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

Cleveland, Ohio
Thursday morning, Thursday afternoon

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 Revaluation
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
CYNT HIA TSE K IM BERLIN, Music Research Institute

Halim El-Dabh’s *Opera Flies* (1970-71)
DA VID 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 SPOTTWOOD, 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
FRIDAY MORNING, March 12

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

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
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  
**SAM Interest Group: Band**
Bush

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
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
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 CRAWFOR D, 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
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.

4:00-5:30 p.m.  
Annual ARSC Business Meeting  
Gold

4:15 p.m.  
Annual Meeting of the Society for American Music  
Severance

5:30-6:45 p.m.  
ARSC-SAM Reception and Brass Band Concert  
[all welcome]  
Ambassador Ballroom

5:45 p.m.  
Silent Auction Closing  
Whitehall

7:00 p.m.  
Banquet [ticket required]  
Ambassador Ballroom

**SUNDAY MORNING, March 14**

7:30-8:45 a.m.  
SAM Board Meeting
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 NICOLLS, University of Southampton

Cleveland, Ohio
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
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.
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