

# 2015 REGIONAL MUSIC SCHOLARS CONFERENCE

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American Musicological Society, Rocky Mountain Chapter  
Society for Ethnomusicology, Southwest Chapter  
Society for Music Theory, Rocky Mountain Chapter

## REGIONAL MUSIC SCHOLARS CONFERENCE

A Joint Meeting of the Rocky Mountain Society for Music Theory,  
Society for Ethnomusicology, Southwest Chapter,  
and Rocky Mountain Chapter of the American Musicological Society

School of Music, Theatre, and Dance, Colorado State University

March 27 and 28, 2015

### CONFERENCE PROGRAM

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FRIDAY, MARCH 27

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**12:15 PM: Registration Opens** (UCA Lobby)

**1:00 PM - 3:05 PM: PAPER SESSION 1**

**SMT Session: NEW APPROACHES TO FORM** (UCA 136)

Chair: Bryan Christian (Colorado State University)

1:00 Peter M. Mueller (University of Arizona), "Connecting the Blocks: Formal Continuity in Stravinsky's *Sérénade en La*"

1:30 Eloise Boisjoli (University of Texas at Austin), "Rethinking Narratives in Haydn's Sonata Form Movements: The Expansion Principle as an Alternative to 'Dramatic Conflict'"

[Short Break]

2:05 Steven Cannon (University of Saskatchewan), "Small-Scale Recapitulatory Reversals in Selected Nineteenth-Century Symphonies"

2:35 Kimberly Loeffert (Oklahoma State University), "Association and Musical Gesture in Franco Donatoni's *Luci II* for Bassoon and Horn (1996)"

**SEM Session: MUSICAL PERFORMANCES OF DIASPORA AND TRANSNATIONAL EXPERIENCES** (UCA 142) Chair: Teresita Lozano (University of Colorado at Boulder)

1:35 Teresita Lozano (University of Colorado at Boulder), "ICE: La Santa Cecilia's 'El Hielo' as Voice of Immigration Reform"

2:05 Megan Quilliam (University of Colorado at Boulder), "Composing Diaspora: Musical Articulations of South Africa as Homeland in the Piano Works of Martin Scherzinger and Isak Roux"

2:35 Jenna Palensky (University of Colorado at Boulder), "Modes of Revival and Politics of Transmission in Community Performance: *Doina* and the Construction of Romanian Latin Identity as Extensions of Post-Socialist Subjectivities"

**AMS Session: CULTURE, SOCIETY, RELIGION, AND POLITICS** (UCA 158)

Chair: Angela Mace Christian (Colorado State University)

1:00 Joel Schwindt (Tucson, AZ), "Differentiation of Gendered Discourse and Educational Privilege in Monteverdi's *Orfeo*"

1:30 Mohammed Pasha (Corpus Christi, TX), "Society As Cure: Moral Treatment In Brunetti's *Il Maniatico* Symphony"

[Short Break]

2:05 Gregg Brandon (University of Arizona), "Mendelssohn's Public Statement of Faith: *Lobgesang* as Christian Witness"

2:35 Michael W. Chikinda (University of Utah), "Persichetti's Lincoln Address and the Nixon Administration's Case for Censorship: Why the Text of Lincoln Caused an American Work of Art to be Rejected"

**3:05 PM - 3:25 PM Refreshment Break** (UCA Lobby)

**3:25 PM - 5:30 PM: PAPER SESSION 2**

**SMT Session: INTERVALS AND TRANSFORMATIONS** (UCA 136)

Chair: Michael Chikinda (University of Utah)

3:25 Kristen Wallentinsen (University of Western Ontario), "Fuzzy Family Ties: an Examination of Familial Similarity between Contours of Variable Cardinality"

3:55 Michael Oravitz (University of Northern Colorado), "Issues of Form in Debussy's *Prélude à 'L'après midi d'un faune'*"

[Short Break]

4:30 Stephen Brown (Northern Arizona University), "Interval Pairing in a Serial Context: Webern's Variations, Op. 30"

5:00 Thomas W. Posen (University of New Mexico), "More than a Tritone: A Set Theoretic Analysis of Leonard Bernstein's 'The Rumble' from *West Side Story* (1957)"

**SEM Session: MUSIC AND IDENTITY POLITICS: GENDER AND ETHNICITY** (UCA 142)

Chair: Kristina Jacobsen-Bia (University of New Mexico)

3:25 Jay Keister (University of Colorado at Boulder), "Naughty Women vs. Macho Men: Glam-Punk and Homophobia in Southern California in the late 1970s"

