

## PRELIMINARY CONFERENCE SCHEDULE

All events are at the Westin Ottawa unless otherwise indicated.

### WEDNESDAY 17 MARCH

**1:00 – 5:00 p.m. SAM Board of Trustees Meeting**  
**2:00 – 5:00 p.m. Registration Open**  
**3:00 – 7:00 p.m. Exhibitor Set-up**  
**6:00 – 8:00 p.m. Opening Reception**

### THURSDAY 18 MARCH

**8:00 – 5:00 p.m. REGISTRATION**  
**8:00 – 5:00 p.m. EXHIBITS OPEN**

**8:30 – 10:00 a.m.**

#### Session 1a **Magazines and Music in Mexico**

The Señorita's Music: Gender Discourses and Music in Three 19th-Century Mexican Women's Magazines

GUADALUPE CARO COCOTLE, Universidad Nacional Autónoma de México

Nation, Music and the Notion of the People in Two Mexican Magazines, 1917-1924

LEONORA SAAVEDRA, University of California, Riverside  
Reading Between the Lines. Julian Carrillo's Microtonal Crusade and *El Sonido 13*

ALEJANDRO L. MADRID, University of Illinois at Chicago

#### Session 1b **World War I**

"To You from Failing Hands We Throw the Torch": The Mythology of Sousa's *In Flanders Fields*

MONA B. KREITNER, University of Memphis

"Over the Top": Hyper-Masculinity, Fighting and Music in North America during the Great War

CHRISTINA GIER, The University of Alberta

Get the Pageant Habit: E. Azalia Hackley's Festivals and Pageants during the World War I Years, 1914-1918

NITA KARP, Case Western Reserve University

#### Session 1c **Jazz and Swing Appropriations**

Claude Lapham and Japan: Extravagant *Japonisme* in the Hollywood Bowl

W. ANTHONY SHEPPARD, Williams College

More than Just a Minstrel Show? Challenging the Vogue of the "Primitive" Negro in the Chicago Federal Theatre Project Negro Unit's *Swing Mikado*

JENNIFER MYERS, Northwestern University

Jazz as Rhetoric of Conflict in Leonard Bernstein's Symphony no. 2

KATHERINE BABER, University of Redlands

#### Session 1d **Orchestral Outreach**

An Unlikely Cornerstone: The Role of Schumann's *Träumerei* in the Success of the Thomas Orchestra

PAUL LUONGO, Florida State University

Theodore Thomas: the Repertory of His New York Summer Series

JOHN GRAZIANO, The Graduate Center, CUNY

An Educational Mission: Leonard Bernstein's and Roger Englander's Young People's Concerts

JOHN MACINNIS, Florida State University

**10:00 – 10:30 a.m. BREAK**

**10:30 a.m. – 12:00 noon**

#### Session 2a **Ultramodernism**

Dependency Theory and Musical Militancy: Joining the Cosmopolitan Avant-Garde from an Argentinean Perspective

EDUARDO HERRERA, Univ of Illinois at Urbana-Champaign

"A Theory of Musical Relativity": Albert Einstein and the American Ultramodernists

ALLISON PORTNOW, Univ of North Carolina, Chapel Hill

Inside Cowell's Classroom at the New School for Social Research: One Student's Notes from "Advanced Music Theory"

JOHN D. SPILKER, Florida State University

#### Session 2b **Parodies, Tributes, and Covers**

Take Me Down to The Parodies City: How Heavy Metal Swings

SHARON CARLA HOCHHAUSER, Independent Scholar

Translating American Culture Through Song in Pre- and Postwar Japan

GERRY MCGOLDRICK, York University

"Is There Anybody Out There?" Tribute Bands, Audience Ethnography, and Popular Music Studies

JOHN PAUL MEYERS, University of Pennsylvania

#### Session 2c **Singing Social Commentary**

James Unsworth and the Trans-National Minstrel Show

BRIAN CHRISTOPHER THOMPSON, The Chinese University of Hong Kong

Social Reform vs. Status Quo: Portrayals of Race, Class, and Gender in *Inkle and Yarico*

