Forty-Fifth Annual Conference

Co-Hosted by
The Historic New Orleans Collection and New Orleans Jazz & Heritage Foundation

Hotel Monteleone
20–24 March 2019
New Orleans, Louisiana
Mission of the Society for American Music

The mission of the Society for American Music is to stimulate the appreciation, performance, creation, and study of American musics of all eras and in all their diversity, including the full range of activities and institutions associated with these musics throughout the world.

Founded and first named in honor of Oscar Sonneck (1873–1928), the early Chief of the Library of Congress Music Division and the pioneer scholar of American music, the Society for American Music is a constituent member of the American Council of Learned Societies. It is designated as a tax-exempt organization, 501(c)(3), by the Internal Revenue Service.

Conferences held each year in the early spring give members the opportunity to share information and ideas, to hear performances, and to enjoy the company of others with similar interests. The Society publishes three periodicals. The Journal of the Society for American Music, a quarterly journal, is published for the Society by Cambridge University Press. Contents are chosen through review by a distinguished editorial advisory board representing the many subjects and professions within the field of American music. The Society for American Music Bulletin is published three times yearly and provides a timely and informal means by which members communicate with each other. The annual Directory provides a list of members, their postal and email addresses, and telephone and fax numbers. Each member lists current topics or projects that are then indexed, providing a useful means of contact for those with shared interests.

Annual dues for the calendar year are as follows:

• $40 for students (full-time, in residence, 5-year limit, ID required)
• $50 for retirees
• $60 for those with annual income* less than $30,000
• $75 for those with annual income* between $30,000 and $50,000
• $85 for those with annual income* between $50,000 and $80,000
• $95 for those with annual income* above $80,000
• $40 for spouse/partner
• $2,250 Lifetime Membership (one payment)
• $500 Lifetime Membership (one of five annual installments)

Membership applications can be sent to Society for American Music, P.O. Box 99534, Pittsburgh, PA 15233. For more information visit our website at www.American-Music.org.

*individual, not family, income
Welcome to the 45th Annual Conference of the Society for American Music, held in one of the most captivating of U.S. cities, New Orleans. SAM is profoundly grateful to our co-hosts, The Historic New Orleans Collection (THNOC) and New Orleans Jazz & Heritage Foundation, Inc., as well as to Louisiana State University School of Music and the New Orleans Jazz Museum for their financial support. Alfred Lemmon, longtime SAM member and Director of Williams Research Center, THNOC, has been instrumental in helping shape the vision of this conference. We hope there’s a little something for every musical taste!

This is the last conference that Mariana Whitmer, our beloved Executive Director, will oversee. Please take every opportunity to thank her for all she has given our society, much of it behind the scenes but all of it essential to SAM’s well-being. This is the first conference for our new Executive Director, Megan MacDonald. Please make her feel welcome!

There are too many outstanding events to highlight here, so please read the schedule carefully! We owe large thanks to Greg Reish and his program committee of Charles Carson, Naomi Graber, Carl Leafstedt, Jane Mathieu, and Marian Wilson Kimber. Local Arrangements Co-chairs Brett Boutwell and Eric Seiferth, assisted by Rachel Lyons, Laura Moore Pruett, and Alfred Lemmon, have outdone themselves in giving conference-goers a range of concerts and excursions to choose from. Conference Manager Joice Gibson, Problem-Solver-in-Chief, is here to keep things running smoothly.

May this conference bring you new knowledge, new friends, and new adventures!

Sandra Graham
President

_______________________________
BOARD OF TRUSTEES

Officers
Sandra Graham (Babson College), President
Christina Baade (McMaster University), Vice President
Leta Miller (Emerita, University of California, Santa Cruz), Secretary
Maribeth Clark (New College of Florida), Treasurer
Tammy Kernodle (Miami University of Ohio), President-Elect

Members at Large
Cecilia Sun (University of California, Irvine)
Danielle Fosler-Lussier (The Ohio State University)
Glenda Goodman (University of Pennsylvania)
Eduardo Herrera (Rutgers University)
Mark Katz (University of North Carolina at Chapel Hill)
Jessica Sternfeld (Chapman University)
On behalf of The Historic New Orleans Collection, welcome to New Orleans. We are pleased to serve as a host institution for the 2019 Society for American Music annual conference and to share the city’s three-hundred-year-old, diverse musical heritage with you.

The Historic New Orleans Collection, a museum, research center, and publisher located in the heart of the French Quarter, has long been committed to the promotion of New Orleans music. General L. Kemper and Leila Williams, our founders, were major supporters of the New Orleans Philharmonic Symphony Orchestra and the Music Academy of the West. As collectors, the Williamses acquired notable music holdings ranging from papers of Louis Moreau Gottschalk to rare early New Orleans music imprints and related ephemera.

The Historic New Orleans Collection has continued to build upon the interest of its founders. Today our diverse musical holdings include the earliest known manuscript of music to survive in the Mississippi River valley (a book of contrafacta used by the Ursuline nuns), the archives and musical libraries of local German musical societies (1851–1959), collections documenting the activity in Paris of native sons Ernest Guiraud (1837–1892) and Louis Varney (1844–1908), more than ten thousand pieces of sheet music, and the records of several twentieth-century performing arts societies.

