now, it might be done in church”: Paul Creston’s *Missa “Cum Jubilo,”* Op. 97

REBECCA MARCHAND, Boston Conservatory at Berklee College of Music

Paul Creston wrote his 1968 *Missa “Cum Jubilo” “in protest to the abolition . . . of the Missa Cantata in Latin.” The work voiced Creston’s disenchantment with what he saw as Vatican II’s exorcism of Gregorian chant, Latin, and—indirectly—quality polyphony. Using archival documents from the Paul Creston Collection at UMKC, this paper situates Creston’s piece in the larger historical narrative of the concert Mass and demonstrates the composer’s earnest attempts to promulgate an aesthetic for both sacred and secular composition.

**When London Met Harlem: Roots Music as Wartime Propaganda on the BBC**

CHRISTY J. MILLER, University of Kansas

In March 1944, the BBC broadcast the first of three radio ballad operas it commissioned from American writers, *The Man Who Went to War*. This program was a reimagining of wartime London through the eyes of African Americans, and it contributed to a discreet propaganda campaign encouraging fraternity and solidarity between American and British home fronts during World War II. Unfortunately, the only known recording of the ballad opera was destroyed after the war. This paper examines a newly discovered recording and other
archival documents to illuminate the role of roots music as propaganda within American-British home front relationships.

SUNDAY, 4 March

Session 10a: Place-Making and Memory in the Twenty-First Century
Musicking and the Placing of Space: Oral Narratives from a Neglected South Side Jazz Scene
MICHAEL ALLEMANA, University of Chicago
The South Side of Chicago appears in jazz historiography in the 1920s when New Orleans musicians arrived and in the 1960s as a center of experimentalism. However, historians have neglected countless clubs and musicians even though many people today still remember the individuals and places that provided profound experiences of sociality and musicking. This paper investigates stories that are triggered by bringing jazz scene participants to former sites of performance. I argue that these oral narratives show an engagement with space that coheres around musical experience, place, and individuals, providing a particular geographic epistemology of musical practice and history.

Intimate Icons, Sacrosanct Places: Memorializing Old-Time Musical Heritage in Surry County, North Carolina
LAURA TURNER, University of Chicago
Among geographically disperse communities of old-time musicians today, certain locales—the dwelling places of exemplary “master” musicians born in the late nineteenth and early twentieth centuries—have achieved sacrosanct status. This paper investigates the ways certain places/regions (and the musicians, repertoires, and performance styles with which they are associated) are elevated, memorialized, and romanticized among old-time enthusiasts, using the rural North Carolina city of Mount Airy and the surrounding Surry County as case studies. Informed by extensive fieldwork, I explore the region as a container of musical memory where allusions to and traces of its musical past are ubiquitous.

“Delacroix Isn’t Delacroix Anymore”: Remembering Lost Music and Places in St. Bernard Parish, Louisiana
WILLIAM BUCKINGHAM, University of Chicago
This paper explores the relationships between music and place in places that are no longer there. In the remote bayou-fronted hamlets St. Bernard Parish, Louisiana, memories of past musicking by Isleños, Spanish-speaking descendants of eighteenth-century colonists from the Canary Islands, are intertwined with the places that once fostered them, places that have been gradually washed away by hurricanes and coastal erosion. Through ethnographic interviews and archival research, I construct an oral music history and reconstructed geography of Lower St. Bernard, arguing for the unique potential of musical memories to transcend such dramatic ruptures in time and space.

Session 10b: Gender and Disability in Band History
Fanwood’s Deaf Marching Band: Achievement and Enfreakment
CAROLYN STALLARD, The Graduate Center, CUNY
In 1893, Fanwood (now the New York School for the Deaf) became the first educational institution for deaf students to adopt a military curriculum and, shortly after, the first to establish a deaf marching band. The band played well enough to compete against military ensembles comprised of hearing individuals, attracting crowds of spectators eager to watch the so-called “silent cadets” perform. Drawing on the work of Garland-Thompson (1996, 2009), this paper considers the popularity of the Fanwood band as a result not only of members’ collective musical excellence, but also of their “enfreakment” by society.

Ladies Brass Bands in the Midwest, 1900–1920
SONDRA WIELAND HOWE, Independent Scholar
Ladies’ brass bands in small towns were an important part of the “Golden Age of Bands.” Town bands provided entertainment and promoted the economy of small towns as they marched
in parades and participated in patriotic ceremonies. Women wore military-style uniforms and played all the brass instruments. The literature on band history has neglected women’s bands. The sources for this project are photographs in the IBEW website plus newspaper articles. Analysis of visual images describes instrumentation, band size, performance venues, uniforms, and conductors. Newspaper articles describe participation in civic ceremonies, especially around WWI.

Women and the Wind Ensemble: Diversifying a Gendered American Musical Community

KATE SUTTON, Florida State University
This paper uses Kay Kaufman Shelemay’s work on musical communities to examine the wind ensemble community as it relates to gender. Women band conductors and composers often confront additional challenges to those faced by women in other genres of contemporary music. Drawing on personal interviews, I argue that despite its heritage of gender discrimination, today’s wind ensemble community offers unique opportunities for women. The community is especially valuable to the nation’s musical culture in part because it provides a home for many contemporary composers, especially emerging ones. This paper illuminates progress made toward diversifying an historically vital American musical community.

Session 10c: Damrosch, Bernstein, and Music Appreciation
Walter Damrosch and Isadora Duncan: Selling “High Art” in the Age of Mass Entertainment

CHANTAL FRANKENBACH, California State University, Sacramento
From 1908 to 11, conductor Walter Damrosch featured American modern dancer Isadora Duncan on several of his annual tours of the U.S. with the New York Symphony Orchestra. Posing considerable risk to his reputation as a serious artist, this alliance grew from his concert manager’s wish to compete with the “Salomé” dance craze raging in vaudeville halls across the country. With similar tactics employed by big tent revivalists espousing “muscular Christianity” and epitomized by Billy Sunday’s pulpit calisthenics, Damrosch’s reliance on Duncan’s “aesthetic dancing” demonstrates how traditional elite institutions struggled to accommodate the shifting tastes of turn-of-the-century urban audiences.

Youth Perspectives, Fan Mail, and Representations of Classical Music on the Music Appreciation Hour and Young People’s Concerts, 1928–1972

SARAH TOMLINSON, University of North Carolina – Chapel Hill
Music scholars have long criticized how histories of the classical music canon rely on an exclusive identity of European, white, male composers and a discourse of cultural elitism. Their criticisms often manifest in concerns about how classical music is represented to undergraduate students. Weighing these concerns with respect to children and young people is just as crucial. Specially, I look to fan mail written by young listeners on the two most influential classical music programs for youth in the United States, Walter Damrosch’s 1928–1942 Music Appreciation Hour (MAH) radio broadcasts and Leonard Bernstein’s 1958–1972 Young People’s Concerts (YPC) television broadcasts.