JOICE WATERHOUSE GIBSON, Univ of Colorado, Boulder

Jessie Brown Comes to Call in Halifax: A Nova Scotian Musical Response to the Indian Mutiny of 1857-58

MICHELLE BOYD, The University of Toronto

#### Session 2d **Dance**

How Long, Brethren?: Geneviève Pitot's Music for the WPA's Federal Dance Project

JANE RIEGEL FERENCZ, University of Wisconsin-Whitewater

"They Start Playing Hot Number as [Astaire] Moves to Drums": Words Describing Music in Film Scripts for Fred Astaire

TODD DECKER, Washington University in St. Louis

Satire on Tenth Avenue? Rodgers and Hart's *On Your Toes* and the Question of American Music

DAN BLIM, University of Michigan

**12:00 noon – 12:45 p.m. LUNCH BREAK**

**12:15 – 1:45 p.m.**

#### **Interest Group: 20th-Century Music**

##### **Perspectives on Robert D. Morris**

ROB HASKINS (moderator), University of New Hampshire

**12:45 – 1:45 p.m.**

#### Lecture-Recital **New Canadian Works for Clarinet and Piano**

HEATHER ROCHE (clarinet) and KATE LEDGER (piano)

The University of Huddersfield (UK)

#### Lecture-Recital **American Snapshots: Violin and Piano Duos**

Music of Arthur Foote, Charles Ives, William Grant Still, and Jonathan Mc-Nair

CORINNE STILLWEL (violin) and HEIDI LOUISE WILLIAMS (piano), Florida State University

#### **Interest Group: G/L/B/T**

##### **Musical Glamour and Queer Aesthetics at MGM**

LLOYD WHITESELL, McGill University

**1:45 – 2:00 p.m. BREAK**

**2:00 – 4:00 p.m.**

#### Session 3a **Seminar I: 19th-Century American Music Studies**

(Completed or already-published papers available to be read at the SAM website in late January)

What Happened to the Nineteenth Century (Since 2005)?

CHARLES S. FREEMAN, University of Kansas

Minstrelsy Scholarship: Why It Needs Musicological Contributions

RENEE LAPP NORRIS, Lebanon Valley College

The Nineteenth-Century Symphony: A Forgotten American Tradition

DOUGLAS SHADLE, University of North Carolina, Chapel Hill

Mary's Music: Materials and Methodologies in Post-Millennial 19th-century Musicology

WILLIAM BROOKS, The University of York (England)

Session 3b **Seminar II: The Art of Association** (Completed or already-published papers available to be read at the SAM website in late January)

The Liability of Being Elite: American Orchestras in the 20th Century  
MICHAEL MAUSKAPF, University of Michigan

Playing with Politics: Crisis in the San Francisco Federal Music Project  
CATHERINE PARSONS SMITH, University of Nevada Reno  
(emerita), and  
LETA E. MILLER, University of California, Santa Cruz

A Tale of Two Presses: Music Publishing and the Mid-century Quest for an American Sound  
DREW MASSEY, Harvard University

Musical Banding: Community Wind Bands in American Musical Life  
KATHERINE BRUCHER, DePaul University

Symphonic Steel: The Pittsburgh Symphony, Communism, and the Congress of Industrial Organizations  
REBECCA G. MARCHAND, Longy School of Music

### Session 3c **Immigrant and Migrant Communities**

Upward Bound: Music Listening and the American Dream in a Mexican American Community

MELINDA ANNE O'BRIEN, Univ of California, Los Angeles

Multiculturalism in Motion: Tradition and Innovation in Indo-Canadian Dance

MARGARET E. WALKER, Queen's University at Kingston

What's in a Vowel? The Politics of Pronunciation among German-speaking Mennonite Singers in Northern Mexico

JUDITH KLASSEN, Independent Scholar, Winnipeg

Performing Ethnic Identity Between the Two Wars: F. Melius Christiansen's *Norwegian-American Centennial Cantata*

VALERIE ROGOTZKE, Yale University

### Session 3d **Film Music**

The Uncanny Soundtrack in Rouben Mamoulian's *Dr. Jekyll and Mr. Hyde*  
NEIL LERNER, Davidson College

