FRIDAY, APRIL 17

8:30–9:00  REGISTRATION
Eaton Humanities

9:00 – 10:30  SERIALISM (SMT)
Eaton Humanities Room 150

  Chair:  Daphne Leong, University of Colorado at Boulder

  9:00–9:30  Emily Adamowicz, University of Western Ontario
"The Absent Subject in Post-War Serialism"

  9:30–10:00  Sarah Cochran, State University of New York at Buffalo
"Serialized Unity Within Schoenberg’s Von heute auf morgen"

  10:00–10:30  Paul Lombardi, University of New Mexico
"Serial N-Cubes"

10:45 –12:15  POPULAR MUSIC (SMT)
Eaton Humanities 150

  Chair:  Don Traut, University of Arizona

  10:45–11:15  Rachel Hauser, University of Kentucky
“Metrical Dissonance in King Crimson’s FraKctured”

  11:15–11:45  Anna Stephan-Robinson, NYU and Eastman School of Music
“Formal Conflict in Paul Simon’s ‘Born in Puerto Rico’ ”

  11:45–12:15  Philip Chang, University of Colorado at Boulder
“The Mashup: Pitch, Reharmonization, and Affect”

12:15 –1:45 or 2:00  Lunch
1:00–2:00  REGISTRATION

Imig Music

1:45–3:45  TACKLING MUSIC STRUCTURE AND IDENTITY IN FILM AND TELEVISION (SEM)
University Memorial Center, Room 425

Chair:  Janet Sturman, University of Arizona

1:45–2:15  Dan Kruse, University of Arizona
“Using Film and Video as Tools in the Structural Analysis of Music”

2:15–2:45  Rachel Padilla, University of Arizona
“Understanding An American in Paris as a Portrait of George Gershwin”

2:45–3:15  Luis Edgardo Coronado Guel, University of Arizona
“Music in the Cinema of Emilio Fernandez: Depiction of a National Identity”

3:15–3:45  Andrea Shaheen, University of Arizona
“Arabic Music in Brazil: Music and Representation in O Clon”

2:00–3:30  CLASSICAL DIVAS AND DIALOGUES (AMS)
Imig Music NB-85

Chair:  Antonia L. Banducci, University of Denver

2:00–2:30  Carol Padgham Albrecht, University of Idaho
“Haydn’s Schöpfung and the Creation of Therese Saal”

2:30–3:00  James Massol, University of Colorado at Boulder
“Levels of Resemblance: A Comparative Study of W. A. Mozart’s and J. C. Bach’s Bassoon Concertos”

3:00–3:30  Amy Holbrook, Arizona State University
“Another Look at Mozart's Ballroom Minuets”
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<th>Time</th>
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<tr>
<td>2:00 – 3:30</td>
<td><strong>FORM, FUNCTION, AND EXPRESSION IN TONAL MUSIC (SMT) Imig Music C-125</strong></td>
<td><strong>Chair:</strong> Richard Hermann, University of New Mexico</td>
<td>2:00–2:30 Stephen Brown, Northern Arizona University</td>
<td>“Shostakovich and the Submediant”</td>
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<td><strong>Chair:</strong> Richard Hermann, University of New Mexico</td>
<td>2:30–3:00 Sarah Reichardt, University of Oklahoma</td>
<td>“Expressive Doubling and Chromaticism in Shostakovich’s Third String Quartet”</td>
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<td><strong>Chair:</strong> Richard Hermann, University of New Mexico</td>
<td>3:00–3:30 Boyd Pomeroy, University of Arizona</td>
<td>“Tonicizing the Tonic: Home-Key Insurgencies in Sonata Expositions from Mozart to Brahms”</td>
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<td>3:45 – 5:15</td>
<td><strong>INTERPRETATIVE STRATEGIES (AMS) Imig Music NB-59</strong></td>
<td><strong>Chair:</strong> Peter Schimpf, Metropolitan State College</td>
<td>3:45–4:15 Julie Hedges Brown, Northern Arizona University</td>
<td>“Schubert, Schumann, and the Poeticizing of the style hongrois”</td>
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<td><strong>Chair:</strong> Peter Schimpf, Metropolitan State College</td>
<td>4:15–4:45 John Sheinbaum, University of Denver</td>
<td>“Interpretation and Performance at the Fulcrum of Mahler Reception”</td>
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<td><strong>Chair:</strong> Peter Schimpf, Metropolitan State College</td>
<td>4:45–5:15 Jonathan Bellman, University of Northern Colorado</td>
<td>“Historically Informed Ornamentation and its Contradictions: The Case of the Chopin Nocturnes”</td>
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<td><strong>Chair:</strong> Peter Schimpf, Metropolitan State College</td>
<td>5:15–5:45 David Schildkret, Arizona State University</td>
<td>“Assigning Solos in Mendelssohn’s Elijah: The Romantic Oratorio as Mental Drama”</td>
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<td>3:45 – 5:15</td>
<td><strong>NEW MUSIC (SMT) Imig Music C 125</strong></td>
<td><strong>Chair:</strong> Ben Levy, Arizona State University</td>
<td>3:45–4:15 Rachel Chacko, University of Colorado at Boulder</td>
<td>“Defining Lou Harrison’s Hybrid Style: Untangling East and West”</td>
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in His Works for Gamelan and Western Instruments”

