Session 1

Session 1a: High Art vs. Entertainment

“Not highbrow music, but good music . . . that has genuine human appeal”: The American Reception of Johannes Brahms in the 1930s
ADAM WEITZER, The University of Melbourne

This paper considers Brahms’s cultural reception in 1930s America. Consulting press sources on Brahms from reception centers including New York, Boston, Chicago, and Philadelphia, I examine Brahms’s mass appeal vis-a-vis middlebrow discourses of cultural uplift. I argue that American critics reframed Brahms’s perceived academicism as an intellectual challenge that could promote intelligent listening habits; that Brahms’s workmanship was described in the language of American individualism; and that the release of Robert Haven Schauffler’s psychobiography The Unknown Brahms for the 1933 centenary humanized Brahms for the American public. The paper hereby contributes to scholarship on the middlebrow in American music history.

“Entertainment is from the Hips Down”: Issues of Primacy and Low/High Art in the Percussion Ensemble
HALEY NUTT, Western Washington University

Through an investigation of Amadeo Roldán’s Ritmicas V and VI (1930) and Edgard Varèse’s Ionisation (1931), this paper seeks to demonstrate how Eurocentric ideologies concerning primacy and perceptions of “low” and “high” art have informed the historiography of the percussion ensemble. Despite both works’ importance to the percussion ensemble and their stylistic similarities, Ionisation has attained a far more central position in the genre’s history than Ritmicas V and VI. I detail social and cultural circumstances surrounding these two composers to illustrate the significance of their respective works during the earliest period of percussion ensemble development.

The American Federation of Musicians, Robots, and the Roots of an Ideology of Musical Liveness
JOHN BRACKETT, Vance-Grancille Community College
The introduction of synchronized sound in motion pictures contributed to numerous job losses for performing musicians. Between 1929 and 1931, the American Federation of Musicians produced a series of newspaper advertisements as part of a public relations campaign encouraging audiences to appreciate the value of “Real Music” and the effort exerted by “flesh and blood artists” while warning of the “cultural menace” of “canned music” (represented by graphic illustrations of a robot). In this paper, I describe how the unique visual and textual rhetoric of the advertisements contributed to the formation of a distinctly “American” ideology of musical liveness.

Session 1b: Place Making Through Sound

*Star Trek*, Sound, and Second-Wave Feminism
JESSICA GETMAN, California State University, San Bernardino

Red-light trombones, pastoral flutes, and sweeping romantic strings: these are the sounds that signify women in the original series of *Star Trek*. Creator Gene Roddenberry wanted to “make statements about sex, religion, Vietnam, unions, politics and intercontinental missiles,” but also allowed the retrenchment of gender stereotyping—especially in the underscore. This paper explores the rupture between tradition and progress through two of the series’ most accomplished women: Number One and Lieutenant Uhura. Tensions surrounding women’s rights in the 1960s are exposed through an analysis of these characters, scoring choices, and the voices of *Star Trek*’s creative team in archival documents.

Women as Auteurs in in Early Twentieth-Century California Utopic Creative Communities
CHARISSA NOBLE, University of San Diego

Whereas the “California myth” figures prominently in the American narrative, less known is the intricate social web connecting its prominent constituents, cultivated by Pauline Schindler, Dene Denny, and Hazel Watrous. One of the possible reasons for under-recognition of their creative network along the central coast of California in music historical discourses could be what Eve Kosofsky Sedwick describes as a homosocial bias in cultural formation. In this paper, I shed light on the supportive labor of these women, drawing from archival resources such as journal entries, archival resources and out-of-print publications, correspondences, and concert ephemera.

Black Mardi Gras Indians: Their History, Musical Influence, and Audio Legacy
MARC T. GASPARD BOLIN, University of California, Los Angeles

For far too long, jazz scholars have neglected the influence of Native American cultures that succored self-emancipated individuals of African descent forge new lives and cultures throughout the U.S. Drawing on many hours of conversations with collaborators and archival research, I will show how the African and Native American drumming traditions carried on within New Orleans’s Indian tribes combined with the brass marching band traditions to help shape jazz and were later recast and incorporated into popular music idioms, such as rhythm and blues (R&B), hip hop, and bounce.

Session 1c: Viral Media

Pole-Dancing Cats and Twerking Dogs: Trending Hip Hop Sounds, Gesture, and Musicking Animal Reels on Instagram and TikTok
KATE GALLOWAY, Rensselaer Polytechnic Institute

In June 2021, I watched as cats—staged by their owners—pole danced to Lil Nas X’s “Montero (Call Me By Your Name)” recalling imagery from its music video and his SNL
performance. This is not the first time human listeners have responded in fascinating ways to nonhuman animal musicking with hip hop through playful participatory remixing, sharing, and listening on social media (Harper 2020; 2016). Pet Instagram and TikTok are unexpected spaces where human user-creators map sonic markers of race and genre onto audiovisual images of pets that serve as communicative social media actions (Maddox 2020).

Queering Precarity: Social Critique, Bricolage, and Fabulousness in the Work of Leona the Vindictive
MIRANDA SOUSA, University of Pittsburgh

The aim of this paper is to examine how Brazilian technobrega singer (and trans woman) Leona the Vindictive uses precarity to insert herself in a universal queer scenario through fabulousness concept designed by Fiona Buckland to discuss how self-fashioning created community for gay men, during the Disco era in the U.S. Drawing from works by Judith Butler, Anna Tsing, and Joshua Gamson, I analyze two video clips, and examine how Leona employs precarity to create community with her audience—turning symbols of social vulnerability into a political vehicle of action and construction of a fabulous queer persona.

“If I Back It Up”: Viral Circulations & Representations of Contemporary Black Independent Music-Makers
JASMINE HENRY, Rutgers University, New Brunswick

In 2020, DJ Cookiee Kawaii’s 90-second Jersey club song “Vibe” went viral. However, despite the song’s virality, Kawaii has remained relatively unknown and undercompensated for her work. I argue that this discrepancy reveals the nuanced socio-cultural politics contemporary Black independent music-makers must navigate as they engage with DIY methods of music dissemination and promotion. I draw upon in-depth interviews with Kawaii and audio/video analyses of “Vibe” to show how the song exists within a complex web of racial tensions and narrate Kawaii’s relentless fight for proper compensation while helping other Black independent music-makers find success in the music industry.

Session 1d: Music & Feminism

Black Feminist Resistance in Barbershop
DANIEL CARSELLO, Temple University

HALO, a barbershop quartet comprised of four Black women, is the first all-Black barbershop quartet to compete on the international stage of any major American barbershop organization. Their associated organization furthers their mission through Race and #RealTalk, a community-oriented therapy program using barbershop to examine the legacy of racism in barbershop and the United States. Drawing on ethnography with HALO quartet members and my larger ethnographic study of the recent history of the Barbershop Harmony Society’s reckoning with its role in codifying a white supremacist version of barbershop, I argue for HALO’s importance in meaningfully changing barbershop.

The Black Feminist Roots of Black Renaissances: How Margaret Bonds Fostered Resistance through Her Career & Music
ELIZABETH DURRANT, University of North Texas

This paper discusses how Black feminism facilitated the Chicago Renaissance. Using Margaret Bonds as a model, I explore her upbringing in Chicago, her success as a performer and
composer, and her collaborations with other Black artists including Florence Price and Langston Hughes. Analyzing Bonds’s setting of Hughes’s “Note on Commercial Theater” (1960), I explore its theme of cultural appropriation versus self-definition and presentation of intersectional oppression, both inside and outside of Black social hierarchies. Following Bonds’s example, we can utilize our platforms to embrace nuanced explorations of Black experiences, highlight Black artistry, and ultimately build and support new Black Renaissances.