4:05 Lizeth Dominguez (University of North Texas), "Parrandera, Rebelde, y Atrevida (Party Girl, Rebellious, and Daring): Jenni Rivera's Creation of a Discursive Space in the *Banda* Genre"

4:45 Kristina Jacobsen-Bia (University of New Mexico), "'You Don't Sound Navajo Enough': Music Genre, Radio and Belonging on the Navajo Nation"

**AMS Session: PERFORMANCE, STYLE, AND MEANING** (UCA 158)

Chair: Joel Bacon (Colorado State University)

3:25 Shawn Keener (Newberry Library), "The Compagnia del Orbo Plays for Its Supper: A Microhistory of a Musical Evening in 1569"

3:55 Eileen Mah Watabe (Colorado Mesa University), "Haydn's Proto-Romantic Hymnic Style"

[Short Break]

4:30 Heeseung Lee (University of Northern Colorado), "An Offering to Beethoven on the Altar of Handelian Sublimity: The Additional Organ Part and Its Meanings in Ignaz Moscheles's Performance of the Ninth Symphony"

5:00 Luke Howard (Brigham Young University), "A Reassessment of the 19<sup>th</sup> Century Performance and Reception of Handel's *Messiah*"

**7:30 p.m. Optional Evening Offering: *Idomeneo* by W. A. Mozart**

**CSU Ralph Opera Center Performance** (UCA Griffin Concert Hall)

Tickets available for pre-purchase or at the door

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SATURDAY, MARCH 28

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**7:45 a.m.: Registration Opens** (UCA Lobby)

**8:00 a.m. - 8:30 a.m.: Morning Pastries and Juice** (UCA Runyan Room)

**8:30 a.m. - 10:35 a.m.: PAPER SESSION 3**

**SMT Session: MUSIC, TEXT, AND INTERTEXTUALITY** (UCA 158)

Chair: Yonatan Malin (University of Colorado at Boulder)

8:30 Janice Dickensheets (University of Northern Colorado), "Novelistic Analysis: A Reading of Brahms's Piano Sonata No. 2 in F-Sharp Minor"

9:00 Chelsey Hamm (Indiana University and Kenyon College), "Charles Ives's Democratic Dissonances"

[Short Break]

9:35 Jennifer Salamone (University of Kentucky), "When the Stars Align: Troping and Text-Painting in Edgard Varèse's 'La Croix du Sud' "

10:05 Andrew Gades (The College of Idaho), "Postmodern Pastorals in Bolcom's Songs of Innocence and of Experience"

**SEM Session: MUSIC EVENTS AND INTERPRETATIONS OF HISTORY** (UCA 136)

Chair: Brenda Romero (University of Colorado at Boulder)

8:30 Brenda Romero (University of Colorado at Boulder), "Matachines Danza Carnival Contexts in the Andes of Colombia and Peru: Implications for Mexico and New Mexico"

9:00 John Thibdeau (University of California, Santa Barbara), "The Political Significance of Umm Kulthum's *Al-Atlat*"

[Short Break]

9:35 Jessica Stearns (University of North Texas), "Soundscape and Landscape: The Denton Arts and Jazz Festival in Quakertown Park"

10:05 Lior D. Shragg (University of Arizona), "Songs of a Lost Tribe: An Investigation and Analysis of the Musical Performance Practices of the Igbo Jews of Nigeria"

**AMS Session: TIME IN MANY FORMS** (UCA 142)

Chair: Maxine Fawcett-Yeske (United States Air Force Academy)

8:30 Jason Rosenholtz-Witt (Northwestern University), "Beyond the Score: Charlotte Moorman and John Cage's *26'1.1499'' for a String Player*"

9:00 Michael Harris (University of Colorado at Boulder), "3, 2, 1 Let's Jam: Time and Music in the Anime of Shinichiro Watanabe"

[Short Break]

9:35 Melanie Schaffer (University of Colorado at Boulder), "Painting and Music as a Gradual Process: Parallels in the Works of Reich, Rothko, and Newman"

10:05 Gregory Marion (University of Saskatchewan), "Duke's Suites"

**10:45 a.m. - 12:00 p.m.: Annual Business Meetings**, (UCA: AMS 142, SEM 136, SMT 158)

**12:15 p.m. - 1:30 p.m.: ALL CONFERENCE LUNCH**

(Grey Rock Room Lory Student Center), pre-order required

**2:00 p.m. - 3:00 p.m.: KEYNOTE ADDRESS**, 101A Behavioral Sciences Building

(BHSCI 101A)