Bernstein, Rock, and Bach: Constructing a Tonal Heritage for Modern Music

MATTHEW MUGMON, University of Arizona
In the late 1960s, Leonard Bernstein expressed disillusionment with much contemporary art music because of its abandonment of tonality. But in the Young People’s Concert “Bach Transmogrified,” from 1969, Bernstein attempted to reconcile recent popular and art music, joining the vogue for J.S. Bach with an eclectic program that featured electronic and chance elements as well as rock music. I position this program in terms of larger project to establish an esteemed lineage for tonality in contemporary composition. By linking recent rock music, avant-garde techniques, and Bach’s unequivocally tonal idiom, Bernstein reconciled tonality with modernist compositional techniques.
Session 10d: Whiteness in Religious Music
Advocating for “the old songs which their ancestors sang”: Kitty Cheatham as Curator of African American Spirituals
KATIE CALLAM, Harvard University
Nashville-born soprano Kitty Cheatham (1865-1946) was a leading performer of the 1910s, specializing in concerts for children during which she also sang African American spirituals. Despite Cheatham’s collaboration with African American artists and her apparent care for spirituals, her mission to uplift and disseminate was ultimately hindered both by the content of her recitals and the way she framed herself as an expert in all things child-like. Exploring the ways in which Cheatham crafted both her repertoire and her image leads to a better understanding of how a generation of listeners came to both enjoy and dismiss this repertoire.

“If Men Go to Hell, Who Cares?”: Grassroots Theology in Depression-Era White Gospel Music
C. MEGAN MACDONALD, Florida State University
During the Great Depression, the white gospel music industry of the American South flourished. These songs provide a key example of what ethnomusicologist Zoe Sherinian calls “theology from below” where songwriters parse complex theological ideas. While publishers produced and vetted consumable products—songbooks and recordings—the industry thrived due to creations of fan culture. When the books were released, their lyrics echoed from homes and churches to conventions and concerts. Songs emerged from the intended ephemerality of the books to preserve lasting theologies of the era. This paper argues that these products reveal grassroots theologies that shaped American religious landscapes.

Whiteness, Aesthetics, and Mennonite Identity in The Mennonite Hymnal
AUSTIN McCABE JUHNE, Ohio State University
During the twentieth century, as American Mennonites became increasingly integrated in patterns of American life, congregational hymn singing provided a collective sensory experience that undergirded an emergent Mennonite ethnoreligious identity. The work of the 1969 Mennonite Hymnal committee, however, reveals that hymn singing was valued as a cerebral practice rooted in Mennonite heritage; the affective and embodied aspects of hymn singing—aesthetic practices Ashon Crawley argues have been devalued in their conflation with blackness—remained suspect. Thus this paper argues that the Hymnal emerges from an aesthetic whiteness that values hymns as text-objects rather than occasions for sensory experience.

Session 11a: Latino Punk and Chicano Resistance
“¿Illegal, y que?”: The Burgeoning of Latino Punk in the 1990s United States
DAVID PEARSON, Hunter College and Lehman College
Whereas 1980s hardcore punk was dominated by young white suburban men, in the 1990s, a growing number of Latino youth—principally of Mexican descent—embraced hardcore punk and made it their own. They used punk to reject the politics of respectability and defiantly assert their identity and dignity in the midst of anti-immigrant hysteria. The band Los Crudos subverted the norms of U.S. punk by singing in Spanish and holding concerts in their immigrant neighborhood of Pilsen, Chicago. Latino punk confronted punk’s shade of colorblind racism, which erased non-white cultural identities and papered over social inequalities.

DIY Experimental: Punk’s Radical Reinvention of Musical Experimentalism in São Paulo, Brazil
JAMES MCNALLY, University of Michigan
In São Paulo, Brazil, a collaborative multistylistic scene of experimental musicians has emerged over the past decade. The participants in this scene employ a creative model derived not from the compositions of John Cage or the hybrid sounds of Tropicália, but from the antiauthoritarian attitude and do-it-yourself (DIY) ethos pioneered by bands such
as Black Flag and Fugazi. Drawing from a year of ethnographic research, this paper argues for the central role of punk culture in fostering innovation and shaping contemporary musical experimentalism. I situate this within a discussion of the ramifications of punk for future studies of experimental music.

CHRIS CHAIREZ BATTERMAN, Emory University
This paper examines the musical productions of Teatro Campesino in the context of the 1960s Chicano Civil Rights Movement, El Movimiento. Specifically, I investigate how chicanismo, an ideology based in collective cultural affirmation and the formation of a new Chicano identity valuing shared histories and experiences, is presented in the music and explore the cultural and ethnic implications for the movement. Further, I argue that Teatro Campesino’s music played a crucial role in the formation of a new, politically conscious Chicano identity that paved the way for social change and a more prevalent societal position in the United States.

Session 11b: Jazz Betwixt and Between
Sousa’s Evolving Attitudes toward Jazz and Ragtime
BRYAN PROKSCH, Lamar University
This paper reassesses parallels between John Philip Sousa’s conflicted attitudes toward ragtime and jazz. After adopting ragtime in 1893, he abandoned it under pressure in 1903. Reluctant to err again, he denounced jazz until 1924, composing his first “jazz fantasy” as an “experiment.” This experiment ended in 1927, following the same approach earlier used to distance himself from ragtime. Nevertheless, Sousa’s brief adoption of the genre lent it key public support across America at a time when its importance, quality, and “morality” were widely questioned.

Tin Pan Politics: Harold Arlen and Ted Koehler’s Americanegro Suite
NATE SLOAN, Fordham University
Americanegro Suite, Arlen’s song cycle from 1938 written with Cotton Club lyricist Ted Koehler, offers insight into the writers’ discomfit with their appropriation of jazz and blues. In an effort to mine “authentic” black musical material, Arlen and Koehler turned away from Cotton Club hot jazz and towards Negro spirituals. While well-meaning, their experiment was an artistic and commercial dud. In its use of African American dialect and stock spiritual tropes, the resultant work banished black musical practice to an imagined past rather than engaging with its rich present. Americanegro Suite’s noble failure offers rare insight into the uneasy relations between black musicians and Jewish songwriters in interwar New York City.

“A Sort of Phillip Glass with Soul”: Julius Eastman Betwixt and Between Minimalism and Jazz
MATTHEW MENDEZ, Yale University
The recent revival of interest in Julius Eastman has seen the lion’s share of analytical attention paid to his self-styled “Nigger Series”—compositions allowing only negligible executorial latitude, and so easily situateable within a canon of pulsed minimal music. But in earlier scores, Eastman’s minimalism had a rather different valence, with considerably more room made for a quasi-improvisatory ethos absorbed from postwar jazz. My paper addresses itself to two pieces with strong filiations with the African-American tradition, the as-yet unexamined Trumpet and Femenine. Here I uncover a deeply participatory aesthetic at odds with many genealogies posited by minimalism’s white proponents.