When Worlds Collide: Harry Partch, Collaboration, and Film Music

S. ANDREW GRANADE, University of Missouri, Kansas City

Tempering the Twang of Authenticity: Lalo Schifrin, Stuart Rosenberg, and the Banjo of *Cool Hand Luke*

JAMES M. DOERING, Randolph-Macon College

White Picket Harmonies: Aaron Copland's Influence on Thomas Newman's Suburban Scoring

ANTHONY BUSHARD, University of Nebraska, Lincoln

**4:00 – 4:30 p.m. BREAK**

**4:30 – 5:30 p.m.**

### Session 4a **Music Education for Girls**

"New Women" or "Girls"? Women in the Early Years of *The Etude* Magazine, 1886-1902

ELISSA STROMAN, Texas Tech University

Make Some Noise! Redefining Girlhood at Rock'n'Roll Camp for Girls  
JENNIFER TAYLOR, York University

### Session 4b **North-Atlantic Interchange**

*Sounds of Silence*: The Politics and Poetics of Norwegian Jazz

WILLIAM BARES, Harvard University

"Sounding Icelandic": Signifying Exoticism for North American Audiences  
ERIC SMIALEK, McGill University

### Session 4c **Eco Musics**

Composing the North: John Luther Adams's Sonic Geography

SABINE FEISST, Arizona State University

"Never that which is shall die": Ecocriticism and Environmentalism in R. Murray Schafer's *Patria 9: The Enchanted Forest*

KATE GALLOWAY, The University of Toronto

### Session 4d **Negotiating Government Policies**

Cuban Musicians, Musical Performance, and the Cuban Independence Movement in New York City in the 1890s as Represented in José Martí's "Patria"

JOHN KOEGEL, California State University, Fullerton

In the Wrong Geographic Location: The Roles of Society and Politics in the Rise and Downfall of the Montreal Women's Symphony Orchestra

MARIA L. NORIEGA, The University of Calgary

**5:45 – 7:15 p.m. SAM Brass Band Rehearsal**

**5:45 – 7:15 p.m. Sacred Harp Sing**

**8:00 – 9:00 p.m. Concert of Improvised Music by Michael Snow and Jesse Stewart (National Gallery of Canada)**

**8:00 – 9:30 p.m.**

**Interest Group: Transatlantic Relations**

**8:00 – 10:00 p.m.**

**Film Screening and Discussion of the Documentary**

*The Waltz to Westphalia*

JOE WEED, Director and Producer, Highland Publishing

Interest Group: Dance

**Transnational Movement: Irish Step and Okinawan Classical Dance**

RENÉE CAMUS, The Scarecrow Press

MARTA ROBERTSON, Gettysburg College

**Interest Group: Music and Politics**

**Music and Conflict**

**Interest Group: Connecting Outside the Academy Using Dvořák and American Song to Infuse the Arts into the Classroom: NEH Teacher-Training Workshops**

DEANE ROOT, University of Pittsburgh

MARIANA WHITMER, University of Pittsburgh

JOSEPH HOROWITZ, New York City

JEAN E. SNYDER, Independent Scholar

### **FRIDAY, 19 MARCH**

**7:00 – 8:30 a.m. First Time Attendees Breakfast**

**7:00 – 8:30 a.m. JSAM Advisory Board Breakfast**

**8:00 a.m. – 1:00 p.m. REGISTRATION**

**8:00 a.m. – 1:00 p.m. EXHIBITS OPEN**

**8:30 – 10:00 a.m.**

Session 5a **Panel: Jewish Music, American Music: Negotiating Jewishness and Anti-Semitism in the 20th Century (and Beyond)**

Contesting Identities in the Music of John Zorn, Anthony Coleman, and the Radical Jewish Culture Movement

JOHN BRACKETT, Chapel Hill, North Carolina

The Decline of Anti-Semitic Antimodernism: Daniel Gregory Mason and American Responses to Nazism in the 1930s

MAUREEN DEMAIO, University of California, Santa Barbara

From Boston to Tel Aviv: Leonard Bernstein, Israel, and Jewish American Identity

ERICA K. ARGYROPOULOS, University of Kansas

### Session 5b **Emigrés in the Early American Republic**

Charlotte Le Pelletier: A Rare French Connection in Early-American Music

ELISE KIRK, Catholic University of America

Entertainment, Intervention, Escapism...? "Distressed French Emigrants" and Mrs. Pownall in the Early Republic