**Dr. Philip V. Bohlman (University of Chicago), “The Rise of Nationalism”**

Chair: Austin Okigbo (University of Colorado at Boulder)

**3:30 p.m. -5:35 p.m.: PAPER SESSION 4**

**SMT Mini-Sessions:** (UCA 158)

**MODES AND SCALES**

Chair: Keith Waters (University of Colorado at Boulder)

3:30 Devin Chaloux (Indiana University), “Tonal Spaces in Victoria’s Gradual from *Missa pro defunctis à 4*; or, Is Mode *à la mode* Anymore?”

4:00 Michael Rogers (University of North Texas), “Chord-Scale Usage as Compositional Method in Jazz: Scalar Application Types in the Music of Thad Jones”

[Short Break]

**SCHENKERIAN ANALYSIS**

Chair: Carissa Reddick (University of Northern Colorado)

4:35 Alexander Amato (Stephen F. Austin State University), “The Dramatic Delay of the Primary Tone in Beethoven’s String Quartet, op. 131”

5:05 Nathan Pell (Mannes College of Music), “The Generative Contradiction of Interruption and its Effect on Recapitulations”

**SEM Session: MUSIC AND INTER-CULTURAL DIALOGUE** (UCA 136)

Chair: Mason Brown (University of Colorado at Boulder)

3:30 Maria Souliotis (University of Denver), “*Turangalila, Time, and Tāla*: Messiaen’s Appropriation of Hindustani Rhythmic Concepts”

4:10 Ruth Stellamaris Opara (University of Colorado at Boulder), “The Conundrum in Dancing Africa! Transnational Encounter!!”

4:50 Mason Brown (University of Colorado at Boulder), “Becoming Irish or Becoming of Benefit to Beings? An Irish Music Session in the People’s Republic of Boulder”

**AMS Session: NATIONAL AND MUSICAL IDENTITIES** (UCA 142)

Chair: Deborah Kauffman (University of Northern Colorado)

3:30 Stephen Self (Bethel University), “*Egerton 3307*: New Light On The Faburden-Fauxbourdon Question”

4:00 Sienna M. Wood (University of Colorado at Boulder), “*Liedekens*: In Defense of the 15<sup>th</sup>- and 16<sup>th</sup>-Century Polyphonic Song in Dutch”

[Short Break]

4:35 Michael B. Ward (University of Colorado at Boulder), “Richard Wagner and Paris: A Case of Conflicted Cultural Identity”

5:05 Ben Negley (University of California, Santa Cruz), “The Ford Foundation Symphony Orchestra Program: 1966-1976”

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**2015 REGIONAL MUSIC SCHOLARS CONFERENCE  
KEYNOTE ADDRESS**

**“Music’s Nationalist Moment”**

**Philip V. Bohlman**

**March 28, 2015 • 2:00 p.m.**

**Behavioral Sciences Building, A101 • Colorado State University**

The historical focus of “Music’s Nationalist Moment” is the emergence of new concepts of music, politics, and the state during the eighteenth century enlightenments, particularly the convergence of religious nationalism and the encounter with world music beyond the West. Speaking to scholars from across the disciplines of music in Fort Collins, I examine larger philosophical and theological ideas in the extensive writings on music and nationalism by Johann Gottfried Herder, and examining analytical problems in the contact zones between Western and Asian musical thought, especially in Indian compositional procedures and Chinese modal studies. The “nationalist moment” itself marks a change in the way music is understood globally and ontologically, at once determined by and liberated from the changing formations of the nation-state in nineteenth century.



Philip Bohlman is the Mary Werkman Distinguished Service Professor of Music and the Humanities at the University of Chicago where he serves as Artistic Director of the New Budapest Orpheum Society. He is also Honorarprofessor at the Hochschule für Musik, Theater und Medien Hannover. An internationally known expert on Jewish music, Dr. Bohlman has won numerous awards, including the American Musicological Society’s Noah Greenberg Award and Oxford University’s Donald Tovey Prize, both for exemplary historical performance. Among other honors, he was a 2013 recipient of a Guggenheim Memorial Fellowship.

Dr. Bohlman is the author and/or editor of more than two dozen books, including the recently published *The Cambridge History of World Music*. He is a former President of the Society for Ethnomusicology, serves on the Editorial Board of *Grove Music Online*, and is co-editor of the musicological journal *Acta musicologica*.

