

American Musicological Society
Southern Chapter

Annual Meeting
25-26 February 2022

University of Florida
School of Music



Music Building, Room 101
Gainesville, Florida

PROGRAM

FRIDAY, 25 February 2022

8:00–8:50 Registration / Breakfast

8:50–9:00 Opening Remarks

Kevin Orr, Director and Professor of the School of Music, University of Florida

9:00–10:30 Session 1: Otherness in Music on Stage and Film

Imani Mosley (University of Florida), chair

“Musical Borrowing in George W. Chadwick’s *Tabasco*”

John-Peter Springer Ford, University of Mississippi

**“Eastern Westerns, Chase Scenes, and Lynching Films:
Silent Cinema and Puccini’s *La fanciulla del West*”**

Christy Thomas Adams, University of Alabama

**“The Reception of Transness on the Stage:
The Parallel Histories of *The Knife and Head Over Heels*”**

Rose Mack, Florida State University

10:30–10:50 Break

10:50–12:20 Session 2: Race, Trauma, & Popular Music

Sarah Caissie Provost (University of North Florida), chair

**“Jazz is Stupid: Affect, Ridicule, and the ‘Black Mirror’
in the Contemporary Reception of Jazz”**

Andrew Berish, University of South Florida

**“Reencoding the *corna*:
Gesture in Ghali’s Hip Hop Performance”**

Jeremy A. Frusco, University of Florida

**“MC Fioti’s *Baile Funk* Vaccination Anthem
‘Vacina Butantan’: Musical Activism During
the Darkest Days of Brazil’s Syndemic”**

Cody Case, University of Florida

12:20–2:00 Lunch

2:00–3:30 Session 3: Roundtable Panel
Building Your Career: Skill Sets Within and Beyond Musicology
Joseph Sargent (University of Alabama), chair

Rob Pearson, Assistant Dean of Professional Development/Career Planning
Emory University Graduate School

Johanna Yunker, Associate Director for Higher Ed Careers
University of Massachusetts-Amherst Graduate School
Office of Professional Development

Matt McAllister, Professor of Humanities and Musicology
St. Johns River State College

Michael Vincent, Adjunct Professor
University of North Florida and University of Florida

3:30–3:50 Break

3:50–4:50 Business Meeting

SATURDAY, 26 February 2022

8:30-9:00 Registration / Breakfast

9:00–10:00 Session 4: Music, Environment, & Modernism
Maribeth Clark (New College), chair

**“I have found this place to conflict with nature’:
Gaelic Song, Emigration, and Encounters
with a Changing Natural Landscape”**
Rachel Bani, Florida State University

**“Alban Berg’s Serialism and Contradictions
as a Category of Thought”**
Silvio dos Santos, University of Florida

10:00–10:20 Break

10:20–11:50 Session 5: Voice and Tensions Between Old & New
Sarah Eyerly (Florida State University), chair

**“The Rhetoric and Reality of Bondage:
Early American Singing Master Newport Gardner,
or Occramer Marycoo”**

Brett Boutwell, Louisiana State University

**“Serenading the ‘Lovely Lady’:
Evidence of an Early Eichendorff Setting by Brahms”**

William Horne, Loyola University

**“Carla Henius’s Phenomenology of ‘the Ingrate
Business with the Modern Opera’”**

Navid Bargrizan, Valparaiso University

ABSTRACTS

FRIDAY, 25 February 2022

Session 1: Otherness in Music on Stage and Film

Imani Mosley (University of Florida), chair

“Musical Borrowing in George W. Chadwick’s *Tabasco*”

