

# CONFERENCE SCHEDULE

Unless otherwise indicated, all sessions and events will take place at the Renaissance Cleveland Hotel. All ARSC sessions will occur in the Gold Room. The four rooms for SAM sessions are: Bush, Humphrey, Severance, and Van Aken.

## WEDNESDAY, March 10

- 9:00 a.m.-5:00 p.m.**     **ARSC Board Meeting**  
Stouffer Board Room
- 9:00 a.m.-4:45 p.m.**     **ARSC Pre-Conference Workshop**  
Van Aken
- 2:00-6:00 p.m.**     **SAM Board Meeting**  
Rockefeller Board Room
- 6:00-8:00 p.m.**     **Exhibitor set-up**  
Whitehall
- 6:00-8:00 p.m.**     **Conference Registration Desk open**  
Directly opposite the Gold and Whitehall rooms
- 8:00-10:00 p.m.**     **ARSC-SAM Welcome Reception**  
Ambassador Ballroom

## THURSDAY MORNING, March 11

- 7:30 a.m.**     **SAM Interest Group Council Meeting**
- 8:00 a.m.-5:00 p.m.**     **Conference Registration Desk**
- 8:00 a.m.-5:00 p.m.**     **Exhibits**  
Whitehall
- 8:30-9:00 a.m.**     **ARSC-SAM Welcome and Opening**  
**Remarks**  
Gold

### **ARSC 9:00-10:15 a.m.**

***U-S Phonograph Company: Cleveland and Beyond***  
**Gold**

Chair: SAMUEL BRYLAWSKI, Library of Congress

Thursday morning

9:00-9:30 a.m.

U-S Phonograph Company: The Cleveland Firm That Dared to Challenge Edison and Columbia

BILL KLINGER, Chardon, Ohio

9:30-10:15 a.m.

Recording Music and Experiences: J. Louis von der Mehden, Jr., at the New York Studio of the U-S Phonograph Company

PHILIP C. CARLI, Rochester, New York

## **SAM 9:00-10:30 a.m.**

### **Session 1a**     *Nostalgic Treatments of Composers*

#### **Severance**

Chair: JOSÉ ANTONIO BOWEN, Georgetown University

Schubert on Broadway: Why He Never Married, Why the “Unfinished” Remained So (and Why We Should Listen to This Story)

WYNN T. YAMAMI, New York University

The Pianist as Cultural Icon: Contributions from American Popular Theater

IVAN RAYKOFF, New School University, Washington

Dream Analysis: Erich Wolfgang Korngold’s Weaving of Music, Speech, and Visuals in Warner Brothers’ *A Midsummer Night’s Dream*

NATHAN PLATTE, University of Michigan

### **Session 1b**     *Musical Traditions and Dialogues in the Lone Star State*

#### **Bush**

Chair: JAMES GRIER, University of Western Ontario

“Honking on One Note”: The Texas Tenor Sound and Its Challenge to Jazz Discourse

TRAVIS JACKSON, University of Chicago

“Only the Lonely”: Roy Orbison’s Sweet West Texas Style

ALBIN ZAK, University of Michigan

Blues and Routes in Texas

PAUL ANDERSON, University of Michigan

### **Session 1c**     *Asian-American Representations*

#### **Van Aken**

Chair: DAVID FRANCIS URROWS, Hong Kong Baptist University

Negotiating “Looking Relations” in San Francisco’s Chinese Opera Theaters

NANCY YUNHWA RAO, Florida International University

If It’s Asian American, Can It Be Bad? Politics, Aesthetics, and the Music of Glenn Horiuchi

LOREN KAJIKAWA, University of California, Los Angeles

Asian-American Violinists: Race, Gender, and Class in Classical Music Today

MAIKO KAWABATA, SUNY, Stony Brook

**10:15-10:30 a.m. ARSC Break**

**ARSC 10:30 a.m.-12:00 Noon**

***Discography in the 21st Century***

**Gold**

Chair: GARRETT BOWLES, San Diego, California

10:30-10:45 a.m.