In 1992, The Collection acquired the William Russell Jazz Collection. William Russell (1905–1992), a classically trained violinist, was a compositional contemporary of John Cage, Lou Harrison, and Edgar Varèse. Soon, though, his fascination with jazz brought him to New Orleans, where he devoted the rest of his life to building a collection that includes a formidable assemblage of material related to Jelly Roll Morton, Bunk Johnson, Mahalia Jackson, and Manuel “Fess” Manetta.

We invite you to view our current exhibition *New Orleans Medley: Sounds of the City*, on display at our Williams Research Center, 410 Chartres Street. The exhibition is designed to showcase both the diversity of New Orleans music and our holdings.

As a publisher, we have produced works such as *French Baroque Music of New Orleans*; an illustrated reprint of Danny Barker’s autobiography, *A Life in Jazz*; *Ernie K-Do: The R&B Emperor of New Orleans*, by Ben Sandmel; and *Unfinished Blues: Memories of a New Orleans Music Man*, by Harold Battiste Jr. We also have worked with C. F. Peters to produce editions of two of Jelly Roll Morton’s unpublished big band compositions, “Gan Jam” and “Stop and Go,” held in the Russell Collection.

We believe that music is meant to be enjoyed. Every year we collaborate with the Louisiana Philharmonic Orchestra to present the free concert series Musical Louisiana: America’s Cultural Heritage, and our annual Bill Russell Lecture features speakers and musicians exploring the city’s jazz history.

The Historic New Orleans Collection thanks SAM for selecting New Orleans as the site of its 2019 annual meeting. We look forward to sharing our holdings with you, both during your stay and in the future.

Alfred E. Lemmon, PhD
Director, Williams Research Center
The Historic New Orleans Collection
The New Orleans Jazz & Heritage Foundation is pleased to be a host of the Society for American Music conference and to welcome the members to our city. New Orleans has a rich musical history and vibrant present and we hope you enjoy your stay.

Founded in 1970, the New Orleans Jazz & Heritage Foundation is the non-profit that owns the New Orleans Jazz & Heritage Festival. Also we sponsor year round programming in the areas of education, cultural enrichment and economic development. The Foundation has supported music and musicians in the city for decades. We run a free music school for children ages 8-18, offer grants to support recording projects, provide education to working musicians with our Sync Up programs, and present many concerts and festivals year round. Also to hear all the latest and some of the best music the city has to offer, tune into WWOZ 90.7 FM or at www.wwoz.org our Jazz & Heritage community radio station.

The Jazz & Heritage Archive is also a vibrant resource for scholars and music enthusiasts. The Archive launched in 1989 by Allison Miner, one of the Jazz Fest’s initial founders, when she started recording the Music Heritage Stage. The focus of our collecting is on the many activities of the Jazz & Heritage Foundation and the collection is diverse – from signage, to artwork to recordings of live performances, interviews and old radio shows. Many of the collections can be found in our on-line catalog and feel free to contact the Archive to discuss topics and potential relevant resources.

In 2014 the Foundation opened the George and Joyce Wein Jazz & Heritage Center. The Center was specifically designed to be the home of our Heritage School of Music and a modern 200 seat theater – where the Perlis Concert will be held on March 22. Starting at 6:00 PM the Foundation will be opening up the Heritage School so you can fully tour the facility and we will have little bites to eat and a bar for a Friday happy hour.

Rachel E. Lyons, Archivist
New Orleans Jazz & Heritage Foundation
Musical Louisiana: America’s Cultural Heritage

Presented by The Historic New Orleans Collection and The Louisiana Philharmonic Orchestra

Wednesday, March 20, 2019, 7:30 pm
St. Louis Cathedral, Jackson Square
Doors open at 7:00 pm

Carlos Miguel Prieto, conductor
Norman Robinson, narrator
John Walthausen, organ
Carlos Enrique Santelli, tenor
Amy Ownes, soprano

Program

Overture to *Orphée aux enfers*  
Jacques Offenbach

Orpheus an’ His Slide Trombone  
Roger Dickerson
Norman Robinson, speaker

The Banjo, Op. 15  
Louis Moreau Gottschalk
John Walthausen, organ
Transcribed for organ by John Walthausen

“Si, ritrovarla io guiro” from *La cenerentola*  
Gioachino Rossini
Carlos Enrique Santelli, tenor

“Glitter and be Gay” and “I am Easily Assimilated” from *Candide*  
Leonard Bernstein
Amy Ownes, soprano

“Symphonic dances” from *West Side Story*  
Leonard Bernstein
Arranged by Carlos Miguel Prieto

Walking to New Orleans  
Antoine “Fats” Domino, Jr.
Arranged by Michael Esnault
Keyboardist and singer Art “Poppa Funk” Neville (b. 1937) is New Orleans “royalty,” having played a central role in the New Orleans music scene for the past 65 years. He was a founding member and frontman of The Meters, a founding member of the Neville Brothers, a 2018 Grammy Lifetime Achievement Award recipient for his work with the Meters, and a member of the Funky Meters.

Neville attended St. Augustine and Booker T. Washington high schools. From a young age Neville immersed himself in music, working in a record store and absorbing the great doo-wop groups of the day: Clyde McPhatter’s Drifters, the Orioles, and the Clovers. He also admired piano rockers Professor Longhair and Fats Domino. In 1953 at the tender age of 17 he joined the Hawketts, who recorded the classic “Mardi Gras Mambo” in 1954—a song that has been a staple of Mardi Gras for 60 years.