John-Peter Springer Ford, University of Mississippi

Until recently George W. Chadwick’s burlesque opera *Tabasco* (1894) had been largely forgotten. In 2018, however, conductor Paul Muffray completed his reconstruction of *Tabasco* which has brought renewed attention to this seldom heard work. Set to a libretto by Robert Ayres Barnet, *Tabasco* was commissioned and first performed by the Boston Men’s Army Cadets at the Tremont Theater as a fundraising event for the construction of a new armory. Thanks to a range of recently discovered performing materials, some of which are housed in the Chadwick Collection at the New England Conservatory of Music, it is now possible to bring to light new details about the work that have not been considered in the existing literature. Chief among these is Chadwick’s use of musical borrowing, a compositional strategy that can be seen in his earliest compositions, where in addition to using American folk songs and hymn tunes, he draws on the work of European composers encountered during his studies in Germany. In this paper, I will interrogate Chadwick’s use of musical borrowing, parodying, and allusion employed throughout the composition of *Tabasco*, and will demonstrate Chadwick’s use of materials and his evolving “American” style with influences from Germanic musical traditions. Prominent examples include the allusion to Act I Scene 5 of Wagner’s *Tristan und Isolde* in Fatima’s Act I recitative through harmonic structure, timbral colors, registers, and dynamics. However, not all of Chadwick’s musical allusions and borrowing are drawn from European sources. Indeed, he shows a knowledge of American folk tunes, which are embedded throughout the work, and recycling of his earlier unperformed compositions. In “Gem of the Orient” (Act 1 Scene 1 Finale), for example, Chadwick incorporates a largely unchanged passage from the Act 1 Finale of *The Peer and The Pauper* (1884). He then alters the structure and orchestration in a direct nod to techniques employed by Arthur Sullivan in his operettas with W. S. Gilbert.

“Eastern Westerns, Chase Scenes, and Lynching Films: Silent Cinema and Puccini’s *La fanciulla del West*”

Christy Thomas Adams, University of Alabama

Giacomo Puccini’s operas have a long history of being hailed as “cinematic.” Such descriptions began to appear during his lifetime and thus within a few years of the advent of motion pictures. More recent scholarship has continued to echo such comparisons, with scholars since the 1980s frequently comparing specific musical moments from Puccini’s oeuvre to filming and editing techniques such as camera motion, zooming, close-ups, sharp cuts, fades, dissolves, and the like, thereby identifying “filmic” qualities in his compositional output. Associations between Puccini and film also extend to the cinematic screen: there are numerous filmed versions and adaptations of his operas, and his music has been featured in film

soundtracks since the 1930s. Nevertheless, despite Puccini's career being coeval with nearly the first three decades of film history, and the attention paid to the multifarious intersections between his operas and film, surprisingly little is known about how contemporaneous cinema may have influenced his oeuvre. Taking *La fanciulla del West* as a case study, I investigate the complex historical relationship between early cinema, Puccini, and his operas, focusing particularly on *Fanciulla*'s connections to three American silent film genres popular in the years leading up to the opera's première: early or "Eastern" Westerns, chase films, and lynching or execution films. As the first of his operas to be composed after cinema had transitioned from a technological novelty to a narrative medium, *Fanciulla* offers the opportunity to investigate how Puccini imagined the ways in which Italian opera might draw on contemporary American cinema. I begin by investigating the filmic world to which Puccini and his creative team were exposed, tracing cinema's evolution to 1910. I then turn specifically to *Fanciulla*'s chase scene and attempted lynching from Act III, which I analyze in relation to the aforementioned genres, as well as to Belasco's eponymous play. Finally, I offer new perspectives on what it means—and meant—to understand Puccini's operas as cinematic. In so doing, I demonstrate how the meaning of the adjective "cinematic" is historically contingent, not determined by immutable characteristics or qualities.

**“The Reception of Transness on the Stage:
The Parallel Histories of *The Knife* and *Head Over Heels*”**
Rose Mack, Florida State University

Despite thirty years between them, the operatic musical *The Knife* (1987) and the jukebox musical *Head Over Heels* (2018) have faced parallel fates in terms of their reception histories. While being panned by the critics in New York City, both garnered an overwhelmingly positive reception among audiences. However, these two musicals share more than just this common experience: they both feature open, honest, and compassionate treatments of transgender people within an artform that has not treated this community well. *The Knife*'s potential for success was ended by the bad reviews given by big critics like Frank Rich of *The New York Times*. Likewise, Ben Brantley's *New York Times* review for *Head Over Heels* created controversy when he was accused of transphobia after purposefully misgendering the only non-binary character in the show—a character that was also played by the first transgender woman to originate a role on Broadway. Drawing on reviews, archival research, and interviews with the creators, this paper shows not only the parallel histories between *The Knife* and *Head Over Heels*, but points out the issues that theatre critics have when writing about transgender people. Along with this, I show a bigger issue in musical theatre criticism: a phenomenon that critics alone declare success with no weight given to the reception of the audience. I put audience reception back into the story and question how singular people can determine the fate of a piece of art despite the overwhelmingly positive emotions of those not in power.