Brian: A Relational Database Application for Discographers

NOAL COHEN, Montclair, New Jersey, and STEVE ALBIN, Montclair, New Jersey

10:45-12:00 noon

Discography in the Digital Age—Numerical Obsession Meets Mathematical Algorithm

DAVID J. DIEHL, Texas State Technical College

**SAM 10:45-11:45 a.m.**

**Session 2a *1939: Fostering European-American Music***

**Severance**

Chair: IVAN RAYKOFF, New School University, New York

Secret Rooms, Borrowed Pianos, and *Les plus grands musiciens du moment*:

Gaby Casadesus, Lucie Delécluse, and Franco-American Musical Exchange During the Second World War

KENDRA LEONARD, Loveland, Ohio

Thwarting the Path to Permanence: Civic Sponsorship and the Legacy of West Virginia's FMP Orchestras

TRAVIS D. STIMELING, University of North Carolina at Chapel Hill

**Session 2b *Music and Teen Girls***

**Bush**

Chair: MAIKO KAWABATA, SUNY, Stony Brook

Vinyl Communion: The Record as Ritual Object in Girls' Rite-of-Passage Films

ROBYNN J. STILWELL, Georgetown University

She's All That? Gender, Cultural Capital, and the Teen Movie Soundtrack

THEO CATEFORIS, Carleton College

**Session 2c *SAM Interest Group: Gospel/Hymn***

**Van Aken**

**Session 2d *SAM Interest Group: Twentieth Century***

**Humphrey**

Defining American Music

DAVID NICHOLLS, University of Southampton

## **SAM 12:00 Noon-12:45 p.m.**

### **Session 3a**     *Interview-Recital*

#### **Severance**

HALIM EL-DABH in Conversation with DENISE A. SEACHRIST

### **Session 3b**     *Performance*

#### **Bush**

John Philip Sousa and the Art Song

JOHN GRAZIANO, City College and Graduate Center, CUNY and JULIA GRELLA, The Graduate Center, CUNY

### **Session 3c**     *Interest Group: Popular Music*

#### **Van Aken**

Nearly Famous, Really: Jane Scott's Half-Century as Cleveland's Reigning Rock Critic

JANE SCOTT, Cleveland, Ohio

Moderator: PHILIP A. TODD, Oklahoma Baptist University

**12:00 Noon**     **SAM Membership Committee Meeting**  
**Humphrey**

**12:00-1:00 p.m.**     **ARSC Lunch [on your own]**

## **THURSDAY AFTERNOON**

### **SAM 1:00-3:00 p.m.**

### **Session 4a**     *John Philip Sousa: A Sesquicentennial Reevaluation*

#### **Severance**

Chair: THOMAS L. RIIS, University of Colorado, Boulder

John Philip Sousa: The Marine Band Years

CAROLYN BRYANT, Bethesda, Maryland

Making the Band: David Blakely, Patrick Gilmore, Theodore Thomas, and the Formation of the Sousa Band

PATRICK WARFIELD, Georgetown University

Sousa's *The Liberty Bell* and His Anomalous Quicksteps

JONATHAN ELKUS, University of California, Davis

About Our Official National March

PAUL E. BIERLEY, Westerville, Ohio

### **Session 4b**     *The Musical World of Halim El-Dabh*

#### **Bush**

Chair: CECILIA SUN, University of California, Los Angeles

Halim El-Dabh and the Columbia-Princeton Electronic Music Center  
DENISE A. SEACHRIST, Kent State University, Trumbull Campus

Halim El-Dabh and African Pianism  
AKIN EUBA, University of Pittsburgh

Orchestra Ethiopia 1963-75: Halim El-Dabh, Catalyst for Music Innovation and Preservation  
CYNTHIA TSE KIMBERLIN, Music Research Institute

Halim El-Dabh's *Opera Flies* (1970-71)  
DAVID BADAGNANI, Kent State University

### **Session 4c**     *Sexuality*

**Van Aken**

Chair: ROBYNN J. STILWELL, Georgetown University

“Little Red Corvette”: Make-Out Mobile or Celestial Chariot? Religious Imagery and Sexual Perversity in the Music of Prince  
GRIFFIN WOODWORTH, University of California, Los Angeles

Bernstein's Mass Appeal: Eclecticism, Omnivorism, Dirty Laundry, Musical Knowledge  
NADINE HUBBS, University of Michigan

The Birds and the Squirrels: Finding David Diamond in Copland's “Dickinson Songs”  
COLIN ROUST, University of Michigan

Gay Culture-Making and the Underground Cabaret Record in Los Angeles  
MITCHELL MORRIS, University of California, Los Angeles

## **ARSC-SAM 1:00-3:00 p.m.**

### **Session 4d**     *Music Downloading and File Swapping* **Gold**

Chair: JAMES FARRINGTON, Eastman School of Music

1:00-1:30 p.m.