Session 11c: Envisioning Institutions
Nellie Cornish and the Cornish School of the Arts: An Early Twentieth-Century Vision for the Integrated Arts
RACHEL CHACKO, Whitman College
In 1914 Nellie Cornish founded the Cornish School of Music in Seattle, and within a few years the school added dance, drama, speech, and language study to its curricular offerings. Cornish advocated for new artistic developments. Her support for avant-garde artistic experimentation can be seen in the faculty she employed, which included such esteemed artists as John Cage,
Martha Graham, Bonnie Bird, Maurice Browne, Ellen Van Volkenburg, and Mark Tobey. This paper brings to light some of Cornish’s significant contributions to artistic development: not as a culture-bearer, an accepted role for women at the time, but as a culture-shaper.

Mary Carlisle Howe (1882–1964) and Adella Prentiss Hughes (1869–1950): Envisioning and Advancing an Arts Culture in America

JENNIFER CABLE, University of Richmond

Adella Prentiss Hughes and Mary Carlisle Howe were at the forefront of creating an enduring musical culture in the American cities of Cleveland, Ohio, and Washington, D.C. Hughes was a fine pianist and a successful impresario, earning her living as a concert promoter. She was also the founder of the Cleveland Orchestra and served as that ensemble’s first general manager. Howe was a pianist, composer, and the force behind the establishment of the National Symphony Orchestra. The extraordinary ambition of these women in securing a strong and certain musical future for their communities will be the focus of this presentation.

American Opera and the American University: Douglas Moore at Columbia University and the University of Kansas

MONICA HERSHBERGER, Central Connecticut State University

In 1983, composer Milton Babbitt referred to universities as “the havens for—and the patrons of—serious musical activity in all of its manifestations.” Musicologists have increasingly relied on Babbitt to better understand the institutionalization of new music in the United States during the Cold War, but to account for the various “manifestations” to which Babbitt alluded, we ought to look beyond the Princeton composer. I show how at places like Columbia University and the University of Kansas, mid-twentieth-century American opera offers an important counterpoint to the narrative of so-called “serious” music isolated within the confines of the American university.

Session 11d: New Perspectives on Musical Theater

American Musical Theater and Mormon Integration

JAKE JOHNSON, Oklahoma City University

Musicological studies of the American musical have helpfully considered how religious ideologies shaped the genre’s musical style, theatrical conventions, and dramatic content. Thus far, however, not much attention has been given to ways musicals likewise shape religion. This paper addresses this unevenness by demonstrating how the Mormon church created the musical Promised Valley (1947) to help assimilate into American popular culture and thereby transform from a fringe sect to become, in Harold Bloom’s words, “America’s religion.”

Orchestrating Electronic Sound: Michael Starobin and the Rise of Synth Writing and Programming on Broadway

MICHAEL M. KENNEDY, University of Cincinnati

As a pioneer of integrating electronic sounds in musical theater orchestrations since the 1980s, Michael Starobin has helped to crystalize strategies for implementing and programming MIDI-based, polyphonic synthesizers in Broadway orchestras. This paper examines the aesthetic ramifications of Starobin incorporating polysynths in his seminal orchestrations for Stephen Sondheim’s Sunday in the Park with George and Assassins, both of which situate historical subjects in eclectic sonic environments that merge acoustic and electronic music. Expounding upon notions of what constitutes the “Broadway sound,” my study contributes to an understanding of how advancements in music technologies have enhanced American musical theater’s heterogeneous soundscape.

“We Were Both Born Today”: How the Recent Musical Narrates Trauma

JESSICA STERNFELD, Chapman University

Popular culture has embraced the controversial idea of trauma and redemption; trauma can make one’s life better than it would have been. This paper uses two musicals to explore the trauma/redemption theme. Waitress (2016) tells the story of an abused wife whose trauma leads to opportunities. Come From Away (2017) follows stranded travelers whose planes
were grounded in Newfoundland on 9/11. Presented with oddly good cheer, this musical side-steps the actual trauma to focus on group bonding. I will investigate why audiences need to see the characters overcome, and what it looks and sounds like on stage.

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KRCB, North Bay Public Media
“do it yourself”: 2C (Ille, Caton, Harper; Woloshyn, chair)

Dodds, Warren “Baby”: Poster Session 2, Sat., 12:15 P.M. (Wiggins)

Doten, Alfred: 8B (Moro)

“Down from Dover” (Parton): 9A (Hamessley)

Druckman, Jacob: 1B (Robin)

drum machines: Lecture-Recital, Saturday 12:15 P.M. (Rivers, Fulton; Kajikawa, chair)

drums: 5C (Baur) [8:00 A.M. bus]; Poster Session 2, Sat., 12:15 P.M. (Wiggins)

Duncan, Isadora: 10C (Frankenbach)

DuPriest, Benjamin: 2D

Dylan, Bob: 9C (Starr)

Eastman, Julius: 5A [seminar] (Weston); 11B (Mendez)

Ebright, Ryan: 9D

ecology: 1B (Brunson)

economic: 2C (Ille, Caton, Harper; Woloshyn, chair)

Edgar, Grace: 3B

education: 1A (Hunter, Parton); Poster Session 1 Thurs., 12:15 P.M. (McPeck); 3D (Price, Kernodle); 5C (Brown) [8:00 A.M. bus]; 6D (Nekola) [10:30 bus] 7C (Camus, Gailey); Pedagogy Interest Group, Sat. 12:15 P.M. (Jeffrey Wright, facilitator); Poster Session 2, Sat., 12:15 P.M. (Wiggins); 9D (Calico); 10C (Frankenbach, Tomlinson, Mugmon; P. Laird, chair); 11C (Sear, Hersherberger)

Edwards, J. Michele: 8A

Electric Dreams (Moroder): 3B (Rogers)

electronic music: 7D (Davenport); 10C (Mugmon)

Ellis island, N.Y.: Poster Session 2, Sat., 12:15 P.M. (Maglione)

Eminem: Poster Session 2, Sat., 12:15 P.M. (Fleshner)

ethnicity (various): 9B (Cooper, Turner, Schenker, Rao; Garrett, chair)

The Etude (magazine): 8B (Stroman)

Europe, James Reese: 7C (Camus)

experimentalism: 3C (Fava, Bargrizan, Weissman; Granade, chair); 7D (Davenport); 10A (Alleman); 11A (McNally)

Fava, Maria Cristina: 3C

Femenine (Eastman): 11B (Mendez)

Fergus, Phyllis: Lecture-Recital, Thurs. 12:15 P.M. (Kimmer; Wisnser, chair)

fiddle: 3B (Edgar, Rogers); 5A [seminar] (Leonard); 5D (Batchelder, Bombola) [8:00 A.M. bus]; 6D (Bádue) [10:30 bus]; 8E (Maurer); Poster Session 2, Sat., 12:15 P.M. (Woller)