Session 2: Race, Trauma, & Popular Music

Sarah Caissie Provost (University of North Florida), chair

“Jazz is Stupid: Affect, Ridicule, and the ‘Black Mirror’ in the Contemporary Reception of Jazz”

Andrew Berish, University of South Florida

Jazz is perceived by many Americans as something elitist and cultish. Since its emergence, critics and scholars have written extensively about the beauty and social importance of the music, the reasons it should be loved and cherished. But largely missing from these analyses are serious considerations of those who have negative experiences such as annoyance and disgust. Mocking jazz—laughing at the music and not with it—has been, and remains, pervasive in mass culture. In this talk, I will explore several recent examples of jazz ridicule through the lens of affect theory. Broader than emotion, affect is, in Lawrence Grossberg words, “the agency and locus of the investment within reality.” Affect describes the way the world impinges on our bodies and demands our attention. When we ridicule jazz, we show we care about it, even if in a negative way. But where does this kind of negative investment come from?

I will argue that making fun of jazz—this negative investment—is rooted in white culture’s relationship to blackness, an example of what Eric Lott calls the “black mirror”: “the mechanics, dispositions, and effects of the dominant culture’s looking at itself always through the fantasized black Other.” The mocking of jazz is an attack on modes of being originating in African-American life, notions such as “cool” and “hip.” These attitudes, scholar Joel Dinerstein argues, developed in African American culture as a response to a hostile white world. Early jazz writing attacked these ideas directly as examples of unwanted black incursions into white society. But in recent times, the attack on jazz’s blackness is oblique, even unconscious. Drawing on theories of humor by Freud and sociologist Michael Billig, I will analyze three recent examples of jazz ridicule that involve oblique attacks on the music’s black cultural roots: a 2012 episode of the American version of *The Office*, a stand-up routine by comic Paul F. Tomkins, and the YouTube video series “JazzRobots.” Despite the variety of ways that jazz is ridiculed, each case uses mocking laughter to divert from an uncomfortable engagement with white culture’s indebtedness to black cultural practices.

“Reencoding the *corna*: Gesture in Ghali’s Hip Hop Performance”

Jeremy A. Frusco, University of Florida

Italian rapper Ghali shaped his early career around core hip hop tenets such as rapping and b-boy (breakdancing) culture, often borrowing strength and assurance from American musical idols like Michael Jackson and Tupac Shakur. These early influences suggest that Ghali’s initial musical approach drew from a more universal fascination with hip hop gesture and Black American culture. Dramatized as part of his *Dai palazzi ai palazzetti* tour in 2018, Ghali traced his intimate childhood origins and influences to form a mythology around his music—starting with a playful hand gesture that would become the basis of his brand. By the time Ghali had released his first studio album in 2017, he had branded himself and his merchandise around a visual and gestural icon. Formed by pinching the thumb, middle, and ring fingers forward while the index and pinky point upward, this hand gesture was then placed in profile in front of one’s eye—often while saying the Arabic term of endearment “habibi,” the phrase “ti voglio bene,” or

the English counterpart “I love you.” Ghali’s gesture was a curious transformation of an existing one in the Italian gestural vocabulary. Known as the *corna* (horns), it shared a similar formation but acted as a malediction when pointing the horns at someone or a protective ward when pointed away from a worried user. Seen across concert crowds, in fan pictures and videos, and in silhouette on merchandise, the gesture communicated acceptance and kindness among those who offered and received it. By reencoding the *corna* in contemporary Italian gesturing, Ghali’s gesture draws influences from universal elements of hip hop culture and transforms them along particular lines such that they perform within both hip hop and Italian contexts. An example of what Mary Louise Pratt termed “transculturation,” Ghali’s gestural revision translated an expression from the dominant culture and deployed it in service of subordinate voices. In doing so, Ghali’s gesture fed back into the contemporary Italian gestural lexicon, demonstrating the reciprocal relations formed through transculturation, creating community in spaces where belonging remained questioned, and communicating kindness amidst divisive politics (Pratt 1992).

