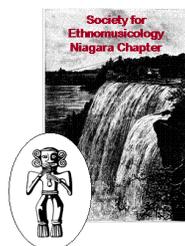


SEM Niagara Chapter Meeting 2011



March 4-5, 2011

Eastman School of Music
Rochester, NY



SEM Program Committee Chair:

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SEM Program Committee:

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Rohan Krishnamurthy (Ph.D. Musicology; Director of ESM South Indian Drumming Ensemble)

Glenn West

Cover Photo by Jordan Hayes

Program

Friday March 4, 2011

6:00 - 7:30 Eastman School Main Hall: Registration

7:00 - 9:00 Howard Hanson Hall (4th floor)

Welcome and Session 1: Music in/of/for Community (chair: Jeff Cupchik, Eastman)

1. Koto in Translation: Exoticism and Authenticity of the Japanese Koto in Western New York (Julia Broman, Eastman)
2. The Amherstburg Baptist Association as a Site for Black Canadian Gospel Music-Making (Jesse Feyen, York)
3. Creating a Gay-Affirming Community: GALA Choruses on a Mission (Heather MacLachlan, U of Dayton)

Saturday March 5, 2011

8:00-10:00 Registration

8:30-10:00 Howard Hanson Hall

Session 2: Engaging Narratives (chair: Heather MacLachlan, University of Dayton)

1. Body and Soul: Jazz at Lincoln Center Redefines Bill Evans (Kimberly Hannon, Eastman)
2. Jazz in Communist Poland: Narratives of Politics and Performance (Jaro Dabrowski, York)
3. "Shake Hands with Mother Again": Hyper-sentimentality and Sainted Motherhood in Southern Gospel Music (Vivia Kieswetter, York)

10:15-11:45 Room 404 (4th floor)

Session 3: Women, Music, Performance (chair: Ellen Koskoff, Eastman)

1. On Political Correctness: Joni Mitchell's "Woodstock" and Political Utopianism (Amy Kintner, Eastman)
2. Her Long, Black, Hair: Vietnamese Women in Identity Construction through Music and Musical Performance in Diaspora (Hong Diem (Regina) Lam Vu, York)
3. Goldenrod Music Distribution: Lansing Lesbians Pioneering Women's Music (Lauron Kehrer, Eastman)

11:45-1:15 Lunch and Business Meeting

1:15-2:15 Howard Hanson Hall

Keynote Address: Carol M Babiracki, "Conjuring Courtesans: Experiments in Discursive Intervention"

2:30-4:00 Room 404

Session 4: Analysis and Interpretation (chair: Glenn West, Eastman)

1. Modal Investigations in Gamelan Gong Gede Repertoire (Rohan Krishnamurthy, Eastman)
2. Gender Wayang on Piano: How an Expert Solves the Problem (Rita diGhent, York)
3. Changing Paradigms - Polyhythm is Dead (Laurel Myers Hurst, Kent)

4:15-5:45 Howard Hanson Hall

Session 5: Western Contacts and Interface (chair: Laurel Myers Hurst, Kent)

1. The Impact of Hugh Tracey's Field Recordings on Transmission of Ennanga Repertoire in Buganda, Uganda (Rachel Muehrer, York)
2. Inta 'Omri': A Precious, yet Painful Collaboration; A Merging of Western Influence and Eastern Tradition in Egyptian Music (Hicham Chami, U of Florida)
3. Echoes of Africa in Louis Moreau Gottschalk's Piano Composition, "Bamboula, danse de nègres," Op. 2 (Amy Elizabeth Unruh, Kent)

5:45-7:00 Supper on own

7:00 Room 120

Concert

Mbira dzeMugomo Guru (Eastman Mbira Ensemble), Glenn West, director

The Tibetan gCod ritual, Jeff Cupchik

South Indian drumming ensemble, Rohan Krishnamurthy, director

Hands-on Balinese Gamelan Experience led by Jordan Hayes (*in the Eastman Gamelan Room, ET 12, following concert*)

Thank you everyone for participating!