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This lecture is part one of a two part series

**“The Rise and Fall of Nationalism in Music”**

This series highlights two historical moments during which the shifting changes in nationalism led to political and intellectual transformations, in the West and globally. The two talks mark an historical arc that begins in the eighteenth century with the expansion of colonialism and that ends, or at least collapses, with the expansion of post-colonialism in the late twentieth century. For both projects, I draw extensively from current monograph studies of music and nationalism.

**Please join Dr. Bohlman for Part Two**

**“Music after Nationalism”**

Colloquium, School of Music, University of Colorado at Boulder  
March 30, 2015 • 2:00 p.m.

In Boulder I shift my historical focus to the post-colonial age that followed World War II and, to a large degree, still accompanies the nationalist challenge to the politics and culture of our own age. The larger question posed in the talk is whether we have reached a stage in world history in which virtually no music can exist totally free of nationalism, and whether “music after nationalism” does not really challenge us to recast the ontologies of music globally. History, political and musical, remains central to my consideration, as well as the examples I draw from my own ethnographic work in Jewish and Indian music. These examples will reflect those from “music’s nationalist moment” in the eighteenth century, asking why certain paradigms, for example, the Herderian paradigms, and the counterpoint between violence and music serving the state, may provide the historiographic undercurrent of world-music history.



**Colorado State University**



University of Colorado **Boulder**

**AMS** AMERICAN  
MUSICOLOGICAL  
SOCIETY

**the society for  
ethnomusicology**

**SMT** SOCIETY FOR MUSIC THEORY

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## OFFICERS

### **American Musicological Society, Rocky Mountain Chapter**

K. Dawn Grapes, President  
Angela Mace Christian, Secretary-Treasurer  
Amy Holbrook, Past President  
Garrett Johnson and Melanie Schaffer, Student Representatives  
Richard Agee, AMS Council Representative  
Deborah Kauffman, Webmaster

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Austin Akigbo, President  
Ana R. Alonso-Minutti, Web-Editor  
Kelsey Thibdeau, Student Representative

### **Society for Music Theory, Rocky Mountain Chapter**

Carissa Reddick, President

## CONFERENCE ORGANIZATION

### **Conference Planning Committee**

Denise Apodaca, Katharyn Benessa, Angela Mace Christian, Bryan Christian, Dawn Grapes

### **Conference Website Design/Technical Support**

Sienna M. Wood

### **Program Selection Committees**

AMS: Debbie Crall (Phoenix, AZ), Janice Dickensheets (University of Northern Colorado),  
Maxine Fawcett-Yeske (U.S. Air Force Academy),  
Deborah Hayes (University of Colorado at Boulder Professor Emerita),  
Jay Rosenblatt (University of Arizona), Catherine Saucier (Arizona State University)

SEM: Austin Okigbo (University of Colorado at Boulder), Brenda Romero (University of  
Colorado at Boulder), Kelsey Thibdeau (University of Colorado at Boulder)

SMT: David Bashwiner (University of New Mexico), Michael Chikinda (University of Utah),  
Boyd Pomeroy (University of Arizona)