Unauthorized File Sharing—Academic Perspectives and Universities' Responsibilities  
CHARLES E. PHELPS, University of Rochester

1:30-2:00 p.m.

Unauthorized File-Sharing and the RIAA  
MITCH GLAZIER, Recording Industry Association of America

2:00-2:30 p.m.

File Sharing—The Impact on Artists: The Recording Academy's Response  
MARC DICCIANI, National Advocacy Committee, National Academy of Recording Arts & Sciences

2:30-3:00 p.m.

Open Forum with speakers and audience

Thursday afternoon

**3:00-3:15 p.m. ARSC Break**

**ARSC 3:15-5:30 p.m.**

***Cleveland and the Wider World***

**Gold**

Chair: ESTHER GILLIE, University of Illinois

3:15-4:00 p.m.

North Coast Jingles: The Career of a Commercial Composer in Cleveland  
AMY WOOLEY, The College of William and Mary

4:00-4:45 p.m.

The Cleveland-Chicago Nexus in Rhythm and Blues Recording in the Post World War II Era  
ROBERT PRUTER, Lewis University

4:45-5:30 p.m.

Polka, and Why It's Good for You  
DICK SPOTTSWOOD, Silver Spring, Maryland, JOE OBERAITIS, Orlando, Florida,  
and LAURIE A. GOMULKA PALAZZOLO, Farmington, Michigan

**SAM 3:15-4:00 p.m.**

**Session 5a *Performance***

**Severance**

The Music of Sousa's Cornet Soloists  
CRAIG B. PARKER, Kansas State University

**Session 5b *Performance***

**Bush**

"It Don't Mean a Thing If It Ain't Got That Swing": The Evolution of Swing Dancing  
RENÉE CAMUS, Adelphi, Maryland

**SAM 4:15-5:45 p.m.**

**Session 6a *Musical Theater***

**Severance**

Chair: RAYMOND KNAPP, University of California, Los Angeles

"You're Doin' Fine, Oklahoma!": The Making of an Icon, 1943-1950  
KATHERINE L. AXTELL, Eastman School of Music

Brecht on Broadway: Kurt Weill's *Love Life* (1948) in a Comparative Study with Stephen Sondheim's *Assassins* (1991)

LARA HOUSEZ, University of Western Ontario

Rodgers and Hart's *All Points West* and Its Legacy  
FELIX COX, University of Wisconsin, Whitewater

**Session 6b**     *Black Female Jazz Performers and Musical Identity*

**Bush**

Chair: MARTHA MOCKUS, SUNY Stony Brook

“A Paradox in the Hubbub of Swing”: Maxine Sullivan and Black Musical Identity in the Swing Era

PATRICK BURKE, Washington University in St. Louis

Don’t Fence Me In!: The Effects of Race and Gender on the Shaping of the Image of Black Women Jazz Instrumentalists

TAMMY KERNODLE, Miami University of Ohio

The Many Voices of Sarah Vaughan

ELAINE M. HAYES, University of Pennsylvania

**Session 6c**     *New York Experimentalism*

**Van Aken**

Chair: NADINE HUBBS, University of Michigan

A Big Noise for More to Hear: Bang on a Can and the Art of Audience Building

MARGARET MARTIN, SUNY Stony Brook

Resisting the Airport: Bang on a Can Performs Brian Eno

CECILIA SUN, University of California, Los Angeles

Downtown Overtones: Glenn Branca, Rhys Chatham, and the Art of the Guitar

CAROLINE O’MEARA, University of California, Los Angeles

**5:30-6:45 p.m.**     **ARSC Dinner [on your own]**

**5:45-7:00 p.m.**     ***SAM Planning for the Future: A Seminar on  
Planned Giving***

**President’s Suite**

PETER THOMPSON, Merrill Lynch

**5:45-7:00 p.m.**     **SAM Brass Band Rehearsal**

**Severance**

CRAIG PARKER, Coordinator

**5:45-6:45 p.m.**     **Shape Note Singing [all are welcome]**

**Bush**

RON PEN, Coordinator

**Thursday Evening ARSC-SAM Excursion**

**6:45 p.m.**     **Buses to Rock Hall**

**7:00-10:00 p.m.**     **Rock and Roll Hall of Fame and Museum  
Reception and Tour**

**9:45 & 10:00 p.m. Buses return to hotel**

## **FRIDAY MORNING, March 12**

**7:30-8:30 a.m. SAM Reception for New Members**

**7:30-8:30 a.m. SAM Diversity Committee Meeting**

**8:00 a.m.-12:00 Noon Exhibits  
Whitehall**

**8:00 a.m.-12:00 Noon Conference Registration Desk**

### **ARSC-SAM 8:30-10:00 a.m.**

#### **Session 7a *Recording the History of Folk and Traditional Music* Gold**

*Presented by the SAM Folk/Traditional Music Interest Group*

Chair: RON PEN, University of Kentucky

Panelists: RONALD COHEN, Indiana University NW; KIP LORNELL, The George Washington University; CHRIS STRACHWITZ, Arhoolie Records; and DICK SPOTTSWOOD, WAMU-FM Radio.