Fithian, Philip: 1A (Hunter)

Fitzgerald, Ella: 6C (Tick) [10:30 A.M. bus]

Fleshner, Nathan: Poster Session 2, Sat., 12:15 P.M. (McPeck)

Fletcher, Richard: 6B (Bomberger) [10:30 A.M. bus]

Florida: 9E (Ziegel)

Floyd, Samuel, Jr. : 2B (Suzuki, Peterson, Nash; Williams, chair); 3D (Price, Kernodle, Maxile; Josephine White, chair)

folk music: 4A (Watkins); 5C (Richter [8:00 A.M. bus]; 5D (Camp) [8:00 A.M. bus]; 8B (Moro); 10A (L. Turner, Buckingham)

Ford Foundation: 1B (Uy)

Frankenbach, Chantal: 10C

From the Path of Beauty (Chen): 8A (Edwards)

Fugazi (punk band): 11A (McNally)

Fulton, Will: Lecture-Recital, Sat. 12:15 P.M.

Gabrillo, James: 9A

Gailey, Joshua: 7C

Galeano, Edgar: 4A (Watkins)

Galloway, Kate: 2A (facilitator); 4D

Garrett, Charles Hiroshi (chair): 9B

Gates, Crawford: 11D (J. Johnson)

Gay, Leslie: 8C

gay topics: Poster Session 1, Thurs., 12:15 P.M. (C. Jones)

gender [abstracts specifically mentioning the term; see also women (which lists papers with a female subject, whether gender is invoked or not); male social groups]: Lecture-Recital, Thurs. 12:15 P.M. (Kimmer; Wisnser, chair); 3A (Teal); 7B (Cacchione); 8B (Stroman); 8D (Bishop); Poster Session 2, Sat., 12:15 P.M. (Maglione); Gender in American Music Interest Group (Gerk, facilitator), Sat. 12:15 P.M. ; 9C (Risk); 9E (Smith); 10B (Sutton)

The General (Keaton): 5A [seminar] (Leonard)

Gentry, Philip: 5A [seminar]

Gerk, Sarah: 1C (chair); 2A (facilitator); Gender in American Music Interest Group, Sat. 12:15 P.M. (facilitator)

Germany: 6B (Bomberger, Graff) [10:30 A.M. bus]

Giants in the Earth (Moore): 9D (Calico)

Gibson, Christina Taylor (chair): 4A

gig economy: 2C (Harper)

Gimenez, Florentin: 4A (Colman)

Glasper, Robert: 3A (Teal)

Glass, Philip: 1B (Brunson)

gold rush, 1849-: 8B (Moro)

Goldmark, Daniel (facilitator): 6A

Goldsmith, Jerry: 3B (Edgar)

Good Morning, Mr. Orwell (Paik): 7D (Green)

Goodman, Glenda: 1A (chair); Early American Music Interest Group, Thurs. 12:15 (facilitator)

Gordon, Mack 6D (Bádue) [10:30 A.M. bus]

gospel (white): 10D (MacDonald)

Graff, Peter: 6B [10:30 A.M. bus]

Graham, Martha: 11C (Chacko)

Graham, Sandra (chair): 8A

Granade, Andrew (chair): 3C

Graziano, John (chair): 9B

Green, John M.: 7D

Grennewalt, Mary Hallock: 9C (Whyte)

Groupmuse (website): 2C (Harper)

Guan Yinglian: 9B (Rao)

gun violence: 5A [seminar] (Hun)

Haddix, Chuck (chair): 5C [8:00 A.M. bus]

Hafefli, Sara (chair): 7D

Hamessley, Lydia: 9A

Hamm, Chelsey: 5B [8:00 A.M. bus]

Hammerstein, Oscar, II: Poster Session 2, Sat., 12:15 P.M. (Waller)

Harline, Leigh: 5D (Batchelder) [8:00 A.M. bus]

harmonica: 9C (Starr)

Harper, Paula Clare: 2C

Harris, Charles K.: Poster Session 1 Thurs., 12:15 P.M. (Lawler)

Hawaii: Poster Session 1 Thurs., 12:15 P.M. (McPeck); 9B (Schenker)

Heggie, Jake: 5A [seminar] (Reniham)

Hein, David: 11D (Sternfeld)

Herbert, Elissa (chair): 5A [seminar]

Hermit Songs (Barber): 8E (Sextro)

Hershberger, Monica: 11C

Higdon, Jennifer: 1C (Mirchandani)

Higgins, Dick: 3C (Weissman)

Hinton, Milt: Poster Session 2, Sat., 12:15 P.M. (Smith)
**FORTY-FOURTH ANNUAL CONFERENCE**

**The Kansas Rapture (Pierce)**: Lecture-Recital, Sat. 12:15 P.M. (Loeffert; Schwartz, chair)

Kapusta, John: 3B

Karlsgberg, Jesse (chair): 10D

Keaton, Buster: 5A [seminar] (Leonard)

Keith [Vaudeville] Circuit: 9B (Schenker)

Kennedy, Michael M.: 11D

Kerm, Thomas J. (chair): 5A [seminar]

Kernodle, Tammy L.: 3D

**Key, Clarke**: 5B (Roust)

Kierkegaard, Sören: 8E (Sextro)

Kimber, Marian Wilson: Lecture-Recital, Thurs. 12:15 P.M.

Kimbrough, Lottie: 5C (Lindau) [8:00 A.M. bus]

Kingsley, George: 8B (Mercer-Taylor)

Kirk, Andy: 3A (Marchison)

Klotz, Kelsey: 9A

Koege, John: 6B [10:30 A.M. bus]

Koehler, Ted: 11B (Sloan)

Kreisler, Fritz: 6B (York) [10:30 A.M. bus]

**LGBT subjects**: 2D (Niebur); 3B (Edgar); 3C (Weissman)

Labor: 2C (Harper); 2A (Gerk, Galloway, facilitators), Sat. 12:15 P.M.; 11A (Batterman)

Lacy, Christopher: 2D (Niebur)

Laird, Paul (chair): 10C

Laird, Tracey (chair): 10A

Lamar, Kendrick: Poster Session 2, Sat., 12:15 P.M. (Flesher)

Lang, David: 5B (Aschheim) [8:00 A.M. bus]

**The Last Letter (Muhly)**: 5B (Shiflett) [8:00 A.M. bus]

**Latino punk**: 11A (Pearson, McNally)

Lawler, Alexander: Poster Session 1, Thurs., 12:15 P.M.