The Whitman Sisters, Blackface, and Performing Black Femininities
ELEA McLAUGHLIN, Stanford University

Although the Whitman Sisters were among the most famous and well-paid Black performers in early twentieth-century America, there has been little scholarship published on their musical lives due to a lack of archival evidence. In this paper, I take up the call for a closer examination of music in the Whitman Sisters’ performances, focusing on the convergence of religiosity and blackface minstrel tropes in their known repertoire. Examining their practices of racial passing and “blacking up” on stage, I argue that the Whitman Sisters’ performances of Black femininities were both subversive and ambivalent.

**Session 2**

**Session 2a: Instruments**

The Harpsichord’s Role in Expressing Emerging Adulthood
SARA GULGAS, University of Arizona

In the 1960s, rock artists sonically referenced baroque instrumentation and style to accompany lyrical expressions of nostalgia for their childhood. Rather than view this as an expression of sentimentality for the past, I interpret it as a sonic representation of the struggle between adolescence and adulthood. I analyze the harpsichord’s function in the Beach Boys’ “When I Grow Up” and the Stone Poneys’ “Different Drum” as it relates to the subject of emerging adulthood. In this paper, I challenge the historical narrative that portrays baroque rock as an all-English phenomenon dominated by men.

The Grain of the Guitar
VARUN CHANDRA SEKHAR, Washington University in St. Louis

This paper seeks to frame blues guitar within Barthes’s “The Grain of the Voice” essay (1971). An analysis of three blues recordings demonstrates the striking similarities between the nexus of language and the body as described by Barthes and the meeting of the linguistic nature of African-American musics and the nuanced articulations required to play guitar. By combining philosophical readings with cognitive research, I argue that the ephemerality of the blues allows us to create a quasi-linguistic embodied reaction to the physicality of the music. Through this, I argue we find what I will call the grain of the guitar.

Fiddling Fargo: Bilocalism and the Hardanger Fiddle in the Heart of Norwegian America
GUS HOLLEY, University of California, Berkeley

The Norwegian hardanger fiddle has experienced a revival in Norwegian American communities throughout the Upper Midwest. This paper takes a critical organological approach to
understand the current revival alongside the hardanger fiddle’s histories in home and host countries. I introduce the formulation “bilocalism” to describe Norwegian Americans’ cultivation of endlessly adaptive ways of being through engagement with both Norway and Norwegian America. Focusing on the Fargo Spelemannslag, a fiddle-group located in Fargo, North Dakota, I use the lens “Fargåspel” to interpret hardanger fiddling as a bilocal practice connecting a changing Norwegian America and a contemporary Norway.

Toneful Hands and Nimble Fingers: Vintage Amplifier Collectors and The Latina Employees Behind Fender’s “Tweed” era, 1948–1960
ERIK BROESS, University of Pennsylvania
Fender amplifiers made between 1948 and 1960 are among the most coveted collectibles in the electric guitar market. As vintage hand-wired amplifiers have become increasingly valuable, there has been a parallel interest, of sorts, in recovering the hands behind the wiring. Using only a handful of first names inscribed inside their vintage amplifiers, collectors have identified several of the Mexican-American women who wired amplifiers at Fender’s original Fullerton factory. In this paper, I present a combination of novel archival sources alongside oral histories from relatives of Fender’s Tweed-era employees to offer the first-ever employee-centered account of Fender’s Fullerton, California factories.

Session 2b: Mapping Place and Race in American Music History

Mapping Camilla Urso on the Nineteenth-Century Lyceum Circuit, 1873–1901
MAEVE NAGEL-FRAZEL, University of Denver
The French-American violinist Camilla Urso (1840–1902) built her illustrious career on the American lyceum concert circuit, a little-known network of rhetorical and musical acts headed by professional management companies. Mapping over 1200 Urso concerts drawn from historical newspapers and archival sources, I argue the geographic breadth and commercialized marketing provided by the American lyceum circuit transformed Urso into a national star. Despite little scholarly attention towards the role of musicians on the lyceum circuit, my maps advocate for a re-examination of its role in the development of nineteenth-century musical celebrity.

Measuring a Legacy: The Global Reception of H.T. Burleigh’s Songs
REED WILLIAMS, University of Chicago
Harry T. Burleigh is perhaps best known for inspiring the Negro spiritual themes in Antonín Dvořák’s “New World” Symphony, but Burleigh’s greater contribution to American music and Western classical music has gone largely unrecognized. Drawing on recently digitized historical newspapers, I present a series of maps that organize and contextualize the hundreds of performances by Burleigh and others that brought Burleigh’s music international recognition. These maps reveal the full extent of Burleigh’s influence on early twentieth-century musical life and serve as important new analytical tools for understanding the interplay of race, place, and music in American music history.

Reimagining the Carceral Canon: Mapping the Music of Huddie Ledbetter and Mattie Mae Thomas
EMILY HYNES, University of North Carolina, Chapel Hill
This paper addresses the carceral musicking of Black bodies in prisons in the American South recorded by John Lomax in 1934 and 1939. I use digital mapping techniques to better understand music’s role in the history of prison rehabilitation culture and the construction of racial and gendered
stereotypes. I present two mapped case studies, those of Huddie Ledbetter and Mattie Mae Thomas, to visualize how Lomax's version of "canonical" Black musics relates to and differs from spatial and cultural experiences of the incarcerated musicians.

De-Segregating Sound: Place and Race in American Music Historiography
LOUIS EPSTEIN, St. Olaf College

Scholars, critics, and performers have been effective in spatializing the racial and social boundaries of American music. I investigate these spatial fictions of American music historiography through a series of digital maps that show how conceptions of place determined and continue to influence the reception of Black music. I show how various efforts to study Black music have reinscribed segregation-era notions of not only the “what” but also the “where” of Black musical excellence. I conclude by arguing that this panel’s digital mapping efforts provide a model for the adoption of critical spatial thinking within the twenty-first century musicological toolbox.

Session 2c: Institutions
Zoom Room
Chair: TBD

BAILEY HILGREN, University of Oregon

This paper explores the significant role the Aspen Music Festival has played in the development of relationships between deregulated capitalism, environmental privilege, and nativist rhetoric. Through examination of the festival’s early years and an analysis of the concept “Being American” in the 2019 season’s repertoire and communication materials, the paper explores the ways “high” culture has been used as a means through which the particularly brutal processes undergirding contemporary neoliberal capitalism were made more attractive by allowing the wealthy to continue to frame Aspen’s exclusionary dynamics as an intellectual and cultural pursuit.

“The Pathway Has Been Built”: What the Baltimore Symphony Orchestra Can Learn From Its Record On Race
LEO SARBANES, Harvard University

Following police killings of unarmed black Americans in 2020, the Baltimore Symphony Orchestra joined several prominent U.S. orchestras in committing to equity, diversity, and inclusion initiatives to address the longstanding marginalization of black Americans within the field of classical music. Yet the BSO has been wrestling with these issues for decades, from education and programming, to responses to local police violence, to relationships with black orchestras. This paper unpacks the BSO’s complex profile on matters of race, arguing that orchestras’ unique histories of shortcomings and successes provide an essential foundation upon which to build their current missions of racial justice.