4:15–4:45  Timothy Best, Indiana University
“On the Relationship Between Analysis and Performance in Atonal Music”

4:45–5:15  Hubert Ho, Northeastern University
“Woher kommt der Klang und wohin geht er?: Sound, Space, and Sculpture in the Music of Adriana Hölszky”

4:00-5:15  WORKSHOP: “Samba-de-roda and Candomblé Rhythms” (SEM)
Humanities 150

João Junqueira, University of Colorado-Boulder
“Perpetuating the Cultural Heritage: Workshop in Brazilian Rhythms” (Humanities 150)

5:15 – 5:45  RMSMT BUSINESS MEETING Imig Music C-125

5:30–7:30  DINNER

7:30  UNIVERSITY OF COLORADO WEST AFRICAN HIGHLIFE EMSEMBLE (Mackey Auditorium)

SATURDAY, APRIL 18

8:30–9:00  REGISTRATION
Imig Music

9:00 – 10:30  PERFORMANCE PRACTICE (AMS)
Imig Music C-199 (Chamber Hall)

Chair: Deborah Hayes, University of Colorado at Boulder

9:00–9:30  Jang Woo Park, University of Northern Colorado
“Proportional Signs in the Works of Heinrich Schütz”

9:30-10:00  Robert McClure, University of Arizona
“La Folia: Ornamenting Violin Sonata No. 12 op. 5 by Arcangelo Corelli”
10:00–10:30  Carey Campbell, Weber State University
“Tutti Participation by the Soloist in Eighteenth-Century Woodwind Concertos”

**9:00 – 10:30**
**HAUPTMANN, HENSEL, AND HISTORY OF THEORY (SMT)**
Imig Music C 191

**Chair:**  Boyd Pomeroy, University of Arizona

9:00–9:30  Stefan Eckert, University of Northern Colorado
“Niedt’s *De Variatione BASSI GENERALIS* – As a Workshop in Variation-Techniques for the First-Year Music Theory Curriculum”

9:30–10:00  Susan de Ghizé, University of Denver
“To Be or To Have, That is the Question: Illustrating Hauptmann's Ideas of Polarity and Dualism through Mozart's Piano Sonatas.”

10:00–10:30  Richard Hermann, University of New Mexico
“Beating the Boys at Their Own Game: Fanny Hensel’s *Abschied von Rom* of 1840”

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**10:45 – 12:15**
**PERFORMANCE, POLITICS, AND ALLEGORY IN EARLY MUSIC (AMS)**
Imig Music C-199 (Chamber Hall)

**Chair:**  Richard J. Agee, Colorado College

10:45–11:15  John Brobeck, University of Arizona
“Problems of Musica Ficta in the Works of Mathieu Gascongne (fl. c.1511-c.1530)”

11:15–11:45  Jeremy Smith, University of Colorado at Boulder
“‘Unlawful Song’: William Byrd, Thomas Morley, the Babington Plot and the Paget Choir”

11:45–12:15  Deborah Kauffman, University of Northern Colorado
“Charity, Daughter of Grace”: Musical Allegory in Settings of Racine’s *Cantiques spirituels*”
10:45 – 12:15  **FORMENLEHRE (SMT)**  
Imig Music C-191  

**Chair:** Susan de Ghizé, University of Denver  

10:45–11:15  John Peterson, University of Colorado at Boulder  
“The Structure of Agawu’s Topic”  