Keynote Address

1:15-2:15 Saturday, March 5th, Howard Hanson Hall

“Conjuring Courtesans: Experiments in Discursive Intervention”

Carol M. Babiracki, Associate Professor, Department of Art and Music Histories, Syracuse University

In this talk, I consider fiction as a form of intervention into the discourse on courtesans in India, past and present. What can this form of activist writing accomplish, and what challenges, academic and ethical, does it present? After considering the issues and offering a sample of writing, I invite the audience to join in a discussion of the questions raised.

Carol M. Babiracki has been a scholar-educator in ethnomusicology in the interdisciplinary Department of Art and Music Histories at Syracuse University for the past ten years. Prior to that, she served on the faculties of the Harvard Music Department (four years) and the Brown University Music Department (six years). She earned an M.A. musicology (ethnomusicology) from the University of Minnesota and a Ph.D. in musicology (ethnomusicology) from the University of Illinois, where she studied with Bruno Nettl and Charles Capwell.

Babiracki's continuing research concerns music, dance, historiography, gender, ethnic identity and globalization in South Asia, where she has spent years carrying out field research projects in North and South India and Pakistan with support from Fulbright-Hays, the American Institute of Indian Studies, and the Berkeley Urdu Language Program in Pakistan. Her publications have appeared in the journals *Ethnomusicology* and *Asian Music*, in *The Encyclopedia of Popular Musics of the World* and *The Grove Dictionary of Musical Instruments* and in the books *Women's Voices Across Musical Worlds*, *Shadows in the Field: New Perspectives on Field Research in Ethnomusicology*, *Comparative Musicology and the Anthropology of Music*, *Ethnomusicology and Modern Music History*, and *The Western Impact on World Music*. She is currently working on a book about professional female entertainers in rural and urban areas of east-central India.

Her undergraduate and graduate teaching over twenty years has covered music and dance from every corner of the world, with specializations in Asian and Middle Eastern music, music and ethnicity in the United States, music ethnography and field research, music and gender, music and religion, world music and film, global pop, European music history, and folklore. In 2004, she was the recipient of Syracuse University's Meredith Teaching Recognition Award.

Babiracki earned her undergraduate degree in music theory from the University of Minnesota, where she also studied piano and flute performance. She continues to study the bamboo flute performance traditions of east-central India, where she has performed widely with Kunjban, a performing troupe and school for Nagpuri music and dance that she co-founded in Ranchi, Jharkhand, India. In the United States, she has performed with West African and Balinese gamelan music ensembles.

As a public ethnomusicologist, she has served as field coordinator for the Minnesota Folklife Program, has consulted for the Smithsonian Folklife Program, National Endowment for the Arts, National Endowment for the Humanities, the Seattle International Children's Festival, and the Duluth Children's Museum and has served on review panels for the state arts councils of Illinois, Massachusetts, New Hampshire, and Rhode Island.

Abstracts

Friday, March 4th

7:00-9:00 Session 1: Music in/of/for Community (chair: Jeff Cupchik, Eastman)

1. Koto in Translation: Exoticism and Authenticity of the Japanese Koto in Western New York
(Julia Broman, Eastman)

My paper will focus on the Japanese koto community of Western New York, primarily on the cities of Rochester and Buffalo. In a community overwhelmingly dominated by the western art music tradition, this tiny pocket of Japanese music is an unexpected treasure. This community is not connected to a Japanese diasporic group, though the music itself is “in diaspora,” surviving apart from its homeland. Because of this re-contextualization of the koto from its Japanese roots, the meaning of the instrument, its music, musicians, and audience have shifted and begun to form a new tradition - it is this change I will be examining. Using information from fieldwork done for my Master’s thesis, this paper will specifically look at exoticism and authenticity in regard to how the koto is employed as a symbol representative of traditional Japan. My own experiences as a koto performer will be discussed - my experience playing for my work place, a local tea shop, and my experience playing at my high school for a Noh Theater experience. I will also draw on the experiences of local Rochester koto and shamisen musicians as well as the women who hired me to perform. The major questions this paper will ask are 1) how is koto music used in Western New York? And 2) can it exist purely for the pleasure of the music alone, or is it primarily used to lend authenticity to Japanese cultural productions and events?