After a stint in the Navy, Neville made numerous R&B recordings that became classics of the era, including “Cha Dooky Do” and “All These Things.” In the mid-1960s he founded Art Neville & the Neville Sounds, which evolved into The Meters. It featured Neville on keyboards, George Porter Jr., on bass, Joseph “Zigaboo” Modeliste on drums, and Leo Nocentelli on guitar. The group is considered one of the originators of funk, and their songs “Look-Ka Py Py” and “Cissy Strut” have become classics. They got a big break when Allen Toussaint hired them as the house band for his recording studio. They went on to tour North America and Europe.

Neville left the band in 1977 to perform with his three brothers, Aaron, Charles, and Cyril. Known as the Neville Brothers, their first project was with their uncle, Mardi Gras Indian Big Chief George “Jolly” Landry, on a 1976 album called The Wild Tchoupitoulas. For over 30 years the Neville Brothers found success as ambassadors of New Orleans funk, R&B, soul, and Mardi Gras Indian music, recording the seminal album *Yellow Moon* and becoming the first New Orleans band to perform on the television show *Austin City Limits*. The Nevilles’ last album was released in 2004 and their last concert was in 2012. Meanwhile, Art Neville joined The Funky Meters, an offshoot of the original group, which reunited him with Porter.

Neville officially retired in December 2108. He has left a lasting legacy that is still audible not only on recordings but also during Mardi Gras today.
GENERAL CONFERENCE INFORMATION

Transportation to Events

*Thursday Evening Concert and Sacred Harp Sing*

Walking directions to The Williams Research Center for the evening concert are available at Registration. Buses to the Sacred Harp Sing will depart from the front of the hotel at 6:45 p.m., and will return to the hotel until around 9:30 p.m.

*Friday Excursions & Perlis Concert*

Walking directions to excursion locations are available at Registration. Buses for the New Orleans Jazz Museum Tour will leave the hotel at 1:45 pm and will return at the end of the tour. Buses for the Perlis Concert will begin shuttle service from the hotel at 6:00 p.m. and will shuttle back to the hotel until around 9:00 p.m.

Friday Night SAM Jam

Join fellow attendees for a night of music-making at the SAM Jam being held on Friday at 9:00 p.m. in Iberville AB. Bring your acoustic instrument(s) and be prepared to dip into old time, bluegrass, and Celtic styles, with forays into related regions.

SAM Appetizer Buffet

*with “Sunpie” Barnes and the Louisian Sunspots*

Enjoy a variety of local New Orleans delicacies while enjoying zydeco/blues musician Bruce “Sunpie” Barnes, who plays accordion and harmonica and sings in English and French. His music reflects the blend of Afro-Caribbean, French/Cajun, and African-American elements that underpin much of the traditional music in Louisiana. Tickets are available for purchase at the registration desk until noon on Thursday.

SAM Interest Groups

Interest Groups are a vital part of the Society for American Music. Their programs are designed to allow members to interact with others of like interests, sharing ideas and information, but are open to all conference attendees. Interest Group sessions are planned entirely by the groups themselves. Some feature guest speakers or performers, others will have informal discussions.

Student Registrant Activities

Student registrants are invited to attend the Student Forum luncheon and business meeting on Friday 1:00–2:00 p.m. in Riverview Room.

SAM Brass Band

The SAM Brass Band will perform during the pre-banquet reception in Iberville CD. Performers of any ability level are welcome. Bring your instrument and come to the rehearsal on Friday at 5:00 p.m. in Iberville AB. Contact Craig Parker for more details.

Twitter: #SAMNOLA
Seminar Papers
The papers for the seminars are available on the conference website at https://www.american-music.org/page/NO2019GenerInfo.

Sacred Harp Shape-Note Sing
Those who wish to take part in Sacred Harp Shape-Note singing are invited to bring their voices to the session being held 7:30 p.m. on Thursday at St. Luke Assembly of God, 2201 Franklin Avenue. Books and/or song sheets will be provided, but you are also welcome to bring your own Sacred Harp volume as copies are limited. Buses leave at 6:45 p.m. and return around 9:30 p.m. Pre-registration is required.

Blue Dots
Small blue dots on name tags signify first-time attendees. Introduce yourself and welcome them to the conference. First-time attendees will receive free drink tickets, which can be redeemed at the Wednesday reception or Saturday night reception cash bars.

SAM Silent Auction
All are welcome to participate in the SAM Silent Auction. This conference-long event serves as an important fund-raiser for the Society for American Music, presently helping to fund student travel for our conferences. Books, music, recordings, sheet music, and other materials are donated by conference attendees and exhibitors. If you have materials for the auction, bring them any time to the exhibit room. Take some time to peruse the offerings and write your bids on the sheets attached. You may overbid any bid on the sheet in full dollar amounts. The auction closes at 6:45 p.m. on Saturday. You may pick up your winnings later that evening after dinner; (Sunday morning pickup is also possible, but not preferable.)

Pianos
Pianos for the conference have been graciously provided by Hall Pianos.