### **SAM 8:30-10:00 a.m.**

#### **Session 7b *Film, Stage, and Tin Pan Alley* Severance**

Chair: W. ANTHONY SHEPPARD, Williams College

“Is He Charlie Chaplin?”: Cinematic Impersonation and Song on the American Stage  
SCOTT D. PAULIN, Princeton University

Has Anybody Here Seen Kelly? Tin Pan Alley and Early Film Practices  
DANIEL GOLDMARK, University of Alabama

“I Think I’ve Got It!”: Tin Pan Alley Songwriters Through the Hollywood Lens  
JENNIFER R. JENKINS, Columbia College Chicago

#### **Session 7c *The Avant Garde in California and New York* Bush**

Chair: CATHERINE PARSONS SMITH, University of Nevada, Reno

John Cage and Narratives of American History  
BENJAMIN PIEKUT, University of California, San Diego

Lou Harrison and the Aesthetics of Revision  
LETA MILLER, University of California, Santa Cruz

Morton Feldman’s Existential Rhetoric and the Authoring of Avant-Garde Identity  
BRETT BOUTWELL, University of Illinois at Urbana-Champaign



**10:00-10:15 a.m. ARSC Break**

**ARSC 10:15 a.m.-12:30 p.m.**

***Personalities in American Music***

**Gold**

Chair: LES WAFFEN, National Archives and Records Administration

10:15-11:00 a.m.

Rediscovering George W. Johnson, The First African America Recording “Star”

TIM BROOKS, Greenwich, Connecticut

11:00-11:45 a.m.

Harry Belafonte and His Global Carnival

CARY GINELL, Origin Jazz Library, Thousand Oaks, California

11:45 a.m.-12:30 p.m.

Carmichael’s Hoagy: The Hidden Complexity Behind the Homespun Persona

SUZANNE MUDGE, Indiana University

**SAM 10:45 a.m.-12:45 p.m.**

**Session 8a     *The “Deep Structures” of Charles Ives: Mental, Environmental, and Sentimental***

**Severance**

Chair: CHARLES HIROSHI GARRETT, University of Michigan

Antimodernism, “The Celestial Railroad,” and the “Comedy” of Charles Ives

KARA ANNE GARDNER, University of San Francisco

Sylvan in the City: The Everyday Eternal in “Central Park in the Dark”

DENISE VON GLAHN, Florida State University

Memory, Form, and Invention in Charles Ives’s Fourth Violin Sonata

THOMAS L. RIIS, University of Colorado, Boulder

Charles Ives’s *Simulacrum* of Mental Life in Music

STUART FEDER, New York City

**Session 8b     *Jazz Now***

**Bush**

Chair: WILLIAM KENNEY, Kent State University

Negotiating National Identity Among American Jazz Musicians in Paris

DAVID AKE, University of Nevada, Reno

Swing and *Sehnsucht*: Jazz After Postmodernism

DALE CHAPMAN, Mount Allison University

The Changing Standard of Jazz

*Friday afternoon*

DANA GOOLEY, Case Western Reserve University

Who Plays the Tune in “Body and Soul”?

JOSÉ ANTONIO BOWEN, Georgetown University

**Session 8c**     *19th Century Topics*

**Van Aken**

Chair: JOHN GRAZIANO, City University of New York

“Woefully Out of Place”: Gottschalk in the Gilded Age

STEVEN BAUR, Dalhousie University

Amy Beach, Robert Browning, and D. W. Griffith: Artists with one mind?