2. The Amherstburg Baptist Association as a Site for Black Canadian Gospel Music-Making
(Jesse Feyen, York)

The Amherstburg Baptist Association (ABA) is historically the most important organization uniting Black Baptist churches in Ontario. It began in 1841 as a union of three small churches but soon grew to include over a dozen congregations with a total membership exceeding 1,000. The ABA provided various forms of governance and support to churches: rules and recommendations regarding church operation and temperance were put into place, and missionaries were sponsored to preach to struggling congregations and to plant new churches. The organization met once per year to keep track of the growth and activities of its churches and to refine its policies. These annual meetings included a strong religious component consisting of prayer, preaching, and musical worship. The musical practices at the yearly meetings of the ABA provide insight into Black gospel music in Ontario – a music-culture that has been ignored by scholars for far too long. Through providing a broad overview of the music activities of the ABA from 1841 to 1984, I intend to address this lacuna and demonstrate music’s pivotal role in the religious activities of Black Baptist churches in Ontario. Furthermore, I will show how the music of the ABA was a combination of traditions associated with African American, Euro-American, and West African cultures. I hope that this research will lead to the inclusion of Canada in conceptions of gospel music history.

3. Creating a Gay-Affirming Community: GALA Choruses on a Mission
(Heather MacLachlan, U of Dayton)

GALA (pronounced “gay-la”) Choruses is the umbrella organization for more than one hundred and fifty lesbian and gay community choirs, most of them located in the United States. These choirs are always called “choruses” in order to distinguish them from other community and church groups. In this presentation, I argue that GALA choruses differ from other choirs not only because of their mostly GLBT membership, but because of their overriding commitment to a sense of mission. Chorus leaders from around the country state that their ensembles exist not only to sing choral music and to present concerts, but most importantly to fulfill a social mission. In fact, they use the word “mission” very frequently when discussing their choirs. This mission is described in various ways

in both formal and informal settings, but most articulations of it emphasize two ideas: 1) providing a safe and uplifting environment for gay and lesbian singers and 2) creating greater acceptance for gay and lesbian people in mainstream society. In other words, GALA choruses seek to build gay-affirming communities, both within their ensembles and among their audiences. Choruses' commitment to this sense of mission influences many of the most important decisions that artistic directors and managers make about a) repertoire selection b) performance style and c) interactions with other organizations. The presentation is based on interviews with GALA chorus members and leaders from across the United States.

Saturday, March 5th**8:30-10:00 Session 2: Engaging Narratives (chair: Heather MacLachlan, University of Dayton)****1. Body and Soul: Jazz at Lincoln Center Redefines Bill Evans**
(Kimberly Hannon, Eastman)

In 1965, a *Down Beat* magazine writer described pianist Bill Evans as, "Introverted at the keyboard ... head bent to his inventions, seemingly oblivious to all but the secret messages ... that emerge in musical translation as some of the most memorable jazz in our time." Contemporary jazz histories now routinely repeat this image of Evans as influential but distant. Descriptions of Evans' body tend to push him towards the margins of a jazz narrative that emphasizes extroversion, African American heritage, and masculinity. In 2010, Jazz at Lincoln Center, the largest and most public conveyor of this image of jazz history, took on the project of inducting Evans into their hall of fame in a live performance celebrating his work. Presenters incorporated characteristics of Evans as he is typically depicted, a serious white man playing Debussy-inflected harmonies with stooped posture nearly making his glasses touch the keyboard. They also drew out aspects of his work that pulled him closer to the other stars of their jazz canon, however, like Armstrong, Ellington, and Parker. An analysis of musical, visual, and spoken elements observed during the program reveals that the Evans Jazz at Lincoln Center showcased was capable of the energy and passion hovering behind the mythologized concept of "swing," not just introverted intellectualism. While this move might seem to distort Evans' biography and music, documentary evidence from his lifetime supports the notion that it also reclaims perceptions of his work common before ideas about his playing were filtered through a collective discomfort with his un-jazzy body.