**“MC Fioti’s *Baile Funk* Vaccination Anthem ‘Vacina Butantan’:
Musical Activism During the Darkest Days of Brazil’s Syndemic”**

Cody Case, University of Florida

Amidst the devastating global impacts of COVID-19 on human life, the country of Brazil ranks third highest for reported total number of Coronavirus cases and second highest for deaths caused by the disease. As medical anthropologists Claudia Fonseca and Soraya Fleischer claim, “In Brazil, black, indigenous and poor people—those most likely to be found in the public health facilities—are suffering a mortality rate from COVID-19 many times that of middle-class whites,” (2021: 257). My focus in this paper analyzes funk artist MC Fioti’s *baile funk* music video remix “Vacina Butantan” commonly referred to as a Coronavirus vaccination campaign anthem. The song and clip appear to further strengthen Brazil’s well-established vaccine culture despite the president’s controversial Coronavirus-denying and anti-vaccination rhetoric. I argue that this music video cleverly promotes support for vaccination campaign efforts pursued by the Health Ministry Instituto Butantan (Brazil’s equivalent of the CDC) through an established popular Afro-Brazilian genre and remixing his original hit song, “Bum Bum Tam Tam” that exceeds one billion YouTube views. The paper will first compare Fioti’s original music video released in 2017 to the remix “Vacina Butantan” released in January 2021 through a content, lyrical, and musical analysis. I then employ virtual research methods using online tool Netlytics to analyze YouTube viewer comments quantitatively and qualitatively. My ultimate objective consists of contributing to discourses in the budding subdiscipline of medical ethnomusicology—which broadly places emphasis on the cross-cultural and interdisciplinary study of music and health (Koen 2008). Through a theoretical *syndemics* model drawn from medical anthropology that includes social and environmental factors in the spread of disease, I encourage further research exploration on how similarly crafted popular music videos that altruistically combine popular arts, culture, and health may effectively support vaccination activism efforts.

Session 3: Roundtable Panel

Building Your Career: Skill Sets Within and Beyond Musicology

Joseph Sargent (University of Alabama), chair

Rob Pearson, Assistant Dean of Professional Development/Career Planning
Emory University Graduate School

Johanna Yunker, Associate Director for Higher Ed Careers
University of Massachusetts-Amherst Graduate School
Office of Professional Development

Matt McAllister, Professor of Humanities and Musicology
St. Johns River State College

Michael Vincent, Adjunct Professor
University of North Florida and University of Florida

How can graduate students leverage their existing skill sets when searching for jobs, both inside and outside the academy? What are some productive ways to demonstrate these competencies? How can students develop and maintain a positive mindset when approaching the job search? And how might professors use these tools to enhance the career mentorship they currently provide to students?

This panel brings together experts from diverse areas of higher education, from career planning professionals to community college and contingent faculty, to share insights on various skills, qualities, and experiences that are relevant to today's job search environment. Each panelist will present an individual outline of significant issues from their own experience, and after this point there will be ample opportunity for further discussion of these ideas. Free-flowing conversation is strongly encouraged!

Areas of discussion will include:

- Drawing on (and investing in) teaching to demonstrate “soft” skills
- Demonstrating skills vs. taking classes/certifications
- How much skill demonstration is too much?
- Resilience in the face of adversity
- “Telling our stories” in academia, and combating negative narratives
- Cultivating professional networks
- Skills and experiences in community college teaching
- Skills and experiences in adjunct teaching

SATURDAY, 26 February 2022

Session 4: Music, Environment, & Modernism

Maribeth Clark (New College), chair

**“I have found this place to conflict with nature’: Gaelic Song, Emigration,
and Encounters with a Changing Natural Landscape”**

Rachel Bani, Florida State University

Between 1750 and 1860, over 100,000 Gaelic people were displaced or evicted from their homes in the Scottish Highlands and Hebridean Islands. These evictions, most of which were sanctioned by wealthy Scottish landowners, removed Gaelic tenants to make way for lucrative agricultural ventures such as the enclosure of open fields for livestock and the development of hunting estates. John MacLean (1787–1848), Scottish Gaelic bard and native of the Scottish Hebridean Isle of Tìree, was one such man affected by the drastic changes in Scotland. Hoping for a better life for his family, MacLean left his home and landed on the shores of Pictou County, Nova Scotia in October of 1819. Upon arrival, he wrote in his native Gaelic tongue, “I am all alone in the gloomy forest,/ My thoughts are restless, I can raise no song;/ I have found this place to conflict with nature,/ ... I am unable to construct a song here,/... I’ve lost the Gaelic as I once had it/ When I lived over in that other land.”