Session 2d: Anthropocene
Zoom Room
Chair: TBD

Songs of the New World and the Breath of the Planet at the Orbis Spike, 1610: Towards a
Decolonial Musicology of the Anthropocene
ANDREW CHUNG, University of North Texas

Some climate researchers propose that the beginning of the Anthropocene—the geological epoch of human induced climate change—should be dated to the colonial invasions of the American hemisphere. This is because the onset of American colonization caused such Indigenous lethality that formerly cultivated lands reforested en masse, sequestering significant amounts of carbon dioxide from the planetary atmosphere—the first demonstration of some humans’ ability to abruptly alter the Earth system. This paper, accordingly, argues that musics disclosing the lethalities of colonization are not only musics of early modern proto-capitalism and globalization, but also musics that disclose the Anthropocene’s onset.

Staging the Anthropocene, Refusing Difference: Problems of Translation in the Premiere of Ash Fure’s The Force of Things (2016)
ELAINE FITZ GIBBON, Harvard University

In my paper I discuss the world premiere of Ash Fure’s The Force of Things (Darmstadt, 2016) in relation to the controversy that its journalistic reception provoked, questioning the opera’s ideological investment in New Materialist theories (Chung 2021) and documenting how the resonances of a single journalistic commentary reverberate in the work’s contemporary instantiation. Using the reception of The Force of Things’ premiere as a case study, I reflect on intersections of journalism, gender-based tensions and the power structures at work at international festivals, arguing for renewed consideration of what “internationalism” means for such festivals and the environments they cultivate.

Committee for Diversity and Inclusion
Panel Discussion: Activisms: Disability in Music

Since the achievement of both the Americans with Disabilities Act and IDEA in 1990, disability activism has continued apace in the U.S. Relatively few conversations, however, have acknowledged the myriad ways in which music making has been part of American disability history, and the intersection of that history with current trends in musical activism in the disability community. This panel brings together two scholar-activists to discuss different, but not opposing, approaches to music-centered disability activism, and to spark discussion on new modes of activism possible among musicians and scholars.

“And in the Vacancies Discerned”: Helen Keller, Cesare Sodero, and the Poetics of Disability Activism
STEFAN SUNANDAN HONISCH, University of British Columbia

The words quoted in my paper’s title are from Helen Keller’s poem “A Chant of Darkness.” Keller describes the voice of Love instructing her to “search out” her blindness, promising that “[i]t holdeth riches past computing.” Keller’s search within the self leads us towards a disability activism expansively conceived as a “crossroads of the poetic and the political” (Herrmann, Kanzler, and Schubert, 2015, page 9). Cesare Sodero’s (1919) musical setting of Keller’s words, in an Italian translation, adds another path still, whose intertextual contours allow us to discern anew the fullness of disabled life.

Improvising Across Abilities: Pauline Oliveros and the Adaptive Use Musical Instrument
SHERRIE TUCKER, University of Kansas
One of the last projects of composer, musician, and humanitarian, Pauline Oliveros (1932–2016) was The Adaptive Use Musical Instrument (AUMI), a free, user-friendly musical instrument app that adapts to all bodies. Though originally conceived for student musicians with a narrow range of intentional motion, Oliveros wanted AUMI to be used widely, and she wanted to learn from the people who used it. Her guiding questions included: how might all-ability improvisation transform social relations? How can AUMI improvisation contribute to new modes of inclusive community practice? Here, I share some of these findings, gleaned from a forthcoming book by AUMI users.

**Lecture-Recitals**

The Violin Fantasies of Florence Price
KATHARINA UHDE, Valparaiso University

The revival of Florence Price (1887–1953) has led to the recent release of several compositions. Among her recovered works are two violin fantasies in G minor (1933) and F-sharp minor (1940), both emblematic of her attempt to find a rapprochement between African-American folksong and the European concert tradition. If the former presents several general markers of folksong, the latter, according to Price herself, is based on a folk melody, “I’m Workin’ on my Buildin’” (J. M. Cooper). This lecture/recital builds on Samantha Ege and Douglas Shadle and compares the two fantasies from a perspective of Price’s documented fantasy framework.

An Extraordinary Collaboration: Ferruccio Busoni, Natalie Curtis, and Indigenous Americans
DONNA COLEMAN, University of Melbourne (Australia), Independent Scholar, New Mexico USA

The so-called Indianist Movement in the USA (c. 1890–1925) spurred a number of American composers to seek inspiration in the music of Indigenous Americans. The pioneering efforts of a young American pianist-turned-ethnomusicologist, Natalie Curtis, captivated the imagination of Italian composer Ferruccio Busoni who created four works based upon melodies she had transcribed and compiled into her 1907 publication, *The Indians’ Book*. This lecture-recital features a performance of Busoni’s *Indianisches Tagebuch I* (1915), four solo piano compositions based upon the music of the Hopi and Pima (AZ), Cheyenne (MT), Laguna (NM), and Wabanakis (ME) tribes, with accompanying commentary and visuals.

Painting with Sound: An Intermedia Analysis of Elena Specht’s *Brush Strokes* (2020) for Unaccompanied Flute
JAMES BRINKMANN, Michigan State University

This lecture-recital features *Brush Strokes* by female American composer Elena Specht, based on a collection of nine paintings of dancers in nature scenes. I use Orit Hilewicz’s intermedia analysis framework of descriptive and contextual representations to discuss the relationship between the music and my paintings. As an expansion to this analytical framework, *Brush Strokes* presents blended and ambiguous representations that theorists and performers can consider when doing future intermedia analysis. This analysis considers the relationship between the artist and composer and explores intermedia analysis regarding listener engagement. I conclude with a performance of *Brush Strokes* with the paintings.
Session 3

Session 3a: Opera

Indie Opera and Transmedia Aesthetics: White Snake Projects’ *Death by Life* (2021) and *A Survivor’s Odyssey* (2021)
JINGYI ZHANG, Harvard University

Indie Opera company White Snake Projects has engaged in many creative experimentations with opera during the pandemic, like *Death by Life* and *A Survivor’s Odyssey*. Both employ Unreal Engine as a live media server during performances. Viewed through the lens of transmedia aesthetics, my paper addresses how gaming technologies produce novel modes of storytelling. Scrutinizing the media integrated into these digital productions illuminates how transmedia aesthetics that dominate American operatic productions today not only involve interdisciplinary collaborations with technologists, but also transferred ideas, platforms, genres, and spatial concepts. In doing so, Indie Opera companies are redefining what opera can be today.

Drunk, Mad, and Haunted: Alcohol Addiction and Insanity in Twentieth-Century American Opera
DIANA WU, University of Western Ontario

Gian Carlo Menotti’s *The Medium* (1947) and Dominick Argento’s *The Voyage of Edgar Allan Poe* (1976) are rare examples of operas that feature alcoholism as a primary narrative theme. In both operas, alcoholism and madness progressively collapse into a single, driving fear that pursues the protagonist: that they can no longer trust or control their own mind. Drawing on the work of Jean-Charles Sournia, Robin Room, and Roy Porter, I argue that the conflation of alcoholism and madness in these two operas is reflective of a characteristically American desire for individual self-control and the complementary cultural fear of loss of control.

Signifyin’ and Black Opera: Tropes in William Grant Still’s *Highway I, USA*
NAOMI ANDRE, University of Michigan, Ann Arbor

A large part of the scholarship on Black Opera is about identifying older operas and celebrating new works. As this canon is beginning to expand, we can take in the “bigger picture” by contextualizing how central signifyin’ tropes (Henry Louis Gates and Samuel Floyd) in opera connect the diaspora between the African continent, the Caribbean, and the United States and reflect core themes in Black culture across operas. This study focuses on the construction of dreams in Still’s *Highway I, USA* (1962). Nate’s broad lyrical aria “What Does He Know of Dreams?” refers to his brother Bob, but also references deep issues regarding respectability politics and assimilation.

