Annual Meeting of
The Rocky Mountain Chapter of the American Musicological Society
The Southwest Chapter of the Society for Ethnomusicology
The Rocky Mountain Chapter of the Society for Music Theory

Lamont School of Music, University of Denver
March 31 - April 1, 2006

Special thanks to hosts:
Suzanne Moulton-Gertig (smoulton@du.edu) and Jack Sheinbaum
(jsheinba@du.edu), University of Denver

Co-chairs, Rocky Mountain Chapter of the American Musicological Society.
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Short Program

Friday, March 31 2006

8:30 - 5:00
Registration
Music Library (room 440)

9:30 - 11:30
Images of the Female (AMS)
Recital Salon (room 121)
Richard Agee, Colorado College, chair

Stond wel, moder, under roode: A New Perspective on Marian Worship and the Feminine
Kristen LaRue, Arizona State University
A Missing Portrait and Mathieu Gascongne’s Canonic Motet Ista est speciosa:
New Evidence for a Reinterpretation of the Origins of MS Pepys 1760
John T. Brobeck, University of Arizona
Lauda filia Sion: Investiture Ceremonies during the Ancien régime
Deborah Kauffman, University of Northern Colorado
Twenty-one Years Later: Paradis’s Sicilienne -- Is It Still Spurious or Authentic?
Hidemi Matsushita, Arapahoe Community College

20th-Century Analysis (SMT)
Room 209
Lisa Derry, Albertson College of Idaho, chair

Schoenberg’s “Idea” in Op. 20 Herzgewachse
Bruce Quaglia, University of Utah
Copland’s Fifths
Stan Kleppinger, Butler University
Becoming Berio: Evidence from His First Three String Quartets
Richard Hermann, University of New Mexico
Musical Equivalency of Alphabetical Order in Torke’s *Telephone Book*
Stuart Deaver, University of Kansas

11:30 - 1:30
*Lunch on your own*

1:30 - 3:00
*Mozart* (AMS)  Recital Salon (room 121)
Janice Dickensheets, University of Northern Colorado, chair

*Die Zauberflöte*: Mozart’s Magical Musical Instruments
Harrison Powley, Brigham Young University
Antonio the Alcoholic? Musical Depictions of Intoxication in Mozart’s Operas
Sarah Kleinsteiber, University of Denver
Off-Tonic Returns in the Music of Mozart
Amy Holbrook, Arizona State University

*New Concepts of Form, Organization, and Transformation* (SMT)
Room 209
Richard Hermann, University of New Mexico, chair

Sonata Rhetoric and Transformational Processes in the First Movement of Rochberg’s String Quartet No. 6
Mustafa Bor, University of British Columbia
DSCH as the Composer’s Voice: Shostakovich’s String Quartet No. 8
Richard vonFoerster, University of Denver
Three Cadences and a Linear Diatonic Trichord: A Story of Ravel’s *Pavane pour une infante défunte*
Clare Sher Ling Eng, Yale University

3:00 - 3:30
*Refreshment break*  Music Library (room 440)

3:30 - 4:30
*Song Texts and Melodies* (AMS/SEM)  Recital Salon (room 121)
Jeremy Smith, University of Colorado, Boulder, chair

O’odham Song Language: Song Texts and Ritual Spoken Texts
J. Richard Haefer, Arizona State University
The Composer John Parry and His *Collection of Welsh, English, and*
Scotch Airs
Cathryn Clayton, University of Arizona

Meaning in Vocal Music (SMT) Room 209
Richard vonFoeerster, University of Denver, chair

Ironic and the “Composer’s Voice” in Wolf’s Mignon II
Joelle Welling, University of Calgary
Behind and Beyond: Threads of Meaning in Poulenc’s Tel jour telle nuit
Carla Colletti, University of Iowa

5:00
Dinner on your own

Saturday, April 1 2006

9:30 - 12:00
Highbrow / Lowbrow Boundaries (AMS/SEM/SMT) Recital Salon (room 121)
Nilanjanee Bhattacharjya, Colorado College, chair

Beethoven’s Folksong Settings and the Bildungsmusik Tradition
Hee Seung Lee, University of Denver

Magick and Mysticism in John Zorn’s Recent Music
John Brackett, University of Utah

Orchestra as Cultural Embassy: An Integrative Central American Response to Globalism
Janet Sturman, University of Arizona

The Bolero Cliché: A Reinterpretation
Luke Howard, Brigham Young University

12:00 - 1:00
Buffet lunch (for those who signed up) Choral Room (room 100)

1:00 - 2:00
AMS Business Meeting Recital Salon (room 121)

Early Music (SMT) Room 209
Frank Riddick, Northern Arizona University, chair
Rehearing Machaut’s Motets: Taking the Next Step in Understanding Sonority
Jared Hartt, Washington University

Half Revealed and Half Concealed: Contrapuntal Structure in the Music of Heinrich Schütz
Katherine Schroeder, University of California at Santa Barbara
2:00 - 4:00

**Transformed Aesthetics in Performance and Composition** (AMS/SEM)

Recital Salon (room 121)

Jonathan Bellman, University of Northern Colorado, chair

Javanese and Balinese Gamelans: Relative Popularity and Mutual Perceptions

Ted Solis, Arizona State University

The Music and Aesthetic Theory of Friedrich Nietzsche

Jessica Gneiting, Albertson College of Idaho

Reception to Reminiscence: The Transition to the Valved Horn in the Works of Wagner and Strauss

Jill Rogers, University of Denver

Dancing with American Sufis

John K. Galm, University of Colorado, Boulder

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**20th-Century Theoretical Perspectives** (SMT)

Room 209

Bruce Quaglia, University of Utah, chair

Timbre as a Psychoacoustic Parameter for Harmonic Analysis

Aaron Einbond, University of California at Berkeley

Introduction to Operand Set Analysis

Russell Knight, University of California at Santa Barbara

A Four-Dimensional Cube in Boulez’s *Structures 1a*

Paul Lombardi, University of New Mexico