Exhibits
The Exhibit Room is one of the liveliest spots at SAM conferences, housing commercial exhibits, display of member publications, and the Silent Auction. Books, recordings, software, and other materials will be on display and available for sale. Please drop in and thank the vendors for attending our conference while you examine the materials that they have on display. Coffee is available in the exhibit area every morning except Friday. Exhibitors this year include:

- W.W. Norton
- Cambridge University Press
- Oxford University Press
- Rowman & Littlefield
- The Scholar’s Choice
- University Press of Mississippi
- University of Illinois Press
- Women’s Philharmonic Advocacy
- The Historic New Orleans Collection
- University of Illinois Press
- Roots of Music
- Amistad Research Center
- OperaCreole
- Boydell & Brewer/University of Rochester Press
- American Music Educational Television Project
Map of the Hotel Meeting Areas
Map of Hotel Area
Monteleone Hotel is located at 214 Royal Street (6 on map)

Location Key:
1 George & Joyce Wein Jazz Heritage Center
3 St. Louis Cathedral
5 Williams Research Center, THNOC
7 Bienville House Hotel
9 (not shown) St. Luke Assembly of God (Sacred Harp Sing location)
2 New Orleans Jazz Museum
4 Historic New Orleans Collection
6 Hotel Monteleone
8 National WWII Museum
SPECIAL EVENTS

Lunchbox Lecture
Special Presentation, Wednesday, noon to 1:00 p.m
National WWII Museum of New Orleans, 945 Magazine St.

SAM Member, George Ferencz, “The Making of NBC Television’s Victory at Sea”

SAM 2019 Welcome Reception
Hotel Monteleone, Riverview Room
Wednesday Evening, 5:30–7:30 p.m. Free

Join us for hors d’oeuvres and a cash bar as we reunite with old friends and make new ones. The Paul Charosh Independent Scholar Fellowship will be announced.

Dr. Michael White Lecture-Performance
Thursday, 5:30–7:00 p.m., Williams Research Center, The Historic New Orleans Collection

Dr. Michael White is a renowned jazz clarinetist, composer, and educator. A relative of several first generation jazz musicians, White has performed around the world, made numerous recordings, written various essays, produced many events and is often seen in the media. He has received numerous awards, including from the National Endowment For the Humanities, the French government, the Jazz Journalists Association, the ASCAP Foundation and the Louisiana Endowment for the Humanities. Dr. White has a Ph.D. in Spanish from Tulane University and is currently the Keller Endowed Chair in the Humanities at Xavier University of Louisiana.

Musical Louisiana Series Concert
St. Louis Cathedral on Jackson Square, 615 Pere Antoine Alley
Thursday Evening, doors open 7:00 p.m. (Free; register online for early admission)

Louisiana Philharmonic Orchestra and The Historic New Orleans Collection present “Direct From New Orleans!” the thirteenth installment of the Musical Louisiana Series.

Limited early admission available for SAM members (no reserved seating). Register online. Valid only between 6:30 and 7 pm at the Pere Antoine Entrance of the St. Louis Cathedral.

Concert in Honor of Vivian Perlis
The George and Joyce Wein Jazz & Heritage Center, 1225 N. Rampart Street.
Friday Evening, 7:30 p.m. Free

Vivian Perlis, historian in American music, specialist in twentieth-century composers, and SAM member extraordinaire, is widely known for her publications, lectures, and recording and film productions. The Perlis concert for the 2019 conference focuses on music by composers associated with the city of New Orleans. The concert will feature music by composers ranging from Louis Moreau Gottschalk, whose sesquicentennial anniversary will be celebrated in 2019, to Roger Dickerson, still living in Algiers, the 15th Ward of New Orleans

SAM Appetizer Buffet
with “Sunpie” Barnes and the Louisiana Sunspots
Hotel Monteleone, Iberville AB
Saturday Evening, 7:30–9:30 p.m. (ticket required)

Enjoy a variety of local New Orleans delicacies while enjoying zydeco/blues musician Bruce “Sunpie” Barnes, who plays accordion and harmonica and sings in English and French. His music reflects the blend of Afro-Caribbean, French/Cajun, and African-American elements that underpin much of the traditional music in Louisiana.
FRIDAY AFTERNOON EXCURSIONS

New Orleans Jazz Museum
Cost: $15 (advance registration is required; maximum 30)
Enjoy a concert and a tour of the New Orleans Jazz Museum. A performance by local musicians (2:00–3:00 pm) will be followed by a tour of the Jazz Museum’s exhibitions and instrument collection. Bus service is provided between the Hotel Monteleone and the Jazz Museum. Gather in the hotel lobby at 1:30 p.m.; bus leaves at 1:45 p.m.

The Williams Research Center, The Historic New Orleans Collection and Resources for New Orleans’s Jazz Studies
Cost: $10 (advance registration is required; maximum 30)
A curator-led tour of The Williams Research Center’s exhibition New Orleans Medley: Sounds of the City will be followed by a panel discussion on the William Russell Jazz Collection at THNOC and the Hogan Jazz Archive at Tulane University. Associate Curator / Historian Eric Seiferth of THNOC will join drummer Barry Martyn and clarinetist Dr. Michael White on the panel. The Williams Research Center of The Historic New Orleans Collection is located at 410 Chartres St. in the French Quarter. Meet at the Williams Research Center at 2:00 p.m.

Music Heritage Walking Tour
Cost: $12 (advance registration is required; maximum 28)
Take a two-hour guided walking tour through the French Quarter and Tremé as you learn about the musical heritage of New Orleans in two of its oldest neighborhoods. The tour departs from the Hotel Monteleone; gather in the lobby by 1:45 p.m.

Organ Crawl
Cost: $10 (advance registration is required; maximum 12)
Walk through the French Quarter and visit three organs important to the musical heritage of the city. See and hear the calliope on the steamboat Nachez, the organ at the St. Louis Cathedral and the newly refurbished Aeolian organ at The Historic New Orleans Collection. This tour requires comfort with stairs and tight spaces. Gather in the hotel lobby by 1:15 p.m.