Session 3b: Racial Hegemony of the Global North

Sounding Whiteness in the American Community Singing Movement
ESTHER MORGAN-ELLIS, University of North Georgia

This presentation will deliver the results of a major corpus study for which the contents of forty songbooks were logged in a public database and analyzed. The songs that appeared most frequently across songbooks, and that therefore seem to have been central to the identity and activities
of the movement, fall into three categories: patriotic songs, traditional songs from the British Isles, and minstrel songs. Most striking is the movement’s reconciliation of the two anthems of the Civil War, “Battle Hymn of the Republic” and “Dixie,” which appear almost without exception across volumes of all types.

Electric Telegraphs and Intercontinental Steamers: The Business of Blackface Entertainment in North India, early 1850s
BRADLEY SHOPE, Kutztown University
This paper focuses on the North Indian tour of the blackface troupe New York Serenaders between 1851 and 1853. It addresses the technological and commercial circumstances that made possible their travel from California to Bombay (contemporary Mumbai) and Calcutta (contemporary Kolkata), and outlines the role of steamship transportation systems and the nascent electric telegraph on the success of their performance circuit of the subcontinent.

The American Racial Ecology of Hawai‘i Puerto Rican Music and Dance
TED SOLIS, Arizona State University
Hawai‘i Puerto Ricans (HPRs), recruited c.1900 as plantation workers, developed a music and dance culture different from that of New York Puerto Ricans. I examine how differing racial self-perceptions influence music/dance choices within distinct branches of a diaspora. HPRs define themselves via their distinct music and dance culture, shaped both by their emphasis on a perceived cultural identity as Jíbaros—“white” subsistence farmers of Puerto Rico—in the context of absolutist American racial categories; and their rejection of the overtly “Afro” aesthetics that increasingly came to characterize music and dance of their Puerto Rico and New York compatriots.

Session 3c: Intertextuality and the Abolitionist Song

Sentimentality and Anti-Slavery Activism in Joshua Simpson’s Songs
JULIA J. CHYBOWSKI, University of Wisconsin, Oshkosh
Despite frequent acknowledgment by historians and musicologists that song helped build the case against slavery in Antebellum America, few scholars have examined this repertoire carefully. The common practice of setting abolitionist lyrics to preexisting melodies strengthened the anti-slavery messages of the new songs since songwriters often engaged the original text to create layered meanings. These papers explore how abolitionist song writers used both comic and serious popular song to construct intertextual meanings that promoted the anti-slavery cause. Furthermore, these papers center Black activists who use music to disrupt the racist thinking that upheld slavery.

“Dandy Jim” and Racialized Abolitionism
KRISTEN M. TURNER, Northern Carolina State University
When an abolitionist text is set to a minstrel tune, the tension between the original use of a song and its political contrafact is particularly glaring. Using the four abolitionist texts of the comic song “Dandy Jim” as a case study—two by Black people and two by white people—I argue that the Black songwriters emphasized enslaved people’s self-empowerment, while the white songwriters leaned into minstrelsy’s characteristic humor. Joshua Simpson and William Wells Brown highlighted Black people’s power, poetically leading the way to emancipation, while their white allies used parody to entertain while solidifying support for abolitionism.

Session 3d: Supernatural and Otherworldly
Musical Monstrosity in *El hombre y el monstruo* (Baledón, 1958)

EMILY MASINCUP, Northwestern University

Rafael Baledón’s *El hombre y el monstruo* (1958) provides a unique case study of the disturbing effects of musical performance within horror cinema. In this mid-century Mexican film, the protagonist Samuel Magno transforms into a hairy beast whenever he plays the piano. Here I explore how Magno’s musical performances disrupt his human appearance and identity and the ways in which these musical events are entangled with conflicting representations of machismo. I argue that the musical performances in Baledón’s film become helpful tools in understanding the inextricable link between musical performance and monstrosity present in the larger corpus of horror cinema.

*Fantasma y Frontera: Ghost Smuggling Ballads and Transborder Migrant Devotion to the Holy Coyote*

TERESITA LOZANO, University of Texas, Rio Grande Valley

Based on musical testimonies, undocumented Mexican migrants are sharing a collective ghost story of an apparition who smuggles them across the U.S.-Mexico border. A new phenomenon of corrido (ballad) composition, which I define as ghost smuggling ballads, narrates migrant encounters with the ghost of Saint Toribio Romo, a priest killed during the 1926–1928 Cristero Rebellion. Saint Toribio is venerated as the Holy Coyote (Smuggler), a secondary canonization bestowed by undocumented migrants. Ghost smuggling ballads, primarily shared through social media, express testimonies of transborder devotion and survival, transforming the role of the coyote to a “divine companion” of the migrant journey.

*Are you Diana, the Hunter?: Heroification and Transformation in Four Recent Songs*

ROBERT DAHLBERG-SEARS, The Ohio State University, Columbus

Songs featuring folk heroes are not new, but neither are they necessarily always clear cut. This presentation details four songs by U.S. performers depicting the late 2013 deeds (read: vigilante murders) of “Diana, the Hunter of Bus Drivers” (Diana la Cazadora de Choferes) in Ciudad Juarez, Mexico. By comparing news reports, interviews, and lyrical descriptions, I examine how this Dianic figure is constructed to create a new avenging folk hero whose *nom de guerre* references the Goddess of the Hunt Diana to strike fear into the hearts of complicity in decades of disappearances and abuse of women in Juarez.

**Roundtable**

*Amplifying and Remixing Histories: Community-Engaged Music Research on the Soundscapes of Pueblo, Colorado*

This roundtable explores an ethnographic project in Pueblo, Colorado, in order to consider the dynamics, challenges, and promises of collaborative and community-engaged research, history-telling, and accessible memory-keeping. Pueblo’s historical soundscape is at once local, regional, national, and transnational and has documented territorial conquest, industrialization, protest, and economic decline and reinvention. Our research explores the soundscapes of Pueblo’s past as well as the contested meanings of its present. Activists, artists, archivists, and academics will discuss our collaborative methodological approaches and consider how such collective and community-engaged music research can shape the way that histories are heard, accessed and understood.
Poster Session

Music and Money: How the Opacity of Classical Music Benefits the Wealthy
AMANDA PARUTA, Independent Scholar

My research examines power structures, flows of capital, and the significance of musical labor. Building on Robert Reich’s work on big philanthropy, this project reveals a paradigm across large performing arts organizations: dependence on large philanthropic donations and an inequitable labor structure to fund operations. These organizations include industry leaders, such as the Metropolitan Opera Company, as well as any 501c3 tax-exempt charitable organization. I suggest that requiring transparency in an organization’s funding and salary negotiations, modifying the governing board model, and positions dedicated to furthering the careers of people of color are the most prudent actions, and can be taken immediately.

Session 4

Session 4a: Music, Race, and Activism

Specificity and Critical Hope in Janelle Monáe’s “Turntables”
LARISSA A. IRIZARRY, University of Pittsburgh

From polished visual albums (*Dirty Computer*) to DIY protest anthems (“Hell You Talmbout”), Janelle Monáe’s music continues to be on the front lines of Black activism. After the murder of George Floyd on May 25, 2020, Monáe intensified her activist strategy by enmeshing her music inextricably with contemporary politics by producing the theme song “Turntables” for the documentary *All In: The Fight for Democracy*. While continuing her practice of sonically indexing Black power, Monáe’s performance of critical hope (Fast and Jennex, 2019) in “Turntables” demonstrates the need for activist-artists to discontinue writing generic anthems and instead champion specific political issues.