2. Jazz in Communist Poland: Narratives of Politics and Performance
(Jaro Dabrowski, York)

In 1945, Poland was transformed into a communist state politically subordinate to the Soviet Union. The performance of jazz became officially illegal under the Soviet regime, and by the late 1940s, the Polish jazz movement had become almost non-existent. In the 1950s, a small jazz community emerged and since then, until the fall of communism in 1989, jazz in Poland demonstrated a gradual increase in its nationwide popularity. Today, the mainstream Polish jazz community likes to romanticize its beginnings. Stories of repression against jazz in Poland flourish, and the national media has shown a tendency to exaggerate the stories of political struggle, fuelling or avail itself of an anti-communist sentiment among the public. However, according to numerous accounts of Polish jazz veterans active during the 1950s and the 1960s, no significant action was ever taken by the government to tame their performance. Though true that the state was reluctant to accept jazz as legitimate art form, interestingly there are no records of politically motivated attempts to disrupt jazz performances, or penalize musicians.

This paper points that, irrespective of the pervasive narratives of state repression, the major reasons for the initial absence of jazz in the Polish music scene beginning in the 1940s are more likely found in the postwar socio-economic situation, the result of six years of devastating warfare, and a general unpopularity of jazz, which was more likely effected by a lack of public familiarity with this music in the years immediately following World War II.

3. “Shake Hands with Mother Again”: Hyper-sentimentality and Sainted Motherhood in Southern Gospel Music
(Vivia Kieswetter, York)

Although only minimal attention has been given to white Southern Gospel Music in academic literature, it has emerged as a cultural force in the modern American south. David Fillingim has stated that in conservative Christian southern rural culture (which he unapologetically refers to as “redneck culture”), “the virtues of home life (as opposed to the aggressive, competitive impulses of public life) become the Christian virtues.”

Nowhere do the lyrics of Southern Gospel music express this importance of house and home more emotionally than when speaking of mothers. Mothers’ prayers, their power to redeem their children (nearly always sons) who have fallen from the right path, and their role as keeper of traditional religious rituals, is the subject matter of hundreds of songs in the genres of bluegrass gospel, country gospel, and quartet gospel music. This presentation presents findings from an extensive analysis of the lyrics of several hundred recorded examples (c.d. 1900-present day) of white gospel music from the American South. My paper concludes by exploring ways in which these lyrics serve to construct feminine identity(ies) in Southern Gospel Music and the culture that surrounds it.

10:15-11:45 Session 3: Women, Music, Performance (chair: Ellen Koskoff, Eastman)

1. On Political Correctness: Joni Mitchell’s “Woodstock” and Political Utopianism
(Amy Kintner, Eastman)

Along with Jimi Hendrix’s screaming rendition of the “Star Spangled Banner,” Joni Mitchell’s “Woodstock” is the most recognizable song from the famed 1969 festival. Not only does this song end the Woodstock movie filmed onsite and released in 1970, but its winding, wistful verses and modally-inflected imperative to “get ourselves back to the garden” has been recorded by 219 other musicians. But these impressive statistics work under a false assumption: Mitchell did not attend the event, and her famed rendition, now an iconic snapshot of Woodstockian idealism, was written in a New York City hotel room one night after the festival occurred.

Since she did not attend, Mitchell gathered much of her information about Woodstock from others’ recently-minted memories. The song “Woodstock,” then, represents the event not as it literally happened, but as it could have been, as an idealized depiction of what was, for other artists and audiences, nostalgia for the festival’s utopian potential. Reading “Woodstock” as a utopian text, I explore how Mitchell abstracts potent signifiers of the festival’s “good-place” and musically interpolates these signifiers into the “no-place” of a popular song. By eschewing the normative instrumentation and tonal relationships common to folk songs, Mitchell marks the song as Other, allowing its difference to evoke the atmosphere it achieves. Reviews of *Ladies of the Canyon*—the album on which “Woodstock” first appears—and interviews with Mitchell about her songs from that period document the song’s political significance for Mitchell, for other artists who cover the song, and for listeners who may recognize it as the festival’s “theme.”