11:15–11:45  Kyle Jenkins, University of Arizona  
“Being Had by Haydn: Medial Caesura Complications in Three Late String Quartet Expositions”  

11:45–12:15  Mitchell Ohriner, Indiana University  
“Conversation and Convention in Mozart’s Piano Concerto First Movements”  

10:45 – 12:15  **WESTERN MUSICS IN ASIA (SEM-AMS)**  
Imig Music C-125  

**Chair:** Eric A. Galm, Trinity College  

10:45–11:15  Jittapim Yamprai, University of Northern Colorado  
“Western Music in the Thai National Anthems”  

11:15–11:45  Lisa M. Cook, University of Colorado at Boulder  
“Venerable Traditions, Modern Manifestations: Understanding Mayuzumi’s Bunraku for Cello”  

11:45–12:15  Michael Harris, University of Colorado at Boulder  
“I’d Rather Listen to the Rain”: Aural Structure in Akira Kurosawa’s *Rashomon*”  

12:30 – 1:45  **LUNCH AND BUSINESS MEETINGS OF AMS-RMC and SEMSW**  
Imig Music E-160  

2:00 – 3:30  **STAGING TRADITIONS (AMS)**  
Imig Music C-199 (Chamber Hall)  

**Chair:** Thomas L. Riis, University of Colorado at Boulder  

2:00–2:30  Trudi Wright, University of Colorado at Boulder  
2:30–3:00 Sara Heimbecker, University of Northern Colorado
“No ‘traditions’ at all”: John Cage and the Musical Canon”

3:00–3:30 Michael Boone, University of Colorado at Boulder
“Mozart’s Stylistic Influences on Igor Stravinsky’s Musical Language in The Rake’s Progress”

2:00 – 3:30 CRUMB AND BEYOND (SMT)
Imig Music C 191

Chair: Steven Bruns, University of Colorado at Boulder

2:00–2:30 Aaron Templin, University of Arizona
“Symmetry, Proportion, and the (012) in Crumb’s Five Pieces for Piano”

2:30–3:00 Jason Thompson, University of Arizona
“A MORE IMPERFECT UNION: Investigating Flawed Pattern-Realizations in the Circle Music of George Crumb’s Star-Child”

3:00–3:30 John Cuciurea, University of Western Ontario
“Intertextual Representation: Memesis in the Music of Crumb, Davies, and Ligeti”

1:45–3:30 MAINTAINING TRADITIONS (SEM)
Imig Music C-125

Chair: Richard Haefer, Arizona State University, Tempe

1:45–2:30 Fernanda Nieto, University of Colorado-Boulder
“Three Spanish Songs, By Ramiro Cortés: A Condensed View of Federico García Lorca and the Cante Flamenco”

2:30–3:00 Richard Haefer, Arizona State University, Tempe
“Tenampa, Garibaldi, and Mariachi: A second development of Mariachi in Mexico City”

3:00–3:30 Richard Fuller, University of Colorado-Boulder
“Flies in the Prahok: Chapei Dong Veng, From Cambodia to Colorado”
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<td>Janice Dickensheets, University of Northern Colorado</td>
<td>“Looking for the Forest: Providing an Aerial View of Western Culture in Music History Courses”</td>
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<td>3:45</td>
<td>ZAPPA AND JAZZ (SMT)</td>
<td>Imig Music C-191</td>
<td>Keith Waters, University of Colorado at Boulder</td>
<td>Brett Clement, University of Cincinnati</td>
<td>“A New Lydian Theory for Frank Zappa’s Diatonic Music”</td>
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<td>Keith Salley, Shenandoah Conservatory</td>
<td>“Ordered Step Motives in Jazz Composition”</td>
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<td>3:45</td>
<td>SEM SESSION</td>
<td>Imig Music C-125</td>
<td>Kwasi Ampene, University of Colorado at Boulder</td>
<td>Michael B. Silvers, University of California, Los Angeles</td>
<td>“Forro Music and Drought: An Ethnomusicology of Climate”</td>
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<td>Eric A. Galm, Trinity College</td>
<td>“From Folkore to Funk: The Berimbau’s Omnipresence in Time and Space in Brazilian Music”</td>
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<td>Daniel Nunez, University of Colorado-Boulder</td>
<td>“Ethnicity, Diaspora, and Afrovenzuelan Music: Reconnecting with Mother Africa in the Age of Globalization”</td>
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