Is Jazz Dead for Musical Activism? Adrian Younge’s *The American Negro* Project
JOHN PAUL MEYERS, University of Illinois at Urbana-Champaign

This paper analyzes Adrian Younge’s *The American Negro* project, released in February 2021. Younge uses recognizable music-performance techniques associated with political activism: spoken-word declamation and jazz/neo-soul backing. The album was released on Younge’s label Jazz Is Dead, a project that, despite its name, is dedicated to recording and releasing new jazz releases. I consider the ways that certain generic codes can telegraph a sense of “seriousness” to listeners. As part of this project, Younge also released a podcast and short film, and I analyze the benefits and challenges of using these multimedia formats to communicate a political message.

“Come Out Ye Black and Tans” and Black Lives Matter: Pro-IRA TikTok in Irish America, Summer 2020
NATALIE FARRELL, University of Chicago

Shortly after the murders of George Floyd and Breonna Taylor renewed calls for radical opposition to police brutality in the public imagination, Irish-American teenagers took to TikTok to
express support for Black Lives Matter and frustrations with their ancestors’ complicity in Black oppression. I investigate the complicated racialization at play in white American pro-IRA TikToks using The Wolfe Tone’s “Come Out Ye Black and Tans” to support BLM. These videos show a generation for which imperialism, whiteness, and racism are synonymous, and their rebel song redux are a complex entanglement of racial ideologies that speak to the contemporary anti-imperialist struggle.

Comic Relief and the Cultivation of a Musical Grotesque in the Age of Donald Trump
DANA GORZELANY-MOSTAK, Georgia College

During a September 2020 protest in Portland, a bystander captured the moment when a protester’s feet were set on fire by a Molotov cocktail. The video was retweeted by President Donald Trump and found a rapt audience of spectators in the Twitterverse. This paper analyzes the chain of musical responses inspired by the video and considers the meanings attached to pop songs when they serve as the underscore for violent acts. Additionally, this paper considers the subcultural capital of such content and how such musical substitutions remix and renegotiate the politics of spectatorship and participation in online spaces.

Session 4b: Music and Incarceration

“Close Every Door to Me”: Incarceration in the Megamusical
MICHAEL BENNETT, University of Washington

This paper considers the theme of incarceration in the megamusical of the 1980s, a decade characterized by the War on Drugs, the Comprehensive Crime Control Act, and a political culture war waged by the Moral Majority. Using the characters of Jean Valjean (Les Misérables) and Joseph (Joseph and the Amazing Technicolor Dreamcoat), I establish the archetype of the sympathetic white male at odds with the law who is ultimately saved through his (Judeo-)Christian faith. I argue that this whitewashed version of the criminal justice system is partly responsible for the overwhelming success of these musicals throughout the 1980s and ’90s.

Editorializing the Singing Prisoner: Music and Incarceration in the Press (1885–1925)
VELIA IVANOVA, Independent Scholar

In the late nineteenth century and into the first two decades of the twentieth, the U.S. public had scant access to music created or performed by incarcerated people. Nevertheless, even prior to the 1930s—when some of the earliest recordings of prison music were made—information about the musical experiences of prisoners was widely disseminated. Newspapers frequently published articles centered around descriptions of incarcerated people singing, playing, or listening to music. In this paper, I explore the manner in which the press influenced the public’s ideas about imprisonment during a crucial period in the development of the U.S. carceral system.

Session 4c: Archives and Texts

Activating Archives: Building a University/Museum/NGO Collaboration for Traditional Music in Quebec
LAURA RISK, University of Toronto Scarborough

This presentation reports on an ongoing collaboration between a Canadian university, a national museum, and a provincial heritage organization to mobilize a large cache of field recordings of traditional instrumental music from Quebec. I share preliminary findings from the recent
digitization of 150 audio and 103 video reels dating from the period 1965–1975. I describe our three-way (university/museum/NGO) collaborative working processes and detail several outputs to date, including a performer database of over 400 entries and an online soundmap. I also discuss strategies used to secure permissions for future online dissemination of the recordings.

Rethinking Musical Minimalism through Primary Sources
KERRY O’BRIEN, Cornish College and WILL ROBIN, University of Maryland, College Park

The history of musical minimalism has fixated on the so-called "Big Four" composers: La Monte Young, Terry Riley, Steve Reich, and Philip Glass, who have been canonized, in part, due to a persistent focus on a small group of primary sources. In this paper, we present a revisionist history of early minimalism through documents. This alternative history foregrounds Black improvisers and encounters with non-Western musicians, rooting the genre in the innovations of non-white thinkers without overlooking its colonialist roots. Further, it reveals how systemic factors like archival bias can shape canonic histories and attempts to reimagine them.

Session 4d: Tracking the (Dis)possessed: Music, Race, and Gender In Contemporary Hollywood Narratives

PAUL ALLEN SOMMERFELD, Library of Congress

Pitched as a gritty character study, Joker (2019) received high praise for Hildur Guðnadóttir’s evocative score. This paper argues that Joker’s soundscape seduces Arthur and audience alike. Psychological possession is no stranger to the thriller/horror genre, but rarely are male characters made the object of mental control (Creed 2015). Halldorophone, Arthur’s dancing to Gary Glitter’s “Rock and Roll” and Frank Sinatra’s “That’s Life,” and sound effects propel Arthur toward his destructive end. By interrogating the sonic implications of these components as they play out onscreen, I complicate gendered understandings of psychological possession and traditional (American) masculinity.

The Sonic Slippage between Empathy and Possession in Ari Aster’s Hereditary (2018) and Midsommar (2019)
LISA COOPER VEST, University of Southern California

Director Ari Aster’s first two films, Hereditary (2018) and Midsommar (2019), excited a powerful affective response from audiences. The musical scores, composed by Colin Stetson and Bobby Krlic respectively, shaped this affective response. Reception for both films reveals that this experience of sonic empathy impacted audiences, but with different results. In both films, the influence of Polish avant-garde composers Henryk Mikołaj Górecki and Krzysztof Penderecki, combined with extended performances and breathing techniques depicted onscreen, breaks down subjective barriers between the audience and characters and moves them inexorably toward transfigurations that push viewers to revel in or balk at their possession.

IMANI MOSLEY, University of Florida
Jordan Peele’s initial entries into the horror genre, *Get Out* (2017) and *Us* (2019), blend satire, social commentary, and the Black American experience into biting works that terrified audiences both on a visceral and a cultural level, what Alison Landsberg refers to as *horror verité* (Landsberg 2018). Peele and composer Michael Abels reconfigure narratives of slavery and ownership into modern-day possession by using “gospel horror,” where Black music-making and the sonic Black body serve as both a site of desire as well as tools to warn the characters and audience members that the (Black) body is always at risk.