In this paper I will explore themes of emigration and Gaels’ perception of their changing natural environment through the lens of Gaelic-language song. MacLean was just one of many composers who wrote nostalgically about the Scottish landscape and his struggles to adapt to the natural environment of his new home in the years following his emigration. In response to systemic displacement and emigration, Gaelic-language song functioned as a powerful record of the experiences of Gaelic people in a culture where singers and songwriters served, and still serve, as historians and public advocates for their communities. Gaelic songs of emigration can tell us not only about the concerns of late eighteenth- and nineteenth-century Gaelic emigrant communities, but can help us to understand the powerful land-based emplacement of indigenous languages and communities today.

“Alban Berg’s Serialism and Contradictions as a Category of Thought”

Silvio dos Santos, University of Florida

One of the most enduring qualities in Alban Berg’s serial works (*ca.* 1925–1935) is his ability to use the twelve-tone method of composition as a form of exegesis for his personal, intellectual, and musical heritage in musical narratives suffused with apparent contradictions. In his late works, Berg combined what has been generally understood as antithetical ideas in an attempt to elevate his method of composition as an overarching system that brings together his modernistic aesthetics and the art of the past through textures in which twelve-tone serialism and tonality are interwoven.

Such an approach to composition was bound to be controversial from the very beginning, as serialism was supposed to be a logical antidote against the excesses of tonality as practiced by the late-romantic composers. Schoenberg famously argued that while “Berg was right as a composer, he was wrong theoretically.” In fact, for scholars such as Perle, Headlam, and Witthall, among others, Schoenberg has become the standard for evaluating Berg’s musical language. The

problem is that Berg's music, in both its structure and narrativity, was never meant to fit Schoenberg's model.

I argue that, following the lead from two of his students, Fritz Heinrich Klein and Theodor Adorno, Berg embraced contradiction as a "category of thought" in his composition. I demonstrate that Berg's eclectic approach to serialism allowed him to present what we understand as antinomies, especially because his music does not fit any stable analytical models. In his Violin Concerto (1935), for example, while dedicating to the memory of Manon Gropius, Alma Mahler's daughter, he also encoded the work with aspects of his love affairs past and present. But Berg went beyond the so-called "secret programs" and encoded the work with the motto "Fresh, Devout, Happy, Free" as a possible overture to the National Socialists. He also inscribed the sketches with the symbol "FFFF" (ÖNB F21 Berg 85/I, fol. 2'), an apparent effort to reaffirm his "Aryan" lineage. While this web of significations continues to be a challenge to scholars looking for a "synthesis," it forces us to look for alternative methods of analyses to decode Berg's music.

Session 5: Voice and Tensions Between Old & New

Sarah Eyerly (Florida State University), chair

"The Rhetoric and Reality of Bondage: Early American Singing Master Newport Gardner, or Occramer Marycoo"

Brett Boutwell, Louisiana State University

Born the same year as William Billings, Newport Gardner (1746–1826) was, like his famous contemporary, a singing master and composer of eighteenth-century New England. Yet Gardner's experiences differed profoundly from those of Billings and other colleagues. Born in West Africa as Occramer Marycoo, he spent more than three decades enslaved in Newport, Rhode Island before buying his freedom in 1791. Despite his status as one of the earliest African-American professional music educators and composers, Marycoo/Gardner has been surprisingly neglected by music scholars. First profiled by Eileen Southern fifty years ago, he does not register a mention in surveys of American music other than Southern's own *The Music of Black Americans*. Beyond the field of music, however, scholars have uncovered new details about Marycoo/Gardner in recent years, placing him in the context of other enslaved and manumitted people who occupied what theorist Paul Gilroy dubbed the Black Atlantic.

Drawing from nineteenth-century publications, sources held by the Newport Historical Society, and recent work by historians of the Black Atlantic, this paper reconnects Marycoo/Gardner to the world of his professional peers in New England, exploring his twin life as an "average" Yankee singing master and a key figure in Newport's community of enslaved and free African Americans. The paper closes with an analysis of the surviving text of Marycoo/Gardner's *Promise Anthem*, whose allusions to bondage carried a different implication than did similar metaphors of enslavement in the texts of white contemporaries, including Billings's famous *Chester*.