If you would like to go on a Thursday or Friday Excursion but have not obtained information or made a reservation, please ask at the Registration Desk.

On Your Own
Visit The Williams Research Center, The Historic New Orleans Collection
SAM attendees are invited to share in 300 years of music making at The Historic New Orleans Collection (THNOC). As a conference co-host, they’re particularly excited to present the exhibition New Orleans Medley: Sounds of the City, at the Williams Research Center, 410 Chartres Street. Pore over Jelly Roll Morton’s handwritten sheet music, hear the tresillo beat of second-line drums, and watch vintage video footage of Mardi Gras Indians. Still curious? The reference staff can connect you with tens of thousands of artifacts documenting the city’s diverse, dynamic musical culture. Before you leave town, visit the museum shop, at 533 Royal Street, for THNOC’s award-winning Louisiana Musicians Biography Series and other unique mementos. Visit the website for more details: https://www.hnoc.org/about.
Concert in Honor of Vivian Perlis
The George and Joyce Wein Jazz & Heritage Center, 1225 N. Rampart Street
Friday Evening, 7:00 p.m.

Sarah Jane McMahon, soprano
Peter Collins, piano

The Early Days
Polonaise héroïque (from *Album louisianais*)  Emil Johns

Places and Events
Crescent Hall Polka  Theodore von la Hache
Keno Galop  Charles Mayer

Carnival March  Bessie Shearer
Exhibition Waltz  Basil Barès

Song in the Nineteenth Century
Rappelle-toi  Samuel Snaer
La Créole  Hubert Rolling
Viens, O ma belle: Serenade  Louis Moreau Gottschalk

Regional Influences
Dejamé: Danza Mexicana  arr. W. T. Francis
Souvenir de Puerto Rico: Marche des giberos  Louis Moreau Gottschalk

Sentimental Refinement
Vers le soir: Poésie musicale  Marguerite Elié-Samuel
Un Rêve: Valse romantique  Edouard Déjan

Into the Twentieth Century
Creole Songs from New Orleans  arr. Clara Gottschalk Peterson
Quan’ Mo Té Dan’ Gran’ Chimain
Salangadou

Lizette, ma chère amie  arr. Camille Nickerson
Waltz  Genevieve Pitot
Pavane

The Fourth Autumn  Ellis Marsalis
The Negro Speaks of Rivers  Roger Dickerson
Music I Heard
THE CONFERENCE SCHEDULE

Unless otherwise indicated, all sessions and events will take place at the conference hotel.

WEDNESDAY, 20 March

112:00–5:00 p.m.  SAM Board of Trustees Meeting (Orleans A)
3:00–8:00 p.m.  Registration Open (Queen Anne Mezzanine)
3:00–11:00 p.m.  Exhibitor Set-Up (Queen Anne Ballroom)
5:30–7:30 p.m.  Welcome Reception (Riverview Room)
The Paul Charosh Independent Scholar Fellowship awardee will be announced

THURSDAY, 21 March

7:00–8:00 a.m.  Nominating Committee Meeting (Royal Salon)
7:00–8:00 a.m.  Public Relations Committee Meeting (Iberville D)
7:00–8:00 a.m.  Cultural Diversity Committee Meeting (Queen Anne B)
7:00–8:00 a.m.  Membership Committee Meeting (Orleans A)
8:00–5:00 p.m.  Registration Open (Queen Anne Mezzanine)
8:00 a.m.–5:00 p.m. Exhibits Open (Queen Anne Ballroom)

8:30-10:00 a.m.  SESSION 1

Session 1a: American Orchestras and Their Publics
Chair: Carl Leafstedt, Trinity University

The Future is Local: The Detroit Symphony Orchestra and Community Engagement
NATHINEE CHUCHERDWATANASAK, University of Michigan
America Imagined: Walter Damrosch at the “Robert Mayer Concerts for Children”
KATE GUTHRIE, University of Bristol
Mozart in Manhattan: Classicism and Urban Renewal at the Lincoln Center Festivals, 1966–1968
KATHERINE BABER, University of Redlands

Session 1b: (Afro-)Modernisms
Chair: Mark Burford, Reed College

Inventing “Affrilachian” Rhythm
LANDON BAIN, University of California, San Diego
Enacting Modernist Politics in Baraka’s Transitional Jazz Poetry
VILDE AASLID, University of Rhode Island
Locating the Afrological in the Acousmatic Music of Matana Roberts
WILL MASON, Wheaton College (Massachusetts)

Session 1c: Performing and Composing the Caribbean
Chair: David F. Garcia, University of North Carolina, Chapel Hill

New Home Every Night: Echoes in Migrant Drag Performance from Puerto Rico to New York City
OFER GAZIT, Tel Aviv University
Singing Sovereignty: Juste Chanlatte and the Théâtre Royal d’Hayti
HENRY STOLL, Harvard University
PROGRAM: THURSDAY
“Neoclacismo y danzón”: Argeliers León’s Cuban Approach to Modernist Classical Composition
MARYSOL QUEVEDO, University of Miami

Session 1d: Constructing the Festivals
Chair: Tracey Laird, Agnes Scott College

Photographing the Carnival of Swing: An Immigrant’s Perspective on the First Jazz Festival
ISAAC MAUPIN, University of Kentucky
Whistling Revivals in the Late Twentieth Century: Asserting an Art and Constructing a History
MARIBETH CLARK, New College of Florida