GLENDA GOODMAN, Harvard University

Italian Musicians in the Early United States, 1780-1830

ELISSA GLYN HARBERT, Northwestern University

### Session 5c **Ziegfeld and Broadway**

Reconstructing a Revue: Creating a Critical Edition for the *Follies of 1908*

ANN VAN DER MERWE, Miami University

Dancing Downtown: *The Follies of 1914*

MARY SIMONSON, Colgate University

Florenz Ziegfeld, Jr. and the Genesis of *Show Boat*

KATHERINE L. AXTELL, James Madison University

Session 5d **Ruralities**

“I, too, am a song catcher, though I cannot sing”: A Musicologist in Southern Mountains

LYDIA HAMESSLEY, Hamilton College

The Guitar Styles of Riley Puckett

GREGORY REISH, Roosevelt University

“The Curse of Hank”: Intertextuality and Vocal Performance Practice in Western Canadian Alt-Country

GILLIAN TURNBULL, Ryerson University

**10:15 – 11:00 a.m.**

**Lecture-Recital** Ragtime and Beyond: solo piano music of William Bolcom, Amy Rubin, and Jelly Roll Morton

JOCELYN A. K. SWIGGER, Gettysburg College

**10:15 -11:15 a.m. Interest Group Council Meeting**

**10:00 – 11:30 a.m.**

Session 6 **Poster Papers**

Honoring Lost Works: A Case Study in the Life and Works of Margaret R. Lang

SARAH E. BAER, Women’s Philharmonic Advocacy

Music in *Seventeen* Magazine, 1944-1981

LYN ELLEN BURKETT, SUNY Potsdam

“Playing Together”: Defining Lou Harrison’s Hybrid Style in His Works for Gamelan and Western Instruments

RACHEL CHACKO, Vassar College

Decolonizing Native Hip Hop in the Canadian Imagination

ROBIN DESMEULES, Carleton University

Women Drummers in Northwest Argentina: Caja, Coplas and the Pachamama

LILIANA B. FERRER and PAMELA WURGLER, Murray State University

The Influence of Comédie Musicale Exemplified by Luc Plamondon

SUSANNE SCHEIBLHOFER, University of Oregon

*Pins and Needles* on Broadway: An Unlikely Hit of the Great Depression

TRUDI WRIGHT, University of Colorado, Boulder

**11:15 a.m. – 1:15 p.m.**

Session 7a **Panel: The Legacy of Leadership: Lessons from the Creation of Orchestral Institutions in Gilded Age Boston, Chicago, and New York**

The Multiple Worlds of “Boston’s Foremost Citizen”: Henry Lee Higginson and Cultural Leadership

JOSEPH HOROWITZ, New York City

Structural Harmony: Charles Fay and the Chicago Orchestral Association Fundraising Model

MARK CLAGUE, University of Michigan

New York and the Philharmonic in the Time of Mahler: The Transformation from a Cooperative to a Managed Institution

BARBARA HAWS, New York Philharmonic

Response: Orchestras and Nineteenth-Century American Urbanism

ALAN LESSOFF, Illinois State University

Session 7b **Surveillance, Violence, and Trauma**

Musicology and Malevolence: Documenting the Musics of White Supremacy

ANGELA D. HAMMOND, University of Kentucky

“Righting” History: System of a Down and the Armenian Genocide

PAUL A. AITKEN, University of Leeds

I Am Not a Number: Musical Responses to Custodial Techniques at Angola Prison, Louisiana

BEN HARBERT, University of California, Los Angeles

Broken Music Boxes, Distorted Children’s Songs, and Traumatic Memories: The Musical Trauma Aesthetics of Childhood Sexual Abuse on North American Radio, Film, and Television, 1980-2008

JENNY OLIVIA JOHNSON, Wellesley College

Session 7c **Canadian Places and Spaces**

Intertextual Allusion and the Evocation of Tradition in the Québécois

Chanson

KAREN JONES, Yale University

The Local History of an Insignificant Place? Situating a History of Musical Life in Edmonton