2. Her Long, Black, Hair: Vietnamese Women in Identity Construction through Music and Musical Performance in Diaspora (Hong Diem Lam Vu, York)

Vietnamese culture has been partly shaped by Confucianism and Neo-Confucian values, long cultivated by Vietnam’s Chinese colonial administrators (111 B.C – A.D. 939). These values were later reinforced by the indigenous monarchy. Subsequently, such values as moral debt, filial piety, female chastity, the “three submissions” and “four virtues” all reinforced patriarchal hierarchy and regulated Vietnamese women’s lives for centuries. In the twentieth century, Vietnam was influenced by political and social changes in the West, and radicalism began to flourish. The “male-female equal rights” movement in Vietnam emerged as a response to the call of new ideas. However, in the world of musical performance at the time, particularly in popular music, Vietnamese women singers had not yet overcome the low opinion of their professions for it did not fit into any of the categories of the traditional social strata: *si* (educated), *nong* (agriculture), *cong* (government official) and *thuong* (commerce).

The change in the political situation in Vietnam in 1975 resulted in a wave of emigration and the creation of

a large diaspora of Vietnamese throughout the world. This diasporic population brought with it not only their age-old traditions but also the aspiration to preserve and enrich Vietnamese cultural productions.

This research paper attempts to examine the cultural identity of Vietnamese female singers based on historical context and ethnographic research. It concerns with questions: how the Confucian/Neo-Confucian doctrines have affected the female singers, given the change they have undergone in geography and culture, and how the immigrant generation in Toronto perceives these performers.

3. Goldenrod Music Distribution: Lansing Lesbians Pioneering Women's Music (Lauron Kehrer, Eastman)

Goldenrod Music is a lesbian-owned and operated women's music distribution company located in Lansing, Michigan. It was founded in 1975 as one of the many regional distribution companies established throughout the country by Olivia Records to distribute albums on that label. Under Goldenrod founder and owner Terry Grant's leadership, over sixty of these small companies formed the collective Women's Independent Label Distribution (WILD) network and began to carry women's music artists who were not on Olivia's label. This grassroots combination of business and activism helped to establish the relationship between local lesbian feminist communities and a national women's music movement.

This paper explores the HERstory (as opposed to HIStory) of Goldenrod Music Distribution Company, focusing primarily on the early years of the business and the political and cultural context in which it was founded. Goldenrod played an important role in establishing women's music as a genre and participated in defining women's music itself. By choosing to distribute music by primarily lesbian artists and by targeting lesbian audiences, the company helped to facilitate the connection between lesbian identity and music. The goal of building a women's music network and business was not only to provide a way for women to be economically independent and successful (whether they were artists, producers, or distributors) but also to make women's music more accessible and, by extension, make the lesbian community more accessible to those who were in the process of coming out and thus seeking a support network and culture of women like themselves.

2:30-4:00 Session 4: Analysis and Interpretation (chair: Glenn West, Eastman)

1. Modal Investigations in Gamelan Gong Gede Repertoire (Rohan Krishnamurthy, Eastman)

The island of Bali boasts a stunning array of gamelan ensembles, each unique in its construction, timbre, musical structure, and socio-cultural functions. Gamelan gong gede is a massive pelog-derived ensemble that was once integral to court ceremonies. Today, it is performed relatively infrequently and usually as part of temple functions. Unfortunately, gamelan gong gede has garnered little scholarly attention as compared to the popular gamelan gong kebyar. In this paper, I analyze audio and video recordings of gamelan gong gede ensembles with a special focus on the theoretical concept of "mode" as it might apply to the traditional *lelambatan* and *gangsaran* genres. Modal studies have been conducted in Javanese gamelan music but not in Balinese gamelan music, thus creating a lacuna in gamelan scholarship. I define mode as both a weighted scale—a five-tone derivative of the pelog tuning system in this case—as well as the characteristic behavior of pitches in *pokok* core melodies. My transcriptions and analyses reveal some patterns in melodic characteristics, including metrically emphasized and numerically infrequent tones, motives, contours, and cadential formulas. Musical analysis is complemented by fieldwork with the Eastman School of Music's gamelan gong kebyar as a comparative ensemble; additional data is drawn from interviews with an eminent Balinese musician and teacher. This paper offers a starting point for understanding and refining the concept of mode in gamelan gong gede music, as well as Balinese gamelan music at large.