**“Serenading the ‘Lovely Lady’:
Evidence of an Early Eichendorff Setting by Brahms”**
William Horne, Loyola University

This paper explores the possibility that Johannes Brahms’s setting of Eichendorff’s “Der Gärtner,” scored for women’s chorus, two horns, and harp and published in 1861 as Op. 17, No. 3, is based on a preexisting setting of the same text that Brahms produced in his youth.

The evidence for this idea is partly analytical. The initial endings of the stanzas in Brahms’s strophic setting are marked by a deceptive cadence that could readily be reimagined as a perfect authentic cadence in an earlier version. This deceptive cadence is followed by text repetitions of the final lines of each stanza. The choral parts exhibit contrapuntal independence only in this extension section, suggesting that it may have been newly composed for a choral setting. The harp writing before the extension section presents a typical piano texture but becomes more texturally varied in the extension section. These factors suggest that the choral setting might have been expanded from a preexisting strophic song.

Further evidence for this proposition appears in another Eichendorff setting by Brahms, “Parole,” Op. 7, No. 2, written in Hamburg in 1852. The piano coda of “Parole” invokes the opening vocal melody of “Der Gärtner.” The course of the melody, which leaps from the tenor to the soprano register, is clearly charted with accents, and attention is drawn to the line by the unusual indication “*marc.*,” an instruction found nowhere else in all of Brahms’s early lieder. If this passage is indeed a reference to “Der Gärtner,” then that song would have to have existed before 1854, when “Parole” was published, confirming that the 1861 choral version of “Der Gärtner” was an arrangement of a preexisting work. Brahms’s self-quotation may have carried a private meaning for him, since Eichendorff’s “Der Gärtner” was taken from his famous novella, *Aus dem Leben eines Taugenichts*, in which the young protagonist sings it to his “Lovely Lady,” whom he believes to be far too high and exalted for him.

**“Carla Henius’s Phenomenology of ‘the Ingrate
Business with the Modern Opera’”**
Navid Bargrizan, Valparaiso University

Singer, author, and vocal pedagogue Carla Henius (1919–2002) promoted the avant-garde throughout her life and collaborated with some of the most progressive composers of the post-war era. However, in her abundant writings, Henius recurrently discusses the animosity that she encountered as a performer of modern music. In her essay “Herman Heiss, Homo Ludens der Kranichsteiner Jahre” (1972), for example, she recounts an incident in 1956, where the *Nationaltheater Mannheim*’s general music director dismissed her request for a day of leave from the rehearsals of Richard Wagner’s opera *Parsifal*. Later during the same day, the city Munich was hosting Henius’s recital of contemporary compositions. The Mannheimer general music director expressed his antipathy toward new music and boiled with rage, calling the musical taste of Henius “*kakaphonische Eskapaden*” (cacophonous escapades). After the rehearsal in Mannheim, the exhausted Henius headed toward Munich, just arrived on-time and performed, yet the audience lauded her successful performance.

This episode in Henius’s career manifests a larger issue regarding experimental theatrical music in the twentieth and twenty-first centuries, barely breathing in the shadow of the commercial stage productions. *Apart from her own publications, the lack of a sizable*

musicological literature on Henius's achievements and impact, neither in German nor in English, might have also arisen from a general, long-lasting skepticism toward the avant-garde and interpreters of new music, particularly female artists and authors. Henius's own publications and her cooperation with composer Luigi Nono, who wrote his *La Fabbrica Illuminata* (1964), "a new form of virtual sonic theater," for Henius and engaged her in his first opera *Intolleranza* (1961), demonstrate that the negligence of voice instructors at music colleges, as much as the commercialization of the politicized opera houses and theatrical stages, has fostered an unappreciation for modern stage music and artists-thinkers such as Henius. Analysis of *Das undankbare Geschäft mit neuer Musik* (1974), as well as *Schnebel, Nono, Schönberg oder die wirkliche und die erdachte Musik* (1993), two volumes of Henius's collected essays and speeches, illuminates the extent of her polemical stance toward callous disregard for modern art and her vast influence on the contemporaneous theatrical music.

We sincerely thank Masatoshi Enomoto and Trent Weller for MUB 101 room and technology set up and assistance, as well as Angela Jonas and Chuck Pickeral for conference preparation assistance. We also thank the session chairs, the roundtable panel, and all the student and faculty volunteers from the University of Florida who made the logistics of this conference a reality!

AA/EOE/ADA