ADRIENNE FRIED BLOCK, Music in Gotham, Graduate Center, CUNY

“Run ... Run:” Appropriation and Re-appropriation from Slave Song to Neo-Nazi Propaganda

ANGELA HAMMOND, University of Kentucky

Confronting the Stereotypes, Confounding Cultural Hierarchy: An Unexplored Web of American Musical Life, 1876-1880

KATHERINE K. PRESTON, College of William and Mary

**Session 8d**     *SAM Interest Group: Gender and Music*

**Humphrey**

Chair: LIANE CURTIS, Brandeis University

The Trouble with Minnie: Puccini’s Exotic American Heroine

ANNIE JANEIRO RANDALL, Bucknell University

Towards a Framework for Examining “Blackness” in Opera

NAOMI ANDRÉ, University of Michigan

MeShell Ndegéocello: Musical Articulations of Black Feminism

MARTHA MOCKUS, SUNY Stony Brook

“B-Girl Stance in a B-Boy’s World”: DJ Kuttin Kandi, Hip Hop Activist

ELLIE M. HISAMA, Brooklyn College & the Graduate Center, CUNY

**12:15-4:15 p.m.**     **SAM COPAM Meeting**

**12:30-1:30 p.m.**     **ARSC Lunch [on your own]**

**FRIDAY AFTERNOON**

**SAM 1:30-2:30 p.m.**

**Session 9a**

*SAM Interest Group: Gay/Lesbian*

**Severance**

Pink or Plaid: Two Biographical Approaches to Charles Griffes’s Homosexuality

HOWARD POLLACK, University of Houston

**Session 9b**  
**Bush**

***SAM Interest Group: Band***

**1:30 p.m. Buses depart for afternoon outings**

**ARSC 2:15-4:30 p.m.**

***The Cleveland Orchestra***

**Harkness Chapel**

Chair: BILL KLINGER, Chardon, Ohio

2:15-3:00 p.m.

A Recording History of the Cleveland Orchestra

DONALD ROSENBERG, Music Critic, *The Plain Dealer*; Cleveland, and author of *The Cleveland Orchestra Story: "Second to None"*

3:00-3:45 p.m.

"One Hundred Men and a Perfectionist"—How Maestro George Szell Transformed the Cleveland Orchestra

PETER MUNVES, RPM Productions Marketing Consultant, Merrick, New York

3:45-4:30 p.m.

Recording the Cleveland Orchestra: It's Not Your Father's Severance Hall

ROBERT CONRAD, President of WCLV/WRMR and Producer and Commentator for The Cleveland Orchestra Radio Broadcasts; and BRUCE GIGAX, Audio Supervisor for The Cleveland Orchestra

**4:00-6:00 p.m. Reception hosted by Case Western Reserve University Department of Music**

**4:30-6:00 p.m. Buses return to hotel approximately every half hour**

**5:45 p.m. SAM Student Forum Dinner  
[ARSC Students Welcome!]**

**6:00-7:30 p.m. ARSC Dinner [on your own]**

**ARSC 7:30-9:45 p.m.**

***A Celebration of Music from Cleveland***

**Gold**

Chair: MARY DAVIS, Case Western Reserve University

7:30-8:15 p.m.

Singing 'bout the Sixth City: Cleveland, Ohio, in Popular Song

WILLIAM L. SCHURK, Bowling Green State University

**Cleveland, Ohio**

*Saturday morning*

8:15-9:00 p.m.

Rock ‘n’ Roll in Cleveland, Ohio  
DEANNA R. ADAMS, Mentor, Ohio

9:00-9:45 p.m.

“Polka Capital”? “Home of Rock ‘n’ Roll”? “Little Nashville”?—A Cultural and Ethnic History of Recording in Cleveland  
SUSAN SCHMIDT HORNING, Case Western Reserve University and Cleveland Institute of Art

**10:00 p.m. SAM President's Reception**

## **SATURDAY MORNING, March 13**

**7:30-8:30 a.m. Student Forum Breakfast Reception**

**7:30-8:30 a.m. *American Music* Advisory Board Meeting**

**8:00 a.m.-5:00 p.m. Conference Registration Desk**

**8:00 a.m.-5:00 p.m. Exhibits  
Whitehall**

### **ARSC-SAM 8:30-10:00 a.m.**

#### **Session 10a *Collections and Archiving* Gold**

Chair: NATHAN GEORGITIS, University of Oregon

8:30-9:00 a.m.

The Difference Is in the Moan: The Growing Pains of the Starr-Gennett Collection  
ELIZABETH SURLES, Starr-Gennett Foundation, Richmond, Indiana

9:00-9:30 a.m.

Josiah K. Lilly and the *Foster Hall Recordings*  
MARIANA WHITMER, University of Pittsburgh

9:30-10:00 a.m.