Session 1e: Indigeneity in Canada and the U.S.
Chair: Glenda Goodman, University of Pennsylvania

“Ave verum corpus” in Labrador
SARAH EYERLY, Florida State University
Indianist Music and Decolonizing Methodologies: Rethinking Indigenous Agency
VICTORIA CLARK, University of Virginia
Decolonizing Canadian Art Music: Perspectives from Indigenous Performers
RENA ROUSSIN, University of Victoria

10:00–10:30 a.m. Break

10:30 a.m.–12:00 p.m. SESSION 2
Session 2a: Amateurism
Chair: Greg Reish, MTSU Center for Popular Music

You Suck Now, You’re So Good: Understanding Amateurism in Antifolk Music
MATHIAS KOM, University of Prince Edward Island
Country Songs, Counterpublics, and Cultural Displacement: Negotiating Change in Spaces of Amateur Music-Making
LIZA SAPIR FLOOD, University of Virginia
Singer Evangelists: Spirituality and the Professional-Amateur Divide in American Southern White Gospel Music
C. MEGAN MacDONALD, Independent Scholar

Session 2b: Listening to the Historical Record: Creativity and Collaboration in the Popular Music Studio
Chair: David Brackett, McGill University

“You just know it”: Cultural Memory in Performance Practices of the Black The Aesthetics of Failure: The Challenge of Collaboration in Bob Dylan’s “She’s Your Lover Now”
DAVID BRACKETT, McGill University
Listening to Reissues: Collaboration, Gender, and Creativity in the Jazz Recording Studio
LISA BARG, McGill University
“Newness and Nowness” in Late 1970s Los Angeles: Fleetwood Mac’s Tusk
ALBIN ZAK, University of Albany
Session 2c: Transnational Mediations
Chair: Gayle Murchison, The College of William and Mary

“And I Am Telling You”: Black Music and Transnational Gesture in Cuban Gender Performance
MATTHEW LESLIE SANTANA, Harvard University
MARIO DUNKEL, Carl von Ossietzky University Oldenburg
Innovation and Tradition in a Composition Treatise by Lowell and William Mason
ERIN FULTON, University of Kentucky

Session 2d: Nineteenth-Century New Orleans
Chair: John Baron, Tulane University

Native Americanism, James H. Caldwell, and Italian Opera in Antebellum New Orleans
MARK McKNIGHT, University of North Texas
Musical Mythmaking and the War of 1812: The Battle of New Orleans
LAURA LOHMANN, Queens University of Charlotte
“Keep Our Market Full and Free”: Southern Nationalism and Sheet Music Trade in New Orleans During the Civil War
WARREN KIMBALL, Louisiana State University

Session 2e: Voices of Protest
Chair: Deane Root, University of Pittsburgh

Whose Resistance?: Protest, Abstraction, and Whiteness in POLIÇA’s “How Is This Happening”
AUDREY SLOTE, University of Minnesota
“The Child Is Gone”: Turn-of-Millennium Women Singer-Songwriters and the Galvanization of Political Voice
MEG ORITA, University of North Carolina at Chapel Hill
Who [Shrieks] the Nation State?: Re-Imagining Identity, Community, and Connection through Helga Davis’s Experimental National Anthem
CHARISSA NOBLE, University of California, Santa Cruz

12:15–1:45 p.m.

Lecture-Recital
Chair: S. Andrew Granade, UMKC- Conservatory of Music and Dance

Sculpted Reminiscences: A Louisianan’s Commemoration of the Civil War Sesquicentennial
THOMAS KERNAN, Roosevelt University

Lecture-Recital
The Williams Research Center, THNOC
Chair: E. Douglas Bomberger, Elizabethtown College

Faust Fixation: Two Operatic Fantasies by Resident Piano Virtuosos and New York City’s Demonic Obsession
SPENCER HUSTON, Kansas City Kansas Community College
PROGRAM: THURSDAY

Research Poster Session 1

Streamlined and Sonic: Industrial Design and the Musical Instruments of John Vassos
JAYME KURLAND, Georgetown University

Across the Ages: Musical Performance and Preservation in Mobile, Alabama’s Excelsior Band
EMILY RUTH ALLEN, Florida State University

Mahalia Jackson’s Vocal Craft and the Fashioning of Gospel Music Mastery
NINA ÖHMAN, University of Pennsylvania

Memory and Community in Gamelan Sulukala
JESSICA LORANGER, Independent Scholar

Gospel and Sacred Music Interest Group

New Orleans: A Sacred Music Cultural Crossroads

Facilitators: BIRGITTA JOHNSON, University of South Carolina and DEBORAH SMITH POLLARD, University of Michigan

2:00–3:30 p.m. SESSION 3

Session 3a: Mexican and Tejano Mobilities
Chair: Lauryn Salazar, Texas Tech University

Texas-Mexican Conjunto as Cultural Folklore: Stylistic Consolidation in the Transnational and Commercial Spread of Regional Accordion Music
ERIN BAUER, University of Wisconsin, Whitewater

Tear Down that Wall: Young People’s Embrace of Mariachi from the Borderlands to New England
JUDITH ADLER HELLMAN, York University

Sounding Mexilachia: The Musical Syncretism of Latinx-Appalachia
SOPHIA ENRIQUEZ, The Ohio State University

Session 3b: Music and Propaganda during World War II
Chair: Jane Mathieu, Tulane University

George M. Cohan’s “Great American Service”: Constructing the Nation in Yankee Doodle Dandy
ELIZABETH TITRINGTON CRAFT, University of Utah