**Session 5**

**Session 5a: Mixed Methods and the Study of the Music of the Americas: Perspective and Approaches from the Digital Humanities**

Ethnography and Social Network Analysis in the Study of Group Creativity: Possibilities and Problematics

JAMES McNALLY, University of Illinois, Chicago

In this paper, I demonstrate how Social Network Analysis (SNA) and ethnography can act as complementary tools in musicological research, focusing on a mixed-method analysis of a large and highly networked scene of experimental musicians from diverse backgrounds in São Paulo, Brazil. Drawing from sixteen months of ethnographic research and SNA of the scene’s creative relationships over time, I discuss how SNA offered crucial insight that ethnography alone could not provide. I complement this with a discussion of the ethical ramifications of mixed methods approaches and how we might integrate such approaches in future musicological research and graduate programs.

Making It Collaborative: Combining Ethnographic Research and Web Development in *Conexiones Musicales Afroperuanas*

RODRIGO CHOCANO, Pontificia Universidad Católica del Perú

This paper addresses how web development tools allow for the expansion of ethnographic research into open-access, collaborative projects by exploring the project *Conexiones Musicales Afroperuanas* (Afro-Peruvian Musical Connections). *Conexiones Musicales Afroperuanas* is a web application that shares and updates research findings while engaging community practitioners as knowledge producers, opening ethnographic research to collaborators in a way that allows them to align it with their own interests and agendas. The paper critically addresses the possibilities such a project offers for researchers and communities, the training and learning curve it entails, and sensitive issues such as data ownership, research ethics, and authorship.

The Global Jukebox and its Data: A Resource for Research, Teaching, and Beyond

ANNA LOMAX WOOD, Association for Cultural Equity at Hunter College, AARON BERRY, Independent Musician, STELLA STILBERT, Association for Cultural Equity at Hunter College

Comparative musicology is as old as the discipline itself. While comparative and other empirical methods of musical analysis have been sidelined since the 1980s, the recent accessibility of research and primary data, and the proliferation of opportunities for interdisciplinary exchange and collaboration, suggest that it is time to reevaluate the need for empirical perspectives in music research. I will present the Global Jukebox and its cross-cultural musical datasets to illustrate how
these, and similar work, can enlarge our perspectives, substantiate or contradict our assumptions and intuitions, reopen old questions and raise new ones.

Session 5b: Spaces

Music for Dreaming: The Emergence of Background and Mood Albums
JENNIFER MESSELINK, McGill University
Music designed for workspaces and businesses had become more common following World War II, and around 1948 record companies began marketing background music that could now be purchased for the home. By 1954, the majority of non-classical LP sales were mood albums intended for social gatherings, housework, cooking, romance, and relaxation. Over time mood music has become interchangeable with easy listening, Muzak, and elevator music; it often signifies bland (occasionally insidious) white middle-class conformity devoid of any ethnic, racial, or sexual difference. I contextualize background music’s hypothetical foreground in relation to racially segregated spaces to understand its emergence and aesthetic.

“No lady shall attend”: Musical Access as Economic, Cultural, and Colonial Power in Virginia City’s Red-Light District
SIRIANA LUNDGREN, Harvard University
I draw on intersectional feminist theory to analyze the 1867 boycott of a red-light district theater in Virginia City, Nevada. Interrogating the boycott of Piper’s Opera House reveals how women, especially sex workers, used access to music as a lever of power within urban mining communities. I argue that red-light district music making is not only central to women’s struggles for power and autonomy on the urban mining frontier, but also that interrogating the connections between social reproduction and sex work in red-light musical spaces can elucidate the way women’s musical practices perpetuated the broader settler colonial project of American Empire.

Trans Punk Desire in Lou Sullivan's Diaries
PENROSE ALLPHIN, Independent Scholar
In his youth, the openly gay transgender man Lou Sullivan participated in the Milwaukee music scene of the ’60s and ’70s. From a young age, Sullivan related to male musicians, viewing them both as objects of desire and as models of the androgynous manhood he wished to embody. Sullivan’s gay and trans identities were inseparable from his experience with the early punk scene growing up. Decades before the formation of queercore as we now know it, Lou Sullivan was playing with gender and sexuality through his amorous identification with male rock and punk icons. Building on both Sullivan’s recently published diaries and work by gender theorists such as Jack Halberstam, this paper will explore transness in punk through the lens of Lou Sullivan’s life.

Session 5c: Mexican Musical Identities

"The Most Gorgeous Young Pagan Turned Monk”: Mexican Tenor José Mojica in Opera and Popular Media
JOHN KOEDEL, California State University, Fullerton
Operatic tenor José Mojica (1896–1974) was the most internationally renowned Mexican opera singer of his generation, a leading recitalist and recording artist, Hollywood musical film star, and later an ordained Franciscan friar and priest. I analyze Mojica’s importance to the U.S. and Latin American operatic, recital, film, and recording businesses, and position his struggle between his urge
to perform in the secular world and his strong desire to follow a religious vocation, within the current evaluation of Mexican perceptions of masculinity and sexual orientation, and queer Mexican histories, by scholars such as Víctor M. Macías-González and Sergio de la Mora.

Music Education, Festival Travel, and Youth Identity Formation: A Mariachi Case Study
JOSEPH MAURER, University of Chicago

What effects do competition festivals have on adolescent mariachi musicians—particularly when traveling to the festival entails moving far beyond their familiar geographic, community, and musical environments? This paper follows the young members of the Chicago Mariachi Project as they travel to the 2018 Mariachi Spectacular de Albuquerque. I analyze and explain the pedagogical and personal effects of this travel—in terms of how the young musicians understand mariachi as a genre, conceive of their place within the genre, and understand their own lives in Chicago through juxtaposition to their Southwestern peers.

Interest Groups

Gospel & Sacred Music Interest Group Graduate Student Showcase and Workshop

Our IG has observed several emerging graduate researchers and performers who are developing innovative projects and publications. We would like this event to be an opportunity for some of these students to share projects, publications, and/or recordings in progress; get feedback from scholars in sacred and gospel music; and initiate future collaborations. Unlike a traditional paper session, three graduate students will be asked to prepare a 10-minute lecture-demonstration. After their presentations, the students will respond to standard questions related to research model, theoretical framework, applications, and resources. These pre-formed questions will intersect with traditional Q&A from IG members.

Banding and Bonding Together: Creating Community through Band Performance

This roundtable features members of the SAM American Band History Interest Group who will discuss community-making through participation in bands. Over the past several years, much of the historical and contemporary band research highlighted at SAM has focused on creating bonds and performing identity on local and national levels. In response to these interests, this topic was selected to allow a deeper exploration of band’s significance to American music communities. The scope of the roundtable is broad enough to appeal to and include many band researchers. Discussion will be opened to the audience in the last half of the session.

Perlis Concert

The music of Tish Hinojosa and Teodoro “Ted” Ramirez individually and together represent powerful links in the chain of American Southwest folk and country music. Tish Hinojosa is a modern pioneer among Latina performers. Her debut 1989 album, Homeland, was informed by the trans-border sounds and stories she heard growing up as one of 13 children of Mexican immigrant parents. Its 1992 follow-up, Culture Swing, put her on the map nationally, paving the way for an all-Spanish endeavor (Frontejas) and further recordings. A frequent performer at the Kerrville Folk Festival and Austin’s showcase songwriters’ venues, she also
performed for President Bill Clinton and First Lady Hillary Clinton, among other distinctions. She continues to record, with 2018’s *West* being her latest release. If one can imagine a fusion of Lydia Mendoza and Patty Griffin, then Tish Hinojosa might be that talent.