DAVID GRAMIT, The University of Alberta

Québec Francophone Traditional Music Milieu in Its Place

MARTIN LUSSIER, Memorial University of Newfoundland

Scenes of Community: Bluegrass and Oldtime Music as Social Practice in Vancouver

GRAHAM BLAIR, Memorial University

Session 7d **Cold War Anxieties**

A “Great American Symphony” During McCarthyism

PHILIP GENTRY, College of William & Mary

Aaron Copland and the FBI

JENNIFER DELAPP-BIRKETT, Silver Spring, Maryland

Freedom Sounds: Polish Responses to the Dave Brubeck Quartet’s 1958 State Department Tour

KEITH HATSCHEK, University of the Pacific

Cold War Spectacle and the Polarized Reception of the Film *The Music Man*

LEANNE WOOD, Princeton University

**1:15 –5:15 p.m. COPAM meeting**

**2:00 p.m. Tour of the National Gallery of Art**

**2:00 p.m. Tour of the Canadian Museum of Civilization**

**2:00 p.m. Tour of the Canadian Parliament**

**4:00 p.m. A “Soundwalk of Ottawa” with Composer R. Murray Schafer**

**8:00 p.m. Concert and Presentation of SAM 2010 Honorary**

**Membership to R. Murray Schafer (St. Brigid’s Centre for the Arts & Humanities)**

**SATURDAY 20 MARCH**

**7:00 – 8:30 a.m. Student Breakfast**

**7:00 – 8:30 a.m. Membership Committee Meeting**

**7:00 – 8:30 a.m. Publications Council**

**8:00 a.m. – 4:00 p.m. REGISTRATION**

**8:00 a.m. – 4:00 p.m. EXHIBITS OPEN**

**8:30 – 10:00 a.m.**

Session 8a **Fiddlers and Fiddling**

“J’me souviens du passé, j’y fête le présent”: Negotiating the Past in an Island Acadian Community

MEGHAN FORSYTH, The University of Toronto

Fiddle Tune Evolution in Cape Breton

SALLY K. SOMMERS SMITH, Boston University

Tune Complexes in North American Traditional Fiddling

PAUL F. WELLS, Middle Tennessee State University

Session 8b **Black Vocalities**

Singing the Body Politic: Bert Williams’s Vocal Challenge

SCOTT A. CARTER, The University of Wisconsin—Madison

The Historical and Cultural Contexts of Billie Holiday’s “My Man”

MAYA C. GIBSON, Washington University in St. Louis

Male Vocal Practice in Rap: Young Jeezy’s Construction of Black Masculinity

ALYSSA WOODS, The University of Ottawa/Carleton University

Session 8c **Stage Works Studies**

Passion, Devotion, Sacrifice: Reading Talma’s *The Alcestiad*

KENDRA PRESTON LEONARD, Westminster Choir College

Harry Somers’ *Seriette*: Cultural Renewal and Hope (at Sharon) in the 1980s

COLLEEN LYDIA RENIHAN, The University of Toronto

Stepping Stones and Missteps in Sondheim’s *Anyone Can Whistle*

LARA E. HOUSEZ, Eastman School of Music

Session 8d **Composers, Conductors, and Critics**

Composer versus Critic: The Politics of Writing Programs at the New York Philharmonic

JONATHAN WAXMAN, New York University

Cultural Politics and the Nation: Olin Downes’s Music Program for the 1939

New York World's Fair

bruce d. mcclung, University of Cincinnati

Virgil Thomson and Theodor Adorno: An Unlikely Team Fights an "Appreciation Racket"

REBECCA BENNETT, Northwestern University

**10:00 – 10:30 a.m. BREAK**

**10:30 a.m. – 12:00 noon**

Session 9a **Panel: Cultural Renewal and Community Responsibility: Three Case Studies of Aboriginal Music-Making in Canada**

"Singing and Praying Saint Anne": Spiritual Renewal and Social Interaction in a Mi'kmaw Church"