Wie lange noch?: Kurt Weill and the Allied Propaganda Effort
DANIELLE STEIN, University of California, Los Angeles

Not for Your Entertainment: Film, Music, and Reeducation in America’s German POW Camps
KELSEY McGINNIS, University of Iowa

Session 3c: Receiving Funk and Jazz
Chair: Aaron Johnson, University of Pittsburgh

Reissued Funk: Reclaiming the Feminist Innovations of Betty Davis
DANIELLE MAGGIO, University of Pittsburgh

Soul Jazz and the Hammond B3 Organ
NELSEN HUTCHISON, University of California, Santa Cruz

“Talkin’ ’bout New Orleans”: The Meters, New Orleans, and the Geography of Funk
MATTHEW VALNES, Duke University
Session 3d: **Progressive Women, Opera, and Education**

**Chair: Kristen M. Turner, North Carolina State University**

Royal Salon

Setting Jane Addams’s Progressive Reform to Music: Eleanor Smith’s Operettas for Hull-House  
*JESSICA PAYETTE, Oakland University*

“Classical Music Popularized, Popular Music Dignified”: The May Valentine Opera Company and Operatic Dissemination on the Chautauqua Circuits  
*C.A. NORLING, University of Iowa*

“To Enter into Their Full Inheritance in This Land of Their Birth”: Dorothy Maynor and the Harlem School of the Arts  
*MONICA HERSHBERGER, State University of New York, Geneseo*

Session 3e: **Promoting Ballet and “Ballet”**

**Chair: Mary Simonson, Colgate University**

Royal Room

A Question of Taste: Hollywood Epics and the American Reception of the Bolshoi Ballet’s *Spartacus*  
*ANNE SEARCY, University of Miami*

Sewing Machine Harmony Fails to Thrill: *Ballet Mécanique* as Sensational(ist) Flop  
*ANGHARAD DA VIS, Yale University*

A Chicago Ballet Alliance: John Alden Carpenter and Adolph Bolm  
*CAROLYN WATTS, Princeton University*

3:00–4:00 p.m.  University of Illinois Press, New Books Reception (Queen Anne Ballrom)

3:30–4:00 p.m.  Break

4:00–5:00 p.m.  **SESSION 4**

Session 4a: **Jazz History in the City of Archives:**

**Chair: Sherrie Tucker, University of Kansas**

*Iberville AB*

Panelists:  
RACHEL LYONS, New Orleans Jazz and Heritage Foundation; AL JACKSON, Le Petit Treme Jazz Museum; DAVID KUNIAN, New Orleans Jazz Museum

Session 4b: **New Perspectives on Gottschalk**

**Chair: Thomas Riis, University of Colorado, Boulder**

*Iberville D*

Gottschalk’s Grooves  
*STEVEN BAUR, Dalhousie University*

Gottschalk’s Place in Women’s Music Albums in Chile in the Second Half of the Nineteenth Century  
*FERNANDA VERA MALHUE, Universidad de Chile*

Session 4c: **DAMN.**

**Chair: Loren Kajikawa, The George Washington University**

*Queen Anne B*

“Fox News Wanna Use My Name for Percentage”: Kendrick Lamar Samples White Outrage  
*GRAHAM PETERSON, University of Washington*

Sounding Ideals: Hearing the Shared Diaspora in Kendrick Lamar’s *DAMN.*  
*CHRIS BENHAM, Oklahoma City University*
PROGRAM: THURSDAY

Session 4d: The Blurred Lines of Copyright
Chair: Tim Brooks, Independent Scholar
Royal Salon

Forensic Similarity Analysis and the “Blurred Lines” of Musical-Legal Evidence
KATHERINE LEO, Millikin University
Promoting Creativity? The Ambiguous Terms of Music Copyright Law
DANA DeVLIEGER, University of Minnesota

Session 4e: Parlor Sounds
Chair: Candace Bailey, North Carolina Central University
Royal Room

Understanding Opera beyond the Stage: Parlor Music and Local Creativity in Nineteenth-Century New Orleans
CHARLOTTE BENTLEY, University of Cambridge
Depicting Obsolescence in the Parlor: Portrayals of the Conventional Piano’s Passing in the Player Piano Age
CATHERINE HENNESSY WOLTER, University of Wisconsin, Eau Claire

5:30–7:00 p.m. Michael White Performance (Williams Research Center, The Historic New Orleans Collection) (Ticket Required)
7:00 p.m. Buses leave for Sacred Harp Sing
7:30–9:00 p.m. Sacred Harp Sing (St. Luke Assembly of God, 2201 Franklin Avenue) (Pre-registration Required)

7:30–9:30 p.m. Interest Groups

Experimental Music Interest Group
Iberville AB

Round Table: Experimentalism and Identity after 1975
Chairs and Organizers: Megan Murph, University of South Carolina- Upstate and Charissa Noble, University of California-Santa Cruz

What I Am to the Fullest: Identity Construction and the Reemergence of Julius Eastman
JEFF WESTON, University of Pittsburgh
Listening Back to our Places: Ethnographic Field Recording and Archiving Localized Sonic Identities as Citizen Science
KATE GALLOWAY, Wesleyan University and ALEXANDER DONALD, Wesleyan University
“A Very Fertile Chaos”: Experimental Music as Social Practice
JAMES McNALLY, University of Michigan