Herbert Elwell, Leonard Shure, and Mary Simmons: Classical Music in Cleveland in the Mid-20th Century  
MARC BERNSTEIN, Toronto, Canada

### **SAM 8:30-10:00 a.m.**

#### **Session 10b *African-American Art Music in the 1930s* Severance**

Chair: JOSEPHINE WRIGHT, College of Wooster

Depression, War, and Rain: The Existence of African-American Opera Companies, 1930-1949

KAREN M. BRYAN, Arizona State University

Representing America, Instructing Europe: The Hampton Choir on Tour

LAWRENCE SCHENBECK, Spelman College

The Life and Works of Black Creek American Contemporary Composer Zenobia Powell Perry: Race, Ethnicity, and Gender Issues in American Music Biography

JEANNIE POOL, La Crescenta, California

## **Session 10c 1972**

### **Bush**

Chair: RON PEN, University of Kentucky

Free to Be... What You Want Me to Be: Folk Music and Gendered Identity Formation in 1970s Popular Children's Music

YARA SELLIN, University of California, Los Angeles

“Cosmic American Music”: Country Rock and the Myth of Gram Parsons

OLIVIA CARTER MATHER, University of California, Los Angeles

The Ovaltine Politics of Lawrence Welk's Champagne Music

J. BRADLEY ROGERS, University of Virginia

**10:00-10:15 a.m. ARSC Break**

## **ARSC 10:15-11:45 a.m.**

### ***New World and Telarc***

#### **Gold**

Chair: MICHAEL H. GRAY, Voice of America Library

10:15-10:45 a.m.

The New World Records Story

DAVID HAMILTON, The Juilliard School

10:45-11:45 a.m.

The Telarc Story—From Direct-to-Disc and the Cleveland Orchestra...to DSD...and Beyond

JACK RENNER, Chairman and Chief Recording Engineer, Telarc; and ROBERT WOODS, President and Senior Producer, Telarc

## **SAM 10:15-11:45 a.m.**

### **Session 11 SAM Plenary Session**

#### **Severance**

Teaching Controversial Aspects of American Music: A Panel Discussion

Chair: JIM DEAVILLE, McMaster University

CHARLES HIROSHI GARRETT, University of Michigan

**Cleveland, Ohio**

*Saturday afternoon*

SANDRA GRAHAM, University of California, Davis  
CAROL OJA, Harvard University  
RON PEN, University of Kentucky  
GUTHRIE RAMSEY, University of Pennsylvania  
MICHAEL SAFFLE, Virginia Tech  
JOSEPHINE WRIGHT, College of Wooster

**11:45 a.m.-1:00 p.m. ARSC Lunch [on your own]**  
**12:00 Noon SAM Development Committee**  
**President's Suite**  
**12:00 Noon SAM Site Selection Committee**  
**12:30-1:15 p.m. The SAM History Project: In the beginning**

## **SATURDAY AFTERNOON**

### **ARSC 1:00-2:30 p.m.**

#### ***Recorded Sound: History and Science***

##### **Gold**

Chair: DAVID SEUBERT, University of California, Santa Barbara

1:00-1:45 p.m.

Dayton C. Miller: The Clevelander Who Knew All About Sound Recording  
GEORGE BROCK-NANNESTAD, Patent Tactics, Denmark

1:45-2:30 p.m.

The Radio: Recorded vs. Live Paradigm  
JAMES R. POWELL, JR., Gramophone Adventures, Portage, MI

### **SAM 1:15-3:15 p.m.**

#### **Session 12a *Film Music***

##### **Severance**

Chair: NADINE HUBBS, University of Michigan

Seen From the Street: Hollywood Underscoring, Urban Modernity, and Alfred Newman's  
"Street Scene"

MATTHEW MALSKY, Clark University

The Performance of Assimilation: Power and Commerce in *Cuban Love Song*  
JONATHAN GREENBERG, University of California, Los Angeles

"The Last Great Cause": Blitzstein, Thomson, and *The Spanish Earth*  
CAROL A. HESS, Bowling Green State University

Aaron Copland and the Aesthetics of Hollywood  
MARK CLAGUE, University of Michigan

## **Session 12b** *Opera*

### **Bush**

Chair: NAOMI ANDRÉ, University of Michigan

Puccini, Politics, and Patriotism

JOANN TARICANI, University of Michigan

Caruso and His Cousins: Portraits of Italian Americans in the Operatic Novelty Songs of Edwards and Madden

LARRY HAMBERLIN, Brandeis University

“Who Wants Real? I Want Magic!” Musical Madness in André Previn’s *A Streetcar Named Desire*