Leafstedt, Carol: 4B

LeBaron, William: 6B (York) [10:30 A.M. bus]

Lehman, Frank (chair): 8E

**Lemonade (Beyoncé)**: 5D (Orosz) [8:00 A.M. bus]

Leonard, Kendra Preston: 5A [seminar]

Lerner, Neil (chair): 4D

Lewis, Barbara: Poster Session 1, Thurs., 12:15 P.M.

Li Xiaofeng

**Lieberson, Goddard**: 4B (M.H. Jones)

Light art (in the sense of “lumia”): 9C (Whyte)

Lindau, Elizabeth: 5C [8:00 A.M. bus]

Link, Kacey: Poster Session 1, Thurs., 12:15 P.M.

**Lisz, Franz**: Poster Session 1, Thurs., 12:15 P.M. (Huston)

**Liturgy** (Black Metal group): Poster Session 2, Sat., 12:15 P.M. (Steinken)

Loefferts, Kimberley Goddard: Lecture-Recital, Sat. 12:15 P.M.

Lomax, Alan: 9E (C.J. Miller)

Lomax, Almena: 6C (Tick) [10:30 A.M. bus]

Los Angeles: 2C (Caton); 6C (Tick) [10:30 A.M. bus]; 9D (Ebright)

Los Angeles Opera: 9D (Ebright)

Los Angeles Tribune: 6C (Tick) [10:30 A.M. bus]

Louisiana: 10A (Buckingham)

Louisiana Purchase Exposition, 1904 (“St. Louis World’s Fair”): Poster Session 1, Thurs., 12:15 P.M. (Olson)

Lyon, James: 1A (Paston)

MacDonald, C. Megan: 10D

**magazines**: 8B (Stroman)

Magee, Jeffrey: Lecture-Recital, Friday, 1:15 P.M. [10:30 A.M. bus]