2. Gender Wayang on Piano: How an Expert Solves the Problem (Rita di Ghent, York)

A professional concert pianist (the “expert”) and two distinguished university music students (the “novices”), whose principal instrument was also piano, were given the task of preparing a transcribed gender wayang piece for public performance. The novices, only superficially familiar with gender wayang music, were given a written description and recorded musical examples to study two days prior to the observation session. A cognitive science technique called think aloud was used to track the problem-solving strategies of all three participants as they prepared the piece. A protocol analysis of the data was performed revealing compelling results.

Although both piano students were considered to be highly skilled, one closely resembled the concert pianist’s high-level problem-solving skills; the other student exhibited low-level problem-solving skills (as defined in the literature on expertise). Recordings of the students’ final performances of the piece were given to a musicologist for assessment, which revealed that the high- versus low-level skills set was correlative to the success of the respective performances: the student whose strategies resembled those of the expert clearly “got it,” whereas the other student did not. The high- and low-level skills tracked in this model study will be discussed in regard to its implications for further research and pedagogical application.

3. Changing Paradigms - Polyhythm is Dead (Laurel Myers Hurst, Kent)

For more than 40 years, African scholars have been reaching out to Western scholars attempting to share knowledge regarding the essence and performance of African rhythm (Nketia 1962, Agawu 1995). Western scholars, in response, have met the invitation to study African music with varying degrees of skill and understanding; several attentive Westerners have become bi-musically adept and sensitive (Locke 1987, Arom 1991, Stone 1995, 2005, Roberts 1998, Kubik 1999). Nevertheless, the descriptions of most African musics fall short of accurately representing their sonic architecture in that they could not be reproduced from the descriptive models. Without a culturally relevant model for the musical product, it follows that identifying culturally relative musical behaviors and musical conception may also be off-base (Merriam 1964).

The study of African culture has moved beyond the ethnography of music to “sciencing” the semiological and sociological implications of music, and yet the foundation for our science of opinion is a tenuously constructed musical paradigm. This paper supports an indigenous paradigm for describing and understanding African rhythm (Nzewi 1997), and proposes how a change in paradigm may affect our view of the historical construction, creative intentions, and social maintenance of African music and musicians (Rice 1987).

4:15-5:45 Session 5: Western Contacts and Interface (chair: Laurel Myers Hurst, Kent)

1. The Impact of Hugh Tracey’s Field Recordings on Transmission of Ennanga Repertoire in Buganda, Uganda (Rachel Muehrer, York)

Court musicians in the Buganda Kingdom of Southern Uganda have been using recordings to supplement the aural transmission of music since the mid-20th century. In 1966 the royal patronage system ended when a political coup sent the Buganda king into exile and the royal musicians into hiding. The site of the royal enclosure had once been a center for the exchange of ideas and transmission of musical material; however, in its absence, sound recordings and musical transcriptions became more vital than ever to continued learning of the royal music. The music of the ennanga bowed-neck harp particularly, which was already in danger of falling out of practice because so few musicians play it, has been rendered all but obsolete since the coup. The few remaining harp players were able to sustain the music of the harp by relying on archived recordings to resurrect the repertoire.

One set of recordings by the renowned musicologist Hugh Tracey has served as a crucial “text” for harp players ever since its commercial release. Each harpist has lifted different information from these recordings, making them an indisputable part of the oral transmission of the harp and crucial to the understanding of harp

performance styles. In this paper I will consider the implications of the field recording in the process of oral transmission, comparing how and what musical information the harpists in Buganda have elicited from the Tracey recordings, and what differences have emerged in the harpists' repertoires and playing techniques.