Teodoro “Ted” Ramirez is a Southwest Troubadour with an original style and sound. His music is a celebration of Southwest. Ted was born in Tucson, Arizona 1953 where his family roots pre-date the founding of both Mexico and the United States. Ted has received numerous culture preservation awards including being named "Tucson's Official Troubadour" by the Tucson mayor and council. His repertoire is a mixture of his original songs, classic Mexican folk songs, and American folk ballads. Ted is the founder of the celebrated Tucson folk group "The Santa Cruz River Band," and currently the Artist-in-Residence at both the Tucson and Tubac Presidio Museums where he hosts a popular concert series.
SUNDAY, 13 MARCH

Session 6

Session 6a: Music and Religion

Julia Perry’s *Stabat Mater* and the Lynching of Christ
TAD BIGGS, Washington University in St. Louis

This paper considers Julia Perry’s *Stabat Mater* (1951) in a broader cultural and historical context, revealing the underexplored significance and depth of its musical and poetic construction. Analysis of unpublished writings by Perry offer insight into Perry’s social and political perspective, revealing the latent political dimensions of her musical works. Through this lens I attempt to contextualize Perry’s *Stabat Mater* within discourses of anti-lynching and Black Christian thought, revealing that the work speaks not only of the literal biblical narrative, but also to the unique suffering endured by African Americans in the twentieth century.

"I'm His Child": Revivals, Music, and Sanctified Girlhood in the Early-Twentieth Century
AMBRE DROMGOOLE, Yale University

My research chronicles the experiences and innovations of teenage Black girl musicians who navigated early-twentieth century pentecostal revival circuits. I consider how their movement throughout both rural and urban spaces shaped their relationships to religion and music while recognizing their contributions to the popular music industry. I unpack the haphazard espousal of popular Black women musicians' childhoods “singing in church,” which essentializes their experience, while also establishing the revival space as a conservatory for Black girl musicians. I argue that their adolescent musical exposure in revivals impacted their musical development and helped form revival circuits during the Great Migration.

The Black Reveler Topic in New Spanish Christmas Villancicos
DREW EDWARD DAVIES, Northwestern University

The Spanish and Latin American villancico tells Christian stories using novel poetic conceits, sometimes with presumed references to popular culture, through music. A common scenario in Christmas villancicos depicts groups of Black men traveling to Bethlehem to adore the Christ child, expressing their joy through song and dance. I call this the Black reveler topic. In this paper, I argue for engaging topic theory as an interpretative strategy for villancicos in order to achieve a more nuanced understanding of their purpose as baroque media. Discussing Mexican sources, I also advocate that the English-language terminology for villancicos be overhauled.

Session 6b: Mediating Race, Sound, Institution

The “Undesirable” in Box 14: Jewish Men and the Making of the Metropolitan Opera House
SAMANTHA M. COOPER, New York University

When the Metropolitan Opera and Real Estate Company permitted Jewish financier Otto H. Kahn to acquire ownership of Opera Box 14, they acted in direct opposition to their earlier vow to keep their opera boxes out of “the hands of undesirable persons.” Archival and press findings reveal that Jewish men proved instrumental to the Metropolitan Opera House’s operations between its autocratic incorporation in 1880 and its democratization in 1940. Attending to the experiences of
these dual “undesirables” and “essentials” at the Met, I argue, can help us to better understand the fraught nature of minoritarian interactions with American cultural institutions.

How Fruit Peddlers Learned to Sing: Home Phonographs, Tin Pan Alley, and the Emergence of the Opera-Loving Italian Stereotype

SIEL AGUGLIARO, University of Pennsylvania/Swarthmore College

In the early 1900s, Italian street peddlers and barbers expressing their love for Italian opera began to appear in Tin Pan Alley songs ridiculing Italian Americans. In this paper, I show that the emergence of the “opera-loving Italian” stereotype was a consequence of recording entrepreneurs’ strategic use of Italian opera in the marketing of home phonographs in the early twentieth century. I build this argument on a variety of sources including archival documents, trade journals, and secondary literature, as well as on the analysis of several examples of popular songs about Italian Americans published between the 1880s and the 1920s.

“The art of lynching”: Race, Violence, and the Modern American Opera House

LUCY CAPLAN, Harvard University

The art of opera and the violence of lynching were congruent and occasionally convergent forms of modern spectacle in the early-twentieth-century United States. Most notoriously, a lynch mob murdered Will Potter on a Kentucky opera house stage in 1911. Yet for Black communities who, as Koritha Mitchell writes, “lived with lynching,” opera also offered a critical and creative medium for bearing witness to anti-Black violence. This paper examines literary and musical works by Lester Walton, James Weldon Johnson, and W. E. B. Du Bois that connect opera to lynching via aesthetic strategies that ultimately reaffirm the humanity of lynching’s victims.

Session 6c: Evolving Protests

Tucson’s “Black Renaissance” and the Cultural Rupture It Shaped

ABIGAIL LINDO, University of Florida

Black songwriter and multi-instrumentalist Seanloui began Arizona’s “Black Renaissance” in 2018 as a platform for elevating marginalized voices and perspectives of black creatives in Tucson (and surrounding areas). Infused with a familiar psychedelic flair and distinct Afrofuturistic sound relative to black realities in the predominantly white region of Arizona, the sounds in these spaces reflect the performance of black identity outside of their service to the white gaze. Through engagement with media from past “Renaissance” events and interviews with Seanloui, I map the impact of these events, exploring their connection to the landscape and to black identity formation in Tucson.

Improvising Outside the Protest Game: Transformation of Trauma into Beauty

JAMES GORDON WILLIAMS, Syracuse University

This paper investigates the way African American improvisers process social inequalities by operating in an alternative space outside the common discourse of Black protest music, helping us expand our understanding of Black musical responses to systemic injustices. African American improvisers subvert the archetype of the Black protest musician through transforming trauma resulting from various social and systemic inequalities into expressions of artistic beauty. I focus on improvisers who use the political methodology of artistic craft elevation, removing themselves from a defensive posture and artistically addressing injustice in a more oblique and less traceable fashion while operating in a different space.
The Cop Killer Gets Political (Again): Body Count’s Hardcore Activism
JUSTIN PATCH, Vassar College

In 2017, following the rise of both #BLM and Trumpism, Body Count recorded law enforcement critique tracks: “No Lives Matter,” “Black Hoodie,” “Point the Finger,” and “The Hate is Real.” This paper compares Body Count’s law enforcement criticism in the contexts of 1992 and 2020. It examines the moral panic over hip hop in 1990s America that has given way to a reckoning with injustice, and Ice-T’s transformation from a gangsta rapper, coded as a danger to society, into an actor. I argue that these social and professional transformations change reception of Body Count from anti-social militancy into political critique.

Session 7

Session 7a: Labor and Neoliberalism

Justice For Jazz Artists: Music, Precarious Work, and Labor Mobilization in the Twenty-First Century
DALE CHAPMAN, Bates College

Justice for Jazz Artists was launched by Local 802 of the American Federation of Musicians in the mid-2000s to support a pension drive for precariously employed jazz artists working in New York City’s cultural economy. J4JA sought to press club owners to redirect the windfall from a 2005 tax repeal to allow musicians to become vested in the AFM’s defined contribution pension plan. Drawing upon interviews and archival materials, this discussion will take up the J4JA movement’s resonances with the Occupy movement, its importance in the era of the “gig economy,” and its critique of neoliberal precarity.