**The Magic Fountain (Delius)**: 9E (Ziegel)
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Maglion, Dorthoy Glick: Poster Session 2, Sat., 12:15 P.M.
Maher, Erin K.: 7D
male social groups (male aspect specifically mentioned in abstract): 5C (Lindau); 8A (Edwards); 8B (Moro); 10C (Tomlinson)
Mama's Gun (Badu): 2B (Peterson)
The Man Who Went To War (Hughes): 9E (C.J. Miller)
Marchand, Rebecca: 9E
mashups: 7B (Yunek)
Maurer, Joseph: 8E
Maxile, Horace: 3D
Mazzoli, Missy: 9D (Ebright)
Mbaraka (Galeano): 4A (Watkins)
mbira: 9C (Richey)
McGraw, Andy: 2D
McKinney's Cotton Pickers: 8C (Mehnert)
McLemore, Bethany: 8E
McNally, James: 11A
McPeck, Aaron: Poster Session 1, Thurs., 12:15 P.M.
The Medium (Menotti): 9D (Calico)
Mehnert, Alyssa: 8C
memorial ground (Lang): 5B (Aschheim) [8:00 A.M. bus]
memorials: 5B (Aschheim, Shiflett) [8:00 A.M. bus] Mendez, Matthew: 11B
The Mennonite Hymnal: 10D (Juhnke)
Mennonites: 10D (Juhnke)
Menotti, Gian Carlo: 9D (Calico)
Mercer-Taylor, Peter: 8B
Metamorfosis (Giménez): 4A (Colman)
Metcalf, Sasha: 9D
Metro-Goldwyn-Mayer: 5D (Bomber) [8:00 A.M. bus]
Metropolitan Opera: 1C (Zigler)
Meyers, John Paul: 9A
Midgette, Anne: 9D
MIDI: 11D (Kennedy)
Milhaud, Darius: 7D (Maher)
Miller, Christy J.: 9E
Miller, Leta E.: 8A
Miller, Nathan (facilitator): American Band History
Miller, Christy J.: 9E
Milhaud, Darius
MIDI
Midgette, Anne: 9D (Ebright)
Meyers, John Paul: 9A
Midgette, Anne: 9D
MIDI: 11D (Kennedy)
Milhaud, Darius: 7D (Maher)
Miller, Christy J.: 9E
Miller, Leta E.: 8A
Miller, Nathan (facilitator): American Band History Interest Group, Sat. 12:15 P.M.
Mills, Sebastian Bach: Poster Session 1, Thurs., 12:15 P.M. (Huston)
minimalism: 5B (Aschheim) [8:00 A.M. bus]; 11B (Mendez)
Miranda, Carmen: 6D (Bádu) [10:30 A.M. bus] Mirchandani, Sharon: 1C
Missa “Cum Jubilo” (Creston): 9E (Marchand)
Mississippi: 2D (DuPriest)
Missouri: Poster Session 1, Thurs., 12:15 P.M. (Olson)
Mongolia: 8A (L. Miller)
Moore, Douglas: 9D (Calico); 11C (Hershberger)
Morey, Larry: 5D (Batchelder) [8:00 A.M. bus]
Mormon church: 11D (J. Johnson)
Mor, Pamela: 8B
Moroder, Giorgio: 3B (Rogers)
Morrison, Beth: 9D (Ebright)
Morton, George: 6C (Wilkinson) [10:30 A.M. bus]
Moten, Bennie: 5C (Baur)
The Mother of Us All (Thomson): 9D (Calico)
Motown: 9C (Richey)
Mount Airy, North Carolina: 10A (L. Turner)
MPC 60 (digital drum machine): Lecture-Recital, Sat. 12:15 P.M. (Rivers, Fulton: Kijikawa, chair)
Muck, Karl: 6B (Bomber) [10:30 A.M. bus]
Mudan Su: 9B (Rao)
Mueller, Darren: 6C [10:30 A.M. bus]
Mugmon, Matthew: 10C
Muhly, Nico: 5B (Shiflett) [8:00 A.M. bus]
Murchison, Gayle: 3A
“music appreciation”: 10C (Frankenbach, Tomlinson, Mugmon; P. Laird, chair)
Music Appreciation Hour (Damsch): 10C (Tomlinson)
musical theater [see also dance; opera]: 2D (McGraw); 6B (York, Graff) [10:30 A.M. bus]; Lecture-Recital, Friday, 1:15 P.M. (Sears, Conner, Magee; Purin, chair) [10:30 A.M. bus]; Poster Session 2, Sat., 12:15 P.M. (Woller); 9B (K. Turner); 11D (J. Johnson, Kennedy, Sternfeld; Schenbeck, chair)
The Musician (magazine): 8B (Stroman)
Myst (video game): 4D (Lerner)
Napoleone-Clifford, Tara (facilitator): 7A
Nash, Laura: 2B
National Symphony Orchestra (Washington, D.C.): 11C (Cable)
Native American: 7E (Shearon, Towler, R. Johnson; Norton, chair) [see “indigenous peoples” for other countries]
Nekola, Anna: 6D [10:30 A.M. bus]
Netflix: 5D (Orosz) [8:00 A.M. bus]
Nevada: 8B (Moro)
Never Alone (video game): 4D (Galloway)
New Orleans: [1C (Powlinson)]
New York City (general): Poster Session 1, Thurs., 12:15 P.M. (Huston); Poster Session 2, Sat., 12:15 P.M. (Maglione)
New York Philharmonic: 1B (Robin)
Newman, Nancy: 1D
Niebur, Louis: 2D
“Nite Life” (Williams): 3A (Buehrer)
North Carolina: 10A (L. Turner)
Norton, Kay (chair): 7E
O’Connor, Michael: 7C
Oedipus (Partch): 3C (Bargrizen)
Oja, Carol J.: 9C (Richey)
“old-time” musicians: 10A (L. Turner)
Olson, Karen J.: Poster Session 1, Thurs., 12:15 P.M.
Omnibus (TV show): 6D (Nekola) [10:30 A.M. bus]
opera: 1C (Powlinson, Zigler, Mirchandani; Gerk, chair); 2C (Ilie, Caton); 3C (Bargrizen); 5A [seminar] (Renihan); 8E (Sextro); 9D (Midgette, Ebright, Calico, Metcalf; André, chair); 9E (Ziegel); 11C (Hershberger)
oral history: 10A (Alemanea)
oratorio: 5A [seminar] (Hung)
orchestra: 1B (Robin, Brunson); 4B (Leafstedt, M. H. James; Oja, chair); 11C (Cable)
Orchestral Set # 2 (Ives): 5B (Hamm)
Orita, H. Megumi: 1D
Ormandy, Eugene: 4B (M.H. Jones)
Orosz, Jeremy: 5D [8:00 A.M. bus]
Orwell, George: 7B (Reed)
Out of Darkness (Heggie): 5A [seminar] (Renihan)
Paik, Nam June: 7D (Green)
Panopticon (Black Metal group): Poster Session 2, Sat., 12:15 P.M. (Steinken)
Pantoja, Daniel Castro: 4C
Paraguay: 1B (Brunson); 4A (Watkins, Colman; Gibson, chair)
parody: 5D (Orosz) [8:00 A.M. bus]
Parch, Harry: 3C (Bargrizian)
Parton, Christopher: 1A
Parton, Dolly: 9A (Hamessey)
Paterson, William: 1A (Hunter)
patriotism: 6B (Sampsel, Bomberger, York, Graff; Koegel, chair) [10:30 bus]
patronage: 1B (Robin, Brunson, Uy; Shadle, chair); 7D (Davenport); 9D (Midge, Ebright, Calico, Metcalf; André, chair); 11C (Cable)
Pearson, David: 11A
Pennsylvania: Poster Session 1, Thurs., 12:15 P.M. (Lewis)
Periam, Joseph: 1A (Hunter)
Perlis, Vivian: Concert, Friday, 7:30 P.M.
Perón, Juan: 4C (Salinas)
Perry, Mark (chair): 11A
Pershing, Gen. John J.: 7C (Camus)
Peterson, Senn: 2B
Peycke, Frieda: Lecture-Recital, Thurs. 12:15 P.M. (Kimber; Winsner, chair)
Philadelphia: 4B (M.H. Jones); 9A (Gabrillo)
Philadelphia Orchestra: 4B (M.H. Jones)
Philippines: 9A (Gabrillo); 9B (Schenker)
piano (solo repertory): Poster Session 1, Thurs., 12:15 P.M. (Huston); 3A (Murchison, Teal, Boehrner; Tucker, chair)
Pierce, Farhad Forrest: Lecture-Recital, Sat. 12:15 P.M. (Loeffert; Schwartz, chair)
pietism: Poster Session 1, Thurs., 12:15 P.M. (Lewis)
“Pirate Chantey” (Peele): 8E (Maurer)
pirates: 8E (Maurer)
Pittsburgh, Pa.: 2B (Suzuki)
Pittsburgh Courier: 6C (A. Johnson, Tick, Wilkinson)
place: 10A (Allemana, L. Turner, Buckingham; Land, chair)
popular song: Poster Session 1, Thurs., 12:15 P.M. (Lawler, Olson, Rissman); 6B (Sampsel) [10:30 A.M. bus]; Lecture-Recital, Friday 1:15 P.M. (Sears, Conner, Magee; Purin, chair) [10:30 A.M. bus]; 9B (Cooper); 9B (Schenker); 9C (Starr, Richey); 11B (Sloan)
postmodernism: 3B (Kapusta)
Powlinson, Nicole M.: 1C
Prayers of Kierkegaard (Barber): 8E (Sextro)
Price, Emmett, Ill: 3D
Price, Leonytne: 8E (Sextro)
Princeton (as “College of New Jersey”): 1A (Hunter, Parton)
Proksch, Bryan: 11B
Promised Valley (Gates): 11D (J. Johnson)
protest: 1D (Newman, Bentley, Orita; Hubbs, chair); 4C (Salinas)
psalmody: 8B (Mercer-Taylor)
Public Enemy: 9A (Meyers)
publishers: Lecture-Recital, Thurs. 12:15 P.M. (Kimber; Winsner, chair); Poster Session 1, Thurs., 12:15 P.M. (Lawler); 6B (Sampsel) [10:30 A.M. bus]; 10D (MacDonald)
punk rock: 11A (Pearson, McNally)
Purin, Peter (chair): Lecture-Recital, Friday, 1:15 P.M. [10:30 A.M. bus]
radio: 6C (A. Johnson) [10:30 A.M. bus]; 8C (Mehnert); 9E (C.J. Miller); 10C (Frankenbach, Tomlinson)
ragtime: 6B (York) [10:30 A.M. bus]; 9B (K. Turner); 11B (Proksch)
Ramsay, William: 1A (Hunter)
Rao, Nancy: 9B
rap: Poster Session 2, Sat., 12:15 P.M. (Fleshner)
recording: 2B (Petersen); 3A (Buehrer); 4B (M.H. Jones); 5A [seminar] (Weston); 5C (Baur, Lindau, Richter) [8:00 A.M. bus]; 6D (Bádue) [10:30 A.M. bus]; 7B (Yunek); 8D (DeVlieger); 9B (Rao); 9C (Starr, Risk)
Reed, Katherine: 7B
Reich, Wilhelm: 8C (Aldridge)
Reish, Gregory (chair): 9A
Renihan, Colleen: 5A [seminar]
Requiem for Victims of AIDS (Lacy): 2D (Niebur)
Richey, Austin: 9C
Richter, Annett: 5C [8:00 A.M. bus]
Riis, Thomas (chair): 9E
Riley, Herlin: Poster Session 2, Sat., 12:15 P.M. (Wiggins)
Risk, Laura: 9C
Rissman, Nick: PosterSession 1
Rivers, Patrick: Lecture-Recital, Sat. 12:15 P.M.
Robbins, Allison (chair): 5D (8 A.M. bus)
Robeson, Paul: 9E (C.J. Miller)
Robin, William: 1B
Rockberg, George: 3B (Kapusta)
rock: 1D (Orita); 7B (Reed); 9A (Gabrillo); 10C (Mugmon)
Rockefeller Foundation: 1B (Uy)
Rodger, Gillian: 2D (chair)
Rodgers, Richard: Poster Session 2, Sat., 12:15 P.M. (Woller)
Rogers, Kate: 3B
Rollins, Sonny: 8C (Gay)
Roseman, Jordan: 7B (Yunek)
Ross-Griffel, Margaret: 9D (Calico)
Roust, Colin: 5B (8:00 bus)
Rowe, Izzy: 6C (Tick) [10:30 A.M. bus]
Run-D.M.C.: 9A (Meyers)
sacred: 2B (Suzuki); Poster Session 1, Thurs., 12:15 P.M. (Lewis); Sacred Harp sing: Thurs, 5:30 P.M. (St. Paul’s Episcopal Church); 5A [seminar] (Gentry); 7E (Shearon, Towler, R. Johnson; Norton, chair); 9B (Mercer-Taylor); Lecture-Recital, Sat. 12:15 P.M. (Loeffert; Schwartz, chair); 9E (Marchand); 10C (Frankenbach); 10D (Callam, MacDonald, Juhnke, Karlsberg, chair); 11D (J. Johnson)
St. Bernard Parish, Louisiana: 10A (Buckingham)
St. Louis World’s Fair (Louisiana Purchase Exposition, 1904): Poster Session 1, Thurs., 12:15 P.M. (Olson)
“St. Thomas” (Rollins): 8C (Gay)
Salinas, Edgardo: 4C
Sampsel, Laurie J.: 6B [10:30 A.M. bus]
San Antonio Federal Orchestra: 4B (Leafstedt)
San Francisco: 9B (Rao)
Sankoff, Irene: 11D (Sternfeld)
Satie, Erik: 7D (Maher)
“Saturday Night at Tom Benton’s” (Benton): 5C (Richter) [8:00 A.M. bus]
saxophone quartet: Lecture-Recital, Sat. 12:15 P.M. (Loeffert, Schwartz, chair)
Schaefer, R. Murray: 4D (Armstrong)
Scheer, Gene: 1C (Mirchandani); 5A [seminar] (Renihan)
Schenebeck, Lyn (chair): 11D
Schiller, Friedrich: 5B (Shiflett) [8:00 A.M. bus]
Schenker, Fritz: 9B
Schubert, Franz: 5B (Shiflett) [8:00 A.M. bus]
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Schwartz, Roberta Freund (chair): Lecture-Recital, Sat. 12:15 P.M.