2. Inta 'Omri': A Precious, yet Painful Collaboration; A Merging of Western Influence and Eastern Tradition in Egyptian Music

(Hicham Chami, U of Florida)

This paper examines the effects of Western culture on the Arabic music tradition in Egypt. Contemporary ethnomusicologists have studied and evaluated the influence of Western culture on non-Western societies along with the dynamic tension that exists between the "local" and the "global". Bruno Nettl maintains that non-Western societies have been forced to develop responses to "maintain, preserve, modify, or abandon" their existing musical traditions in the face of Western intrusion. Jocelyne Guilbault cites the potential loss of cultural identity for the "subordinate" culture and the "homogenization" imposed by the "dominant" one. The post-colonial political milieu of mid-20th century Egypt saw these tensions play out in the artistic rivalry between monumental figures Umm Kalthum (c.1900-1975) and 'Abd el-Wahhab (1907-1991).

Although these two musicians shared similar musical backgrounds, they diverged widely in their receptiveness to Western influence. Their career paths reflected this divergence, with Umm Kalthum steadfastly maintaining the traditional repertoire/instrumentation and 'Abd el-Wahhab continually striving towards "innovation". Urged to develop a creative collaboration, they finally shared a stage in 1964, with vocalist Umm Kalthum performing 'Abd el-Wahhab's composition "Inta 'Omri"--which would become Egypt's best-selling song of all time.

This landmark collaboration represented a turning-point for Egyptian music in particular, and Arabic music in general; a shift from traditional to modern. The paper concludes with a discussion of Nettl's concept of "reintroduction" in responding to the gradual deterioration of the turath (tradition) that has occurred in recent decades.

3. Echoes of Africa in Louis Moreau Gottschalk's Piano Composition, "Bamboula, danse de nègres," Op. 2

(Amy Elizabeth Unruh, Kent)

Louisiana-born pianist and composer Louis Moreau Gottschalk (1829-1869) lived the majority of the first twelve years of his life in New Orleans, immersed in diverse musics and cultures from both Europe and Africa. As a child, Gottschalk received formal classical training in piano, organ, and violin. He attended the opera with his mother, learned to sing African-derived songs from his nurse Sally (who was of African descent), and regularly heard the drummed African rhythms in active practice at Congo Square from all three of his childhood homes in New Orleans.

Gottschalk's *Bamboula, danse de nègres*, op. 2 reflects the influence that his exposure to both European- and African-derived music had on his earliest compositions. My personal interest in Gottschalk began while looking at a score of this work, written at a time when his only exposure to African-derived musics had occurred in New Orleans. Though *Bamboula* sounded nothing like a West-African music and dance genre, when I perused the score of *Bamboula*, I was struck by how similar its musical structure seemed to be to that of a West-African percussion ensemble. In fact, the word *bamboula* means "to remember" in Kikongo. When young Gottschalk composed his *Bamboula, danse de nègres*, op. 2 in Paris, he was not only reminiscing about the musical "Africa" of his childhood in New Orleans, but also incorporating African-derived melody, rhythm, and rhythmic structure into his work that bares the name of an African dance.

Eateries near Eastman:

Breakfast

1. Java's Café: 16 Gibbs St—coffee, tea, baked goods, granola, etc. around \$3
2. Ludwig's Center Stage: 25 Gibbs St—eggs, pancakes, etc. around \$4