GORDON E. SMITH, Queens University, Kingston, Ontario

Aboriginal Women's Hand-drumming Circles: Empowerment and Renewal

ANNA HOEFNAGELS, Carleton University

Reluctant Warrior(s)? Indigeneity, Gender, and Politics in the Music of Hip Hop Artists Kinnie Starr and Eekwol

CHARITY MARSH, The University of Regina

Session 9b **Performing Ethnicity**

"Scandalize My Name": Louise Burleigh Becomes Princess Nadonis Shawa

JEAN E. SNYDER, Independent Scholar

"The Celebrated Sandwich Island Hula! Hula!": Charles Derby and the California Hula Tour of 1862

JAMES REVELL CARR, Univ of North Carolina, Greensboro

American Ballet at the Metropolitan: Henry F. Gilbert's *The Dance in Place Congo*

CAROLYN GUZSKI, State University of New York, Buffalo

Session 9c **Modern Musicals, Modern Audiences**

Does the Cradle Still Rock? Recreating an Infamous Premiere on Film

DAVID C. PAUL, University of California, Santa Barbara

"Just Listen to the Message": *Rent School Edition* Performed by a High School, Its Audience, and Its Community

JESSICA STERNFELD, Chapman University

"Is This What it Takes Just to Make it to Broadway?!": Marketing *In the Heights*, a 21st-Century Musical

ELIZABETH T. CRAFT, Harvard University

Session 9d **Panel: Domestic Contexts for U.S. Musical Diplomacy**

"We Seem To Be Regarded As Successful Cultural U.S. Ambassadors": The Juilliard String Quartet's Early Tours (1951-61)

STEVE SWAYNE, Dartmouth College

A Cold War Composer-Diplomat in the Civil Rights Era: The Case of Ulysses Kay

EMILY ABRAMS ANSARI, University of Western Ontario

"The Right and the Best Ambassador": Television, Race Relations, and the U.S. Reception of Marian Anderson's Asian Tour

DANIELLE FOSLER-LUSSIER, Ohio State University

**12:00 – 12:45 p.m. LUNCH**

**12:45 – 1:45 p.m.**

**Lecture-Recital** The Contradanza: Its Influence in Popular and Art Music of the Americas

ANGELINA TALLAJ, The Graduate Center, CUNY

**Lecture-Recital** "Water Colors in Sound": Ernst Bacon's Settings of Emily Dickinson

MARVA DUERKSEN and CHRISTINE WELCH ELDER, Willamette University

Student Forum Panel Discussion **American Music in the Classroom**

Moderators: Douglas Shadle, University of North Carolina, Chapel Hill, and Monica Ambalal, University of California, Davis

Panellists: Ron Pen (University of Kentucky), Carol Hess (Michigan State University), David Garcia (University of North Carolina-Chapel Hill), and Kiri Miller (Brown University).

**Interest Group: American Band History Research**

**Interest Group: Music Biography**

**2:00 – 3:30 p.m.**

Session 10a **Panel: New Directions in Archival Research on Spanish New Mexican Music Sound Archives and Spanish New Mexican Music**

New Directions in Archival Research on Spanish New Mexican Music

VICTORIA LINDSAY LEVINE, Colorado College

Songs in the Rubén Cobos Collection: Translation and Interpretation

MARÍA DEL MAR MACK, Colorado College

Edwin Berry and the New Mexican *Alabado*

JACQUELINE MARINA DANZIG, Colorado College

Session 10b **Staging Ethnicity**

"O patria mia, mai più ti rivedrò!": Italian Immigrants and the 1908 Production of Verdi's *Aida* at the Metropolitan Opera House

DAVIDE CERIANI, Harvard University

Welcoming *Elijah* in 1920s Chicago: Mendelssohn in Yiddish Socialist Clothing

MICHAEL OCHS, Harvard University (*emeritus*)

Head Tax and Exclusion Acts: Intertwined Histories of Chinatown Opera Theaters in the US and Canada

NANCY YUNHWA RAO, Rutgers University

Session 10c **Patriotism and Propaganda in the 1930s and 1940s**

Eisler in Paradise: Covert Expressions of a Communist

SALLY BICK, The University of Windsor

A Dirge, But For Whom? The Reception of Samuel Barber's *Funeral March*

JEFFREY WRIGHT, University of North Carolina, Chapel Hill

Between the Lines: "Lili Marlene," Sexuality, and the Desert War

CHRISTINA BAADE, McMaster University

Session 10d **Panel: Composer-Fellowships at the American Academy in Rome: Early History and Post-War Politics**