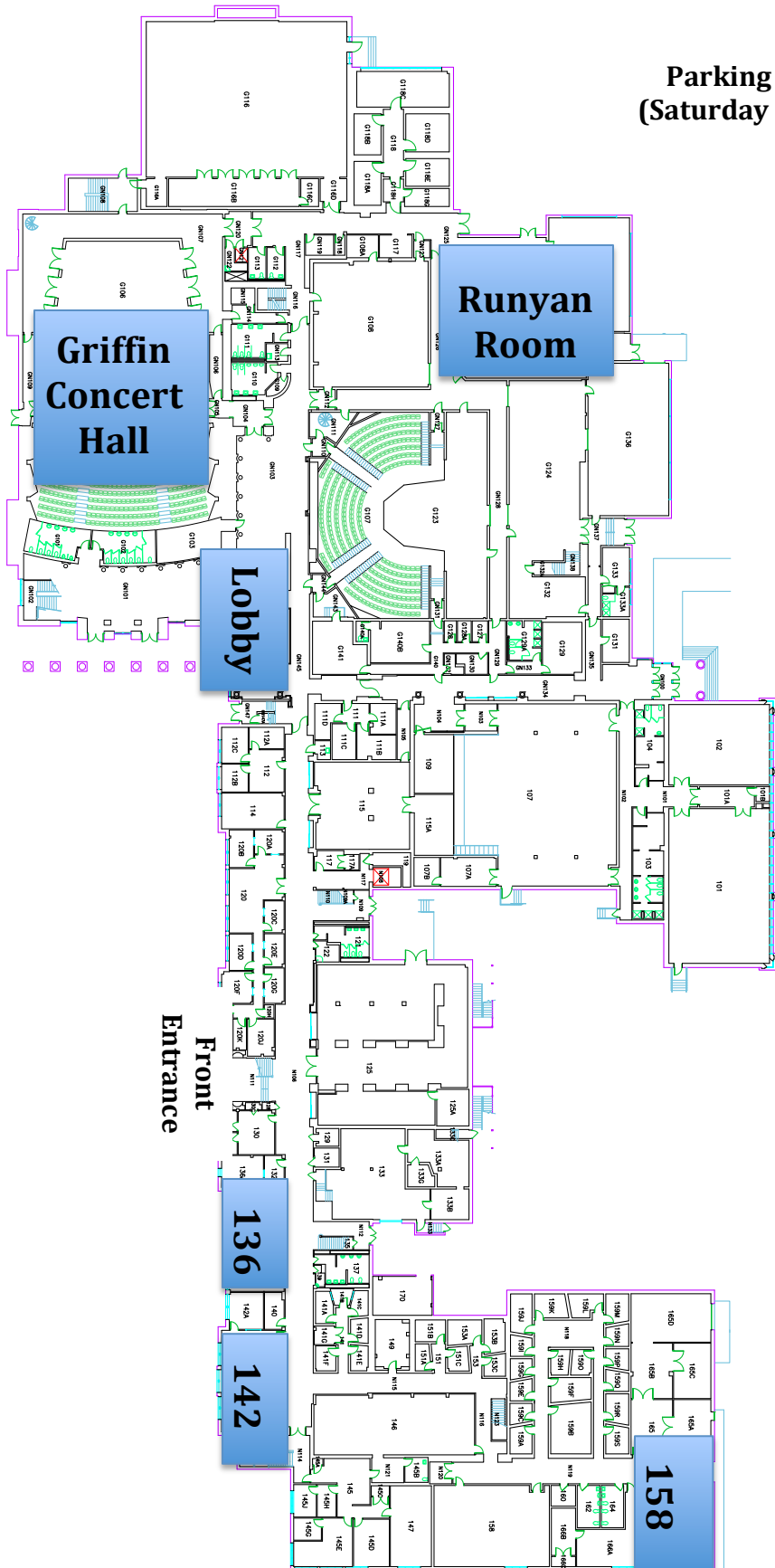
### **Special Thanks**

Paul Metz and the CSU School of Music, Theatre, and Dance, Peter Muller, Jennifer Clary,  
Mike Solo, Amy Holbrook, Julie Hedges Brown, Deborah Kauffman, Carlo Caballero



Pitkin Street

Parking Lot  
(Saturday Only)



# University Center for the Arts

Remington Street

Front  
Entrance

Lake Street

University Center for the Arts  
 6th Floor  
 Arch update: 3/31/2011  
 CSU Facilities Management-Data & Info. Systems

## **Directions between CSU Buildings**

### **From University Center for the Arts (UCA) to Lory Student Center:**

Walking: Exit UCA through front center doors. Cross Remington Street and follow walking/bike path through the Trial Gardens, underneath College Ave. bridge, along sidewalk through parking lot. Turn right at the train tracks and proceed to Pitkin Street. Turn left on Pitkin and proceed until road ends at the Behavioral Sciences Building. Turn right (West side of BHSCI you just passed) and follow walkway past Eddy Hall and Morgan Library and proceed to the Student Center on the other side of the plaza.

Driving: Take Pitkin Street West of College Avenue to last parking lot on the right. No permit needed on Saturday. Walk directly West to the North-South walkway on the other side of the Behavioral Sciences Building/Clark Building. Turn right and proceed past the open plaza to the Student Center.

Disability alternative: Take College Avenue north to Laurel and turn left. At the third traffic light, turn left on Meldrum Street. Lory Student Center lower entrance is at the far back corner of the parking lot.

