

**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
440)

Music Library (room

9:30 - 11:30

Images of the Female (AMS)
121)

Recital Salon (room

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)
121)

Recital Salon (room

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
440)

Music Library (room

3:30 - 4:30

Song Texts and Melodies (AMS/SEM)
121)

Recital Salon (room

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 vonFoerster, University of Denver, chair

Irony 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)

Nilanjana 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

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