NICHOLE MAIMAN, University of Maryland

## **Session 12c** *Contemporary Popular Musics*

### **Van Aken**

Chair: ALBIN ZAK, University of Michigan

“Live More Musically” The Seductive Sounds of Starbucks’ Siren Songs

ERIC MARTIN USNER, New York University and Sarah Lawrence College

Dance Dance Revolution, Cyber-Dance Communities, and Musical Taste

JOANNA DEMERS, University of Southern California

Changing Wigs: Subcultural Dynamics and Performance Practices in the Southern California Metal Tribute Scene

GLENN PILLSBURY, University of California, Los Angeles

Hand Jive and Ear Prudence

WALTER EVERETT, University of Michigan, and JOHN COVACH, University of North Carolina at Chapel Hill

## **Session 12d** *Student Forum Panel: Teaching American Music*

### **Humphrey**

Co-Chairs: MARIA CIZMIC, University of California, Los Angeles, and LAURA PRUETT, Middle Tennessee State University

DENISE VON GLAHN, Florida State University; ROBERT WALSER, University of California, Los Angeles; ELISABETH BARKLEY, Foothill College; RICHARD CRAWFORD, University of Michigan; DAVID B. PRUETT, Middle Tennessee State University

**ARSC 2:30-4:00 p.m.**

## ***ARSC Technical Committee Roundtable: Magnetic Tape Restoration and Transfer***

### **Gold**

Moderator: GARY GALO, Crane School of Music, SUNY, Potsdam, ARSC Technical Committee, Co-Chair

*Saturday afternoon, Saturday evening, Sunday morning*

Panelists: ADRIAN COSENTINI, VidiPax, New York, NY; JOSEPH PATRYCH, Patrych Sound Studios, Bronx, NY; DENNIS ROONEY, New York, NY; JON M. SAMUELS, Recorded Legacy, New York, NY; SETH B. WINNER, Rodgers and Hammerstein Archive, NYPL, Seth B. Winner Sound Studios, Inc., ARSC Technical Committee Co-Chair.

## **SAM 3:30-4:00 p.m.**

### **Session 13a *Performance***

#### **Severance**

Two Gems of Ohio: Julia Perry and Zenobia Powell Perry  
SEBRONETTE BARNES, Cheyney University of Pennsylvania

### **Session 13b *Performance***

#### **Bush**

Like Brothers: The Music of Ernst Bacon and Otto Luening  
HARLIE G. SPONAUGLE, Arlington, Virginia, and BARBARA WILKINSON,  
Washington, D.C.

## **SPECIAL SAM SESSION 3:30-4:15 p.m.**

### ***Chris Strachwitz***

The Society for American Music Honorary Member for 2004, Chris Strachwitz, will show excerpts from some of his films and discuss his current projects, including the digitization of the Frontera Collection of Mexican Music.

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| <b>4:00-5:30 p.m.</b> | <b>Annual ARSC Business Meeting</b><br><b>Gold</b>   |
| <b>4:15 p.m.</b>      | <b>Annual Meeting of the Society for American Music</b><br><b>Severance</b>                            |
| <b>5:30-6:45 p.m.</b> | <b>ARSC-SAM Reception and Brass Band Concert</b><br><b>[all welcome]</b><br><b>Ambassador Ballroom</b> |
| <b>5:45 p.m.</b>      | <b>Silent Auction Closing</b><br><b>Whitehall</b>  |
| <b>7:00 p.m.</b>      | <b>Banquet [ticket required]</b><br><b>Ambassador Ballroom</b>   |

## **SUNDAY MORNING, March 14**

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|-----------------------|--------------------------|
| <b>7:30-8:45 a.m.</b> | <b>SAM Board Meeting</b> |
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## ARSC 8:30-10:15 a.m.

### **Record Companies: The Ohio Influence**

#### **Gold**

Chair: JERRY FABRIS, Edison National Historic Site

8:30-9:00 a.m.

James Andem and the Ohio Phonograph Company

PATRICK FEASTER, Indiana University, and DAVID N. LEWIS, All Music Guide

9:00-9:30 a.m.

“The King of Them All”—Syd Nathan and the Rise and Fall of King Records (Cincinnati, Ohio)

BEN GRILLOT, VidiPax, New York

9:30-10:15 a.m.