### **From Lory Student Center to Behavioral Sciences Building (BHSCI):**

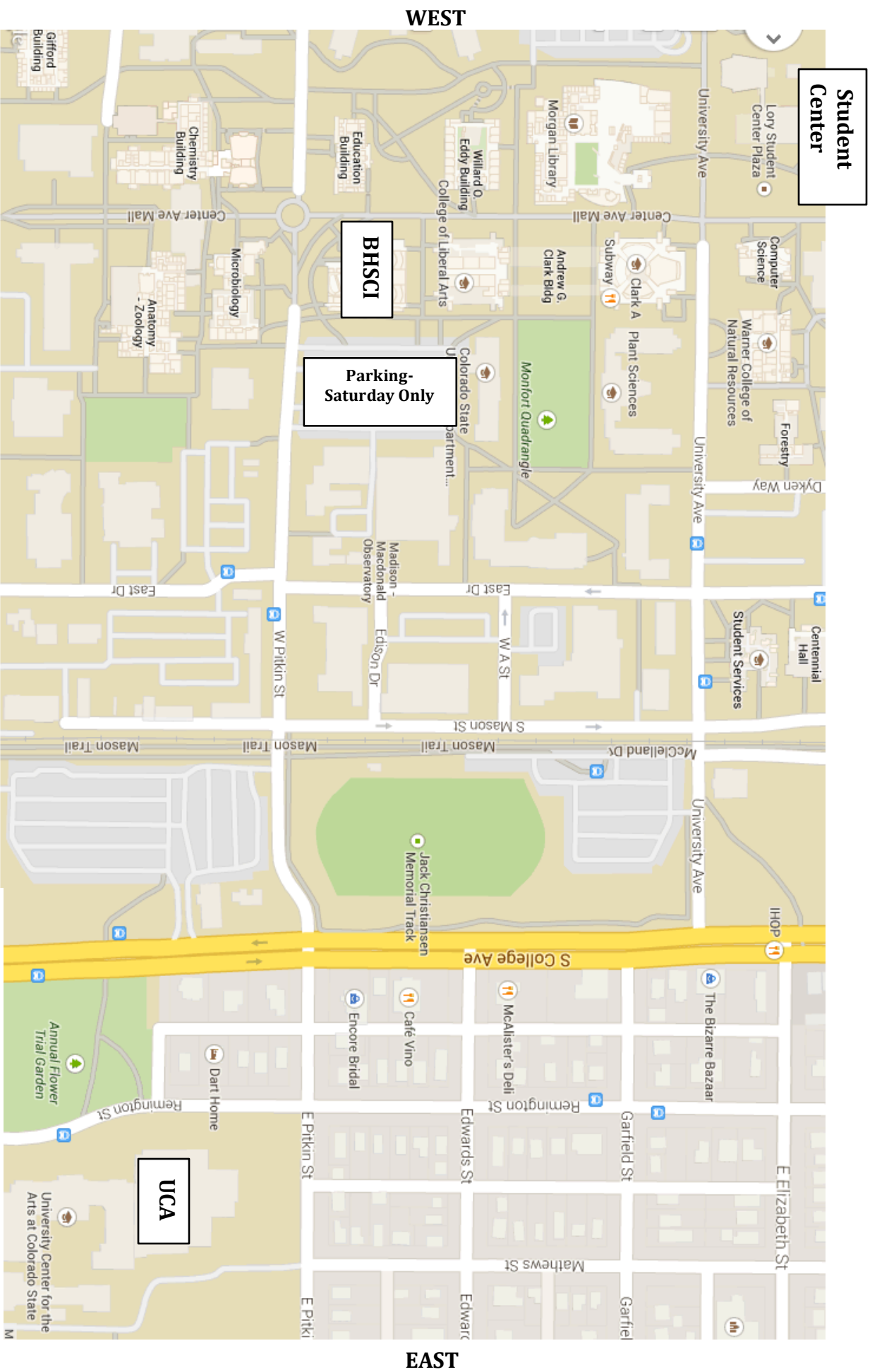
Walking: Exit the Student Center via the main level Southeast doors (near the Information Desk). Proceed South across the plaza, continue past Morgan Library and Eddy Hall. BHSCI will be on your left, before you reach the large sculpture in the circle.

Driving (if parked in Disability Alternative): Go back the way you arrived. On South College, turn right on Pitkin and follow directions above.

### **From Behavioral Sciences Building to UCA:**

Walking: Exit BHSCI on the East side. Follow Pitkin Street past the railroad tracks and turn right at the parking lot. Follow the walkway through the parking lot and back under the College Avenue bridge, through the Trial Gardens, and across Remington.

**Directional note:** The mountains are always to the west. (Apologies to our Utah friends.)



WEST

EAST

CAMPUS MAP



Colorado State University