Schuman, William: 1B (Uy)

Schwenkfelders (Pennsylvania pietists): Poster Session 1, Thurs., 12:15 P.M. (Lewis)

Sears, Benjamin: Lecture-Recital, Friday, 1:15 P.M. [10:30 A.M. bus]

Secluded Orchid (Zhou): 8A (Wang)

segregation: 9A (Klotz)

September 11, 2001: 5A [seminar] (Blim); 11D (Sternfeld)

serialism: 5B (Aschheim) [8:00 A.M. bus]

Sextro, Justin: 8E

Shadle, Douglas (chair): 1B

Shearn, Stephen: 7E

sheet music: Sheet Music Interest Group (Deaville, facilitator) Thurs. 12:15 P.M.; Poster Session 1, Thurs., 12:15 P.M. (Olson); 6B (Sampsel) [10:30 A.M. bus]

Shiflett, Campbell: 5B [8:00 A.M. bus]

Simonson, Mary (chair): 6D [10:30 A.M. bus]

slavery: 1A (Hunter); 1C (Mirchandani); 8C (Gay)

Sloan, Nate: 11B

Smit, Jeremy (chair): 3B

Sternfeld, Jessica: 11D (Kennedy)

Stephens, Nan Bagby: 1C (Powlinson)

Steinken, Woodrow: Poster Session 2, Sat., 12:15 P.M.

Starr, Larry: 9C

Stein, Sarah (chair): 1C

Stein, Gertrude: 9D (Calico)

Steinken, Woodrow: Poster Session 2, Sat., 12:15 P.M. (Woller)

South America: 1B (Brunson); Poster Session 1, Thurs., 12:15 P.M. (Link, Wendland); 4A (Watkings, Colman; Gibson, chair); 4C (Castro Pantoja, Salinas; Tyrrell, chair); 6D (Bádué) [10:30 bus]; 11A (McNally)

Sousa, John Philip: 1B (Proksch)

Soviet Union: 5D (Bombola) [8:00 A.M. bus]

“Speeding Motorcycle” (Johnston): 8D (Cizmic)

Spiller, John (chair): 6A

spirituals (black): 9E (C.J. Miller); 10D (Callam)

Springsteen, Bruce: 8D (DeVlieger)

Stallard, Carolyn: 10B

Starobin, Michael: 11D (Kennedy)

Starr, Larry: 9C

Stein, Gertrude: 9D (Calico)

Steinken, Woodrow: Poster Session 2, Sat., 12:15 P.M.

Stephens, Nan Bagby: 1C (Powlinson)

Sternfeld, Jessica: 11D

Stitwell, Robynn (chair): 3B

Stravinsky, Igor: 4C (Castro Pantoja)

String Quartet #3 (Rochberg): 3B (Kapusta)

Stroman, Elissa: 8B


Suhadolnik, Sarah (facilitator): 6A

Summy, Clayton F. (publisher): Lecture-Recital, Thurs. 12:15 P.M. (Kimber; Wissner, chair)

Sunday, Billy: 10C (Frankenbach)

Sunday in the Park with George (Sondheim): 11D (Kennedy)

Sundgaard, Arnold: 11D (J. Johnson)

Supergirl (Goldsmith): 3B (Edgar)

Sutton, Kate: 10B

Suzuki, Yoko: 2B

Symphony #1 (Giménez): 4A (Colman)

Symphony #9 (Beethoven): 4C (Salinas)

synthesizers: 11D (Kennedy)

Szware, Jeannot: 3B (Edgar)

tango: Poster Session 1, Thurs., 12:15 P.M. (Link, Wendland); 6D (Benn) [10:30 bus]

tape music: 7D (Davenport)

Teal, Kimberly Hannon: 3A

El Teatro Campesino: 11A (Batterman)

television: 4C (Salinas); 5D (Orosz, Camp) [8:00 A.M. bus]; 6D (Nekola) [10-30 A.M. bus]; 7D (Green); 8E (Maurer); 10C (Tomlinson, Mugmon)

Tennessee: 1D (Bentley)

That Night in Rio (film): 6D (Bádué) [10:30 A.M. bus]

theraphy: Poster Session 2, Sat., 12:15 P.M. (Fleshner)