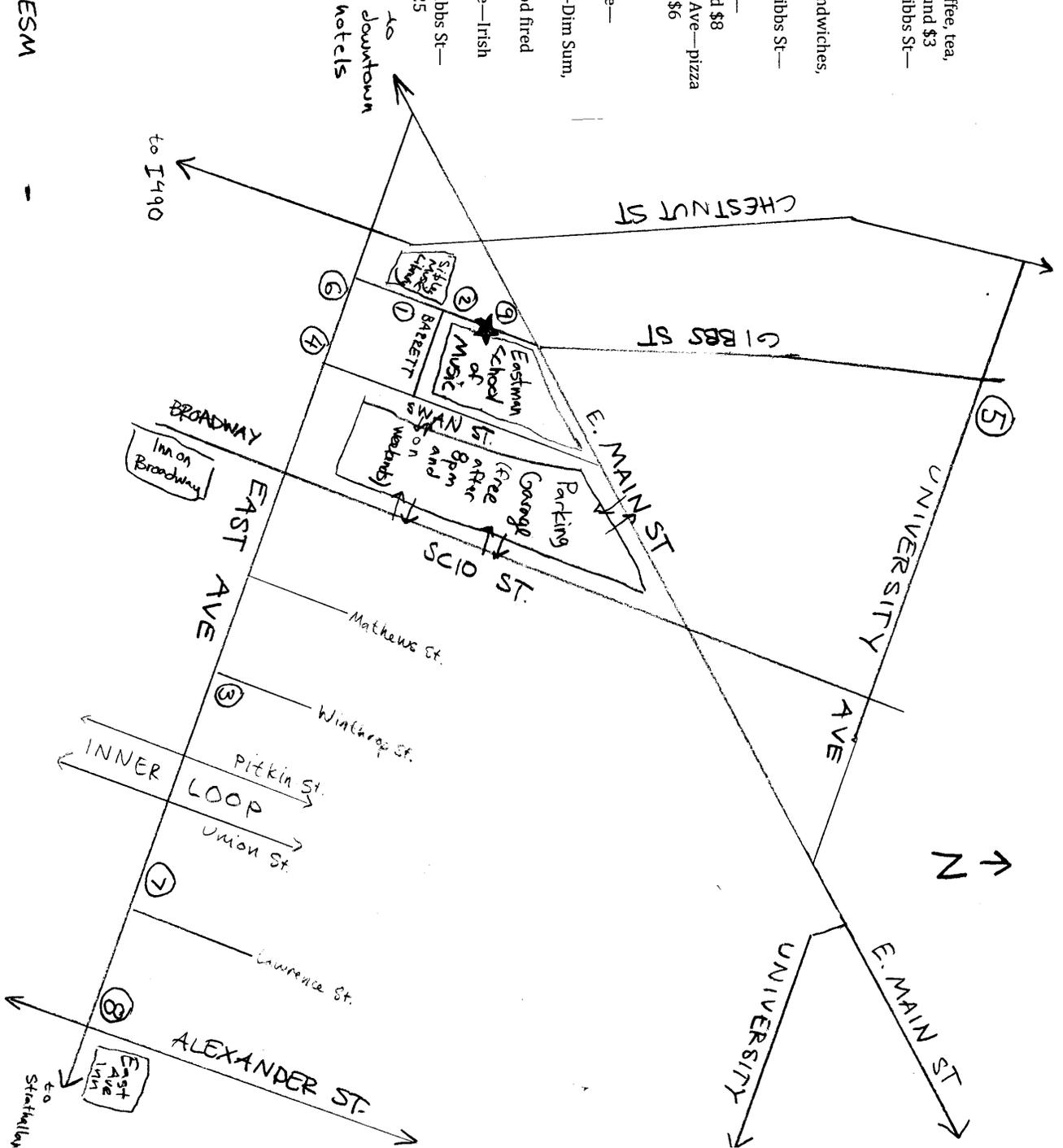
Lunch

1. Java's Café: 16 Gibbs St—sandwiches, salads, etc. around \$8
2. Ludwig's Center Stage: 25 Gibbs St—burgers, subs, etc. around \$6
3. Orange Glory: 240 East Ave—sandwiches, salads, etc. around \$8
4. Stromboli Express 113 East Ave—pizza by the slice, Stromboli around \$6

Dinner

5. Abyssinia: 80 University Ave—Ethiopian, around \$12
6. Golden Port: 105 East Ave—Dim Sum, Sushi, etc. around \$12
7. Veneto: 318 East Ave—Wood fired pizzas and pasta, around \$14
8. Murphy's Law: 370 East Ave—Irish pub, around \$12
9. Max of Eastman Place: 25 Gibbs St—Fine dining, entrees around \$25

★ main entrance to ESM



Inside Eastman School Main Hall