The Classicist Origins of the Rome Prize in Music: How American Composers Found Their Way to Rome

JUDITH TICK, Northeastern University

Implementing a Rome Prize in Music: Aesthetic Lineages and Gender Paradoxes

CAROL J. OJA, Harvard University

"Class of '54," Grand Ideologies and Intimate Relations at the American Academy in Rome

MARTIN BRODY, The American Academy in Rome

**3:30 – 4:00 P.M. BREAK**

**4:00 – 5:30 p.m. Annual Meeting of the Society for American Music**

**6:00 – 7:30 p.m. Reception, Brass Band Concert, Close of Silent Auction**

**7:30 p.m. Banquet and Entertainment (Ticket Required)**

**SUNDAY 21 MARCH**

**7:15 – 8:45 a.m. SAM Board of Trustees Meeting (New Brunswick)**

**9:00 – 10:00 a.m.**

Session 11a **Music and Family**

Music, Memory, and Autobiography: The Case of Laura Ingalls Wilder

DALE COCKRELL, Vanderbilt University

We Cannot Keep from Singing: Two Hundred Years of Music in an Anglo-Saxon American Family

JAMIE LYNN WEBSTER, University of Oregon

Session 11b **Hymnody**

Charles James Stewart and the First Canadian Anglican Hymn Book

KENNETH HULL, University of Waterloo

Mary Baker Eddy and the Christian Science Hymnal

ALEXANDRA ROEDDER, Univ of California, Los Angeles

Session 11c **Constructing Local and Regional Identities**

"When the Bands Play 'Dixie' Over Our Team, It Can Whip Eleven Red Granges": The Use of Civil War Melodies in Southern Collegiate Fight Songs

MICHAEL LANFORD, Washington University, St. Louis  
“In Detroit It Was Good Old-Fashioned, Gloves-Off, Bare Knuckled, Fist-In-Your-Face Competition”: Alice Cooper’s Motor City Move  
SARAH GERK, University of Michigan

Session 11d **Canadian Hybridity**

Shifting Musical Languages: Mi’kmaw Expressive Culture as Source and Inspiration in Late Twentieth-Century Classical Music

JANICE ESTHER TULK, Cape Breton University

(Mis)Reading Multicultural Hybridity: John Oswald’s *A Time to Hear for Here* and Jesse Stewart’s Canada Remix Project

DYLAN ROBINSON, The University of Toronto

**10:00 – 10:30 a.m. BREAK**

**10:30 – 11:30 a.m.**

Session 12a **Musical Ambassadorship**

The Case for American-Soviet Friendship: Serge Koussevitzky During WWII

KEVIN BARTIG, Michigan State University

Proselytizing Inter-Americanism?: The Curious Case of Paul Bowles’ *Pastorela*

JENNIFER L. CAMPBELL, Central Michigan University

Session 12b **Spiritual Revivals**

“I Got That Something That Makes Me Want to Shout”: James Brown’s Return to Sacred Song and Religious Community

CARRIE ALLEN, The University of Houston-Downtown

The Sound of Revival: The Toronto Blessing, Musical Pilgrimage, and the Building of the Global Worship Music Industry

MONIQUE INGALLS, McMaster University

Session 12c **Music in Gaming Worlds**

A Question of Co-Hobbitation: Towards a Virtual Musical Democracy in *The Lord of the Rings Online*

WILLIAM CHENG, Harvard University

“Wrap Your Troubles in Dreams”: Popular Music and American Dystopia in Bioshock

WILLIAM GIBBONS, Univ of North Carolina, Chapel Hill

Session 12d **Experimental Music Theatre**

The Laboratory of Chance: John Cage’s *Credo in US*

PAUL COX, Case Western Reserve University

Open Tasks in Opera: Luciano Berio’s Experimental Music Theater and His American Years

CLAUDIA DI LUZIO, Humboldt University of Berlin