Pacifying the Public in Times of Pandemic: Music, Promotional Media, and the Neoliberal Economy
JAMES DEAVILLE, Carleton College

During the initial COVID-19 lockdown, diverse audiovisual spots on television and online attempted to promote positive attitudes and appropriate behavior among the public by de-traumatizing the pandemic’s distressing sights and sounds. Their sponsors ranging from the CDC to outlet stores and chain restaurants, the PSAs and commercials deployed “soothing” music to fortify the message to remain calm and healthy. Through soft dynamics and cheerful tunes, the soundtracks fostered a mindset vulnerable to such manipulation. Yet trauma reduction serves a purpose beyond citizen well-being: it can buttress an endangered neoliberal economy, which only thrives in healthy markets with workers to exploit.

Rearranging Pops Concert Conventions, One Gig at a Time
RYAN BAÑAGALE, Colorado College

As the front man for the 1990s piano-driven power trio Ben Folds Five, Folds authored songs with distorted bass lines, crashing drums, and irreverent lyrics. As a solo artist in the 2000s, his music found a new home in symphonic pops concerts. Collaborations between rock musicians and classical ensembles are often viewed as an unequal opportunity, favoring the status of the former at the expense of the later. This paper analyzes the musical arrangements used by Folds to explore the
symbiosis between celebrities such as Folds, symphony orchestras, and their mutual audiences, further elucidating recent neoliberal approaches to concert hall.

Session 7b: Broadway and Theater

To Dream: The Civil Rights Movement’s “Impossible Dream”
SAMANTHA LAMPE, University of Illinois, Urbana-Champaign
The theme of unrelenting idealism made “The Impossible Dream” a popular Broadway show tune and a symbol of American optimism. Despite its popularity, the song’s role as an anthem of the Civil Rights Movement has been largely forgotten. We can recover that role, however, through period recordings by Black artists, newspaper articles, and recital programs. For Black communities, “The Impossible Dream” spread the idealism of the movement’s leaders through dedicated performances and written works. Recontextualizing “The Impossible Dream” to address the struggles of realizing a dream situates the song at the unlikely intersection of Broadway and the Civil Rights Movement.

The Man Beyond Broadway: Small-Town Audiences and National Networks in the Career of George M. Cohan
ELISABETH CRAFT, University of Utah, Salt Lake City
During his lifetime, the name of showman George M. Cohan (1878–1942) was almost synonymous with Broadway. Cohan’s path to New York City, however, was through vaudeville, “trouping” across the country with his family’s act. He continued to rely upon and cultivate national networks throughout his career through touring productions and the mass circulation press. He used rhetoric speaking to contemporary anxieties about urbanization and national identity, as in the essay “I Like Small Town Audiences.” This paper examines the critical role of national networks in Cohan’s career, situating Broadway as a node in a larger early-twentieth-century theatrical ecosystem.

Edwin Relkin and the Construction of a Yiddish Theater Network
PETER GRAFF, Denison University
In this paper, I offer new perspectives on the history of Yiddish theater by zooming out from the usual focus on individual cities to consider the cultural network that spanned the Jewish diaspora. No figure played a greater role in bringing Yiddish entertainment to the world than Edwin Relkin, who placed companies in over fifty cities on four continents. By reconstructing how this network operated and engaged audiences, I demonstrate how Relkin offered Jewish immigrants across the globe a critical lifeline as they adjusted to the realities of their new homeland and ultimately helped unite a diffuse diaspora.

Session 7c: Music and Appreciation

Musical Appreciation, Business, and Imperialism: The Victor's Department of Education and the Promotion of a New Consumer Culture across the Americas
JUAN VELASQUEZ, Instituto Técnico Metropolitano, Universidad de Antioquia
During the first two decades of the twentieth century, U.S. record companies expanded through networks that connected markets located in distant geographies. This process transformed listeners into consumers but also was informed by geopolitical changes that shook the hemisphere in the early twentieth century. This paper examines such a relationship by analyzing how the notion of musical appreciation, introduced and promoted by Frances Elliot Clark as director of the Victor’s Department of Education, contributed to the company’s commercial expansion to Latin America.
during a period of consolidation of the United states as the hegemonic power in the hemisphere.

Appreciation as Evolution: Music Appreciation Courses in the Post-Reconstruction White American University
SAMUEL GOLTER, University of Virginia
This paper interrogates the history of music appreciation courses in the United States and their correspondence with eugenic theory from the 1880s–1930s. Both worked in concert at segregated universities to put evolutionary theory in service of manufacturing a post-Reconstruction Anglo-Saxon national identity. College music appreciation courses and textbooks, in particular, drew upon Darwinist biological and Spencerian social evolutionary theories alongside German idealist philosophy to teach that music articulated inherent differences between “primitive” and European civilizational consciousness. Music appreciation thus helped imbue Anglo-Saxon whiteness with a self-contained futurity that American whites could contribute to, or neglect at the nation’s peril.

Walking Forward into the Future: Modernism, Music Appreciation, and Marion Rous in “What Next in Music?”
BENJAMIN SKORONSKI, University of Arizona, Tucson
Previous scholarship has completely overlooked the contributions of Marion Rous as a figure of the music appreciation movement, evidenced mainly through her lecture-recital “What Next in Music?” This program focused on modernist piano repertoire, paradoxically presenting it through the normatively traditionalist lens of the music appreciation movement. This paper traces the history, content, and reception of “What Next in Music?” as well as its intended goal of bringing the approachable presentation of modernism to a wide populist audience. Furthermore, this study unearths for the first time the career of a hitherto neglected figure of twentieth-century modernism and American musical life.

Session 7d: Race-ing the Nation

“Out of Place on the Metropolitan Stage”: Feodor Chaliapin and the Boundary between Russianness and Respectability
JAMIE BLAKE, University of North Carolina, Chapel Hill
In the early twentieth century, American audiences watched and listened to a new swell of Russian performers for signs of nationality, convinced that artists such as operatic bass Feodor Chaliapin would fulfill fantastic ideas about the faraway Slavic land. In a comparative study of Chaliapin’s 1907–08 debut visit to the United States and his return in 1921, I examine the root causes of dramatically differing American receptions: shifting geo-politics, a growing transnational Russian network, and, I argue, an adept bridging of the gap between audience expectations of Russian masculinity and Chaliapin’s embodied performance.

Constructing Jewish-American Intimacy: Aaron Copland’s “Zion’s Walls” Across Time and Space
NATE RUECHEL, Florida State University
Aaron Copland’s arrangement of “Zion’s Walls” was published as part of the second set of Old American Songs in 1952. This paper proposes that “Zion’s Walls” expressed a reconciliation between Copland’s Jewish ethnicity and a conception of American identity that was consistent with a conservative prioritization of a de-racialized and conflict-free view of American history. Copland’s emphasis on the word “Zion” implicates the arrangement in both American mythologies of western
expansion and in ideologies tied to the state of Israel, conveying an intimacy that accommodates the cultural values and historical memories of both Protestant and Jewish individuals.

An American in Copenhagen: Race and Ben Webster's Jazz Reception in Denmark

LESLIE GAY, University of Tennessee

While based in Copenhagen, American saxophonist Ben Webster enjoyed career advantages in Europe, then hailed as a comparative utopia devoid of racism. Embraced by Denmark, Webster was even buried alongside celebrated white Danes like Kierkegaard. However, such acknowledgment did not constitute a triumph of racial equity. Webster was celebrated within essentialized expectations for identity that Paul Gilroy calls "ethnic absolutism." Danes welcomed Webster, who conformed with romanticized notions of Black music, but treated skeptically Black jazzmen like Ornette Coleman and Cecil Taylor who promoted avant-garde jazz. I situate Webster’s reception within cultural-racial tensions that supported Black Americans within problematic constraints.