Cleveland and Its Role in the Birth of the DIY Recording Industry

PAUL MAROTTA, New World Records

## SAM 9:00-10:30 a.m.

### **Session 14a Mexican, Cuban, and African Inspirations**

#### **Severance**

Chair: CAROL A. HESS, Bowling Green State University

Revueltas, The Chicago Years (1919-1925)

ROBERT PARKER, Coral Gables, Florida

Ernesto Lecuona’s *Danzas Afrocubanas* and the Mechanics of Stylization

ERICA SCHEINBERG, University of California, Los Angeles

“Afrikanische Musik in New York City”: Steve Reich and the Africanization of American Art Music

MARTIN SCHERZINGER, Eastman School of Music

### **Session 14b Song in the 1930s**

#### **Bush**

Chair: DANIEL GOLDMARK, University of Alabama

The Poisonous Idyll: Hanns Eisler’s Hollywood Songbook

MARGARET JACKSON, Florida State University

Delivering Miss Otis’s Regrets: Performers and Arrangers Tackle Cole Porter’s Tale of an Unlikely Lynching

TODD DECKER, University of Michigan

Every Love But True Love: Unstable Relationships in Cole Porter’s “Love For Sale”

MICHAEL BUCHLER, Florida State University

### **Session 14c Reception Issues**

#### **Van Aken**

Chair: DAVID NICHOLLS, University of Southampton

Cleveland, Ohio

“Show Them What Bad Music Is”: The American Premiere of Schoenberg’s Chamber Symphony No. 1, Op. 9

JAMES M. DOERING, Randolph-Macon College

Looking for Musical Modernism in 1920s Los Angeles

CATHERINE PARSONS SMITH, University of Nevada, Reno

Toward a Reception History of Gershwin’s *Concerto in F*, 1925-1937

TIMOTHY FREEZE, University of Michigan

**Session 14d *SAM Interest Group: Connecting Outside the Academy***  
**Humphrey**

Chair: JOSEPH HOROWITZ, New York

MARK CLAGUE, University of Michigan

DEANE ROOT, University of Pittsburgh

DALE COCKRELL, Vanderbilt University

**10:15-10:30 a.m. ARSC Break**

**ARSC 10:30 a.m.-12:00 Noon**

***Funk, Punk, and the Blues***

**Gold**

Chair: BRYAN CORNELL, Library of Congress

10:30-11:00 a.m.

The Dayton Funk Movement: Midwife to the Birth of Album-Oriented Black Pop

JASON HOUSLEY, Indiana University

11:00-11:30 a.m.

Ain’t It Fun Knowing You’ll Never Be Number One: Ohio Artpunk 1972-1987

DAVID N. LEWIS, All Music Guide

11:30-12:00

Red, White, and Whose Blues? Questions of Authenticity, Appropriation and Identity from 1950-2003

ROBERTA FREUND SCHWARTZ, University of Kansas

**SAM 10:45-12:15 p.m.**

***Session 15a Performances***

**Severance**

10:45-11:30 a.m.

Songs by Cleveland Composers

STEPHANIE TINGLER, University of Georgia, and WILLIAM OSBORNE, Denison University

11:45-12:15 p.m.

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*Sunday morning*

Normand Lockwood's *Out of the Cradle Endlessly Rocking*

Moderator: KAY NORTON, Arizona State University

The University Singers of the University of Alabama, GREGORY R. GENTRY,  
University of Alabama, Director

### **Session 15b    *Jazz Then***

#### **Bush**

Chair: DAVID AKE, University of Nevada, Reno

Borrowed Memories of the American South: Music, Imagination, and Identity in Duke  
Ellington's *Deep South Suite*

ANDREW BERISH, University of California, Los Angeles

Jelly Roll Morton and the Spanish Tinge

CHARLES HIROSHI GARRETT, University of Michigan

Roustabouts, Black Levee Workers, and the Origins of Jazz Along the Mississippi and  
Ohio Rivers, 1865-1917

WILLIAM KENNEY, Kent State University

### **Session 15c    *Orientalism***

#### **Van Aken**

Chair: NANCY YUNHWA RAO, Florida International University

Henry Eichheim, Henry Cowell, and Japan

W. ANTHONY SHEPPARD, Williams College

Beyond the Pleasure-Dome: The Asian-Influenced Music of Charles Tomlinson Griffes

DAVID NICHOLLS, University of Southampton

Henry Cowell's *Ongaku* and a Transethnic Basis for the Tone Cluster

PETER SCHIMPF, Indiana University

**12:00-12:15 p.m.**

**ARSC Closing Remarks**

**Gold**