The Thief of Bagdad (Fairbanks): 9B (Rao)

Thompson, Virgil: 9D (Calico)

Thousands Cheer (MGM musical, 1943): 5D (Bombola) [8:00 A.M. bus]

“Thunder Road” (Springsteen): 8D (DeVlieger)

Tick, Judith: 6C [10:30 A.M. bus]

tin horns: 1D (Newman)

Tobey, Mark: 11C (Chacko)

Tomlinson, Sarah: 10C

tonalatonal: 10C (Mugmon)

Towler, Charles: 7E

trauma: 5A [seminar] (Hung, Blim); 8A (L. Miller); 11D (Sternfeld)

Tristan, Lennie: 8C (Aldridge)

TRON (Carlos): 3B (Rogers)

Trump, Donald: 1D (Orita)

Trumpet (Eastman): 11B (Mendez)

Tucker, Sherrie (chair): 3A

Turner, Kristen M.: 9B

Turner, Laura: 5C (Brown) [8:00 A.M. bus]

Tuskegee Institute: 4C (Brown) [8:00 A.M. bus]

*u* (Lamar): Poster Session 2, Sat., 12:15 P.M. (Fleshman)

ukulele: Poster Session 1, Thurs., 12:15 P.M. (McPeck)

The Unbreakable Kimmy Schmidt (Netflix series): 5D (Orosz) [8:00 A.M. bus]

U.S. Federal Music Project: 3C (Fava); 4B (Leafstedt)

U.S. National Endowment for the Arts: 6C (Wilkinson) [10:30 A.M. bus]

University of Kansas: 11C (Hershberger)

The Usual Way (Fergus): Lecture-Recital, Thurs. 12:15 P.M. (Kimber; Wissner, chair)

Uy, Michael: 1B

Van Volkenberg, Ellen: 11C (Chacko)

Van Dam, Stephanie: 11D (Kennedy)

Van Dam, Stephanie: 11D (Kennedy)

van Volkenberg, Ellen: 11C (Hershberger)

video games: 4D (Armstrong, Galloway; Lerner, chair)

Vienna: 6B (York) [10:30 A.M. bus]

Vietnam war: 1D (Bentley)

violin: 8B (Moro)

Virginia: 2D (McGraw)
Virginia Tech massacre, 2007: 5A [seminar] (Hung)
“visual music”: 9C (Whyte)
Von Glahn, Denise (chair): 9C
Waitress (Bareilles): 11D (Sternfeld)
Der Wald (Smyth): 1C (Zigler)
Wang, Serena: 8A
Warfield, Patrick (chair): 10B
Warren, Harry: 6D (Bádue) [10:30 A.M. bus]
Washington, D.C.: 11C (Cable)
Watch Your Step (Berlin): 9B (K. Turner)
Waters, Ethel: 9E (C.J. White); 11B (Sloan)
Waitress (Bareilles): 11D (Sternfeld)
Der Wald (Smyth): 1C (Zigler)
Wang, Serena: 8A
Warfield, Patrick (chair): 10B
Washington, D.C.: 11C (Cable)
Watch Your Step (Berlin): 9B (K. Turner)
Waters, Ethel: 9E (C.J. White); 11B (Sloan)
Waitress (Bareilles): 11D (Sternfeld)
Der Wald (Smyth): 1C (Zigler)
Wang, Serena: 8A
Warfield, Patrick (chair): 10B
Washington, D.C.: 11C (Cable)
Watch Your Step (Berlin): 9B (K. Turner)
Waters, Ethel: 9E (C.J. Miller)
Whiteness (specifically invoked in abstract): 1B (Uy);
2C (Harper); 9B (Turner); 10D (Callam, MacDonald, Juhnke; Karlsberg, chair); 11A (Pearson);
11B (Sloan)
Whitman, Walt: 3C (Weissman)
Whyte, Ralph: 9C
Wiggins, Zachary: Poster Session 2, Sat., 12:15 P.M.
Wilhelm II, Kaiser: 5B (Hamm) [8:00 A.M. bus]
Wilkinson, Christopher: 6C [10:30 A.M. bus]
Williams, James Gordon (chair): 2B
Williams, John: 3B (Edgar)
Williams, Paul: 7D (Davenport)
Williams Mix (Cage): 7D (Davenport)
Williamsburg, Virginia: 5A [seminar] (Gentry)
Winchester, Jesse: 1D (Bentley)
Wissner, Reba (chair): Lecture-Recital, Thurs. 12:15 P.M.
Woller, Megan: Poster Session 2, Sat., 12:15 P.M.
Wooshyn, Alexa (chair): 2C
Wolves in the Throne Room (black metal band): Poster Session 2, Sat., 12:15 P.M. (Steinken)

Women: 1C (Powlison, Zigler, Mirchandani; Gerk, chair); 1D (Orita); Lecture-Recital, Thurs. 12:15 P.M. (Kimber; Wissner, chair); 3A (Murchison, Teal, Buehrer; Tucker, chair); 5C (Lindau) [8:00 A.M. bus]; 6C (Tick) [10:30 A.M. bus]; 8A (L. Miller, Edwards, Wang; Graham, chair); 8B (Stroman); 9D (Bishop); 8E (McLemore, Sextro); 9A (Gabrillo, Hammesley); 9B (Rao); 9C (Risk, Whyte); 9D (Ebright); 9E (Smith); 10B (Howe, Sutton); 11B (Sloan); 11C (Chacko, Cable); 11D (Steinfeld)

Wonder, Stevie: 9C (Richey)
Wong, Anna May: 9B (Rao)
World War I: 5B (Roust, Hamm, Aschheim, Shiflett; Brooks, chair) [8:00 A.M. bus]; 6B (Sempel, Bomberger, York, Graff; Koegel, chair) [10:30 A.M. bus]; Lecture-Recital, Friday, 1:15 P.M. (Sears, Conner, Magee; Purin, chair) [10:30 A.M. bus]; 7C (Camus); 10B (Howe)
World War II: 5D (Bomberger) [8:00 A.M. bus]; 9E (C.J. Miller)
Wright, Jeffrey (facilitator): Pedagogy Interest Group, Sat. 12:15 P.M.
Wright, Josephine (chair): 3D
Yip! Yip! Yaphank! (Berlin): Lecture-Recital, Friday 1:15 P.M. (Sears, Conner, Magee; Purin, chair) [10:30 A.M. bus]
York, Elizabeth: 6B [10:30 A.M. bus]
Young People’s Concerts (Bernstein): 10C (Tomlinson, Mugmon)
Yunek, Jeff: 7B
Zhang Shuqin: 9B (Rao)
Zhou Long: Concert, Friday, 7:30 P.M.; 8A (L. Miller, Edwards, Wang; Graham, chair)
Ziegler, Aaron: 9E
Zigler, Amy: 1C
Zimbabwe: 9C (Richey)
Society for American Music
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