Research Resources Interest Group
Royal Salon

Music Research Resources in the Digital Age
Facilitator: Jonathan Sauceda, Rutgers, The State University of New Jersey

BARBARA DOBBS MACKENZIE, Répertoire International de Littérature Musicales, The City University of New York; DEANE ROOT, University of Pittsburgh; LAURIE SAMPSEL, University of Colorado, Boulder; PAUL ALLEN SOMMERFELD, The Library of Congress
Dance Interest Group

Mediating Dance on Screen
Facilitator: Natalia Perez, University of Virginia

Panelists: TODD DECKER, Washington University in Saint Louis; CHRISTOPHER WELLS, Arizona State University; MARYSOL QUEVEDO, University of Miami

Music of Latin America & the Caribbean Interest Group

Collaborative Talks on Twentieth- and Twenty-First-Century Latin American Topics
Chair: Eduardo Herrera, Rutgers University

Music in Latin American Popular Media: Discussions and Strategies
SUSAN THOMAS, University of Colorado, Boulder and JACQUELINE AVILA, University of Tennessee

Race, Dialect, and Regionalism in Oscar Lorenzo Fernández and Waldemar Henrique’s Settings of “Essa Negra Fulô”
KASSANDRA HARTFORD, Muhlenberg College and CHELSEA BURNS, Eastman School of Music

Diplomacy, Dictatorship, and Duke Ellington in Nicaragua
BERNARD GORDILLO BROCKMANN, University of California, Riverside

Respondent: JUAN FERNANDO VELÁSQUEZ OSPINA, University of Pittsburgh

FRIDAY, 22 March

7:00–8:00 a.m.  JSAM Advisory Board Meeting/Breakfast (Orleans A)
7:00–8:00 a.m.  Development Committee Meeting (President’s Suite)
8:00–2:00 p.m.  Registration Open (Queen Anne Mezzanine)
8:00 a.m.–2:00 p.m.  Exhibits Open (Queen Anne Ballroom)

8:30–10:30 a.m.  SESSION 5
Session 5a: Seminar:
Music and Sound in Horror Media
Chair: Kendra Preston Leonard, Silent Film Sound and Music Archive and Paul Allen Sommerfeld, The Library of Congress

RACHEL GOLDEN, University of Tennessee

Turn-of-the-Century Horror: from Vaudeville Stage to Silent Screen
KENDRA PRESTON LEONARD, Silent Film Sound and Music Archive

Musical Horror in Beware The Slenderman
THOMAS HANSLOWE, University of California, Los Angeles

Hearing Voices in Santa Fe: The Sonic Implications of Possession in Help! Help! The Globolinks! and The Devils of Loudun
LISA COOPER VEST, University of Southern California
Session 5b: *Hidden Figures and Masked Trauma: New Research in Gospel Music*
Chair: Lauren Eldridge, Spelman College

Iberville AB

“There’s a Hole in My Soul that Won’t Heal”: Dichotomous Images of Fathers in Contemporary Gospel Music
DEBORAH SMITH POLLARD, University of Michigan, Dearborn

“I’ll Keep On Living After I Die”: Exploring Songwriter Roxie Ann Moore, Gospel Music, and the Historical Record
AMBRE DROMGOOLE, Yale University

Before There Were Praise Teams: Praise and Worship in Gospel Music of the Late Twentieth Century
BIRGITTA JOHNSON, University of South Carolina

Rev. James Cleveland’s “Sacred” Sound: Uncloseting Sexual Violence in the Black Gospel Community
AHMAD GREENE-HAYES, Princeton University

Session 5c: *Postwar Music and the Stage*
Chair: Michael Pisani, Vassar College

Iberville D

Riding Moten’s Swing and Driving Basie’s Boogie: The Drummers behind the Broadway Flops, Historiography, and the Limits of the Musical Form: The Case of *The Lieutenant*
ELIZABETH WOLLMAN, Baruch College, CUNY

Sondheim’s Revenge and/or Prince’s Revolution: *Sweeney Todd* (1979) as a Case Study in Antagonistic Collaboration
ASHLEY M. PRIBYL, Washington University in St. Louis

Antony and Aida? The Musical Impact of Giuseppe Verdi’s *Aida* on Samuel Barber’s *Antony and Cleopatra*
JUSTIN SEXTRO, University of Kansas

Session 5d: *Latin American Identities*
Chair: Leonora Saavedra, University of California, Riverside

Royal Salon

Constructing *Hispanismo* in the Americas: Music of Iberian Ethnic Groups in *Fin de Siècle* Buenos Aires
ERIC JOHNS, University of California, Riverside

Sounding *Brasilidade*: National Identity, Indigeneity, and the Construction of Race in Carlos Gomes’s *Lo Schiavo*
CHRIS BATTERMAN, Emory University

*Memorias de oro*: Music, Nostalgia, and *Mexicanidad* in Pixar’s *Coco* (2017)
JACQUELINE AVILA, University of Tennessee

Sounding Racial Identities in Music Genre: Pixinguinha and the Quest of Afro-Brazilian Modern Musicians
MARCELO BOCCATO KUYUMJIAN, University of Illinois, Urbana-Champaign

Session 5e: *Female Vocality*
Chair: Stephanie Vander Wel, University at Buffalo

Royal Room

Audra McDonald as Billie Holiday: Recuperative Acts in *Lady Day at Emerson’s Bar & Grill*
MAYA GIBSON, University of Missouri

“Very Female, with the Allure of a Foreign Aura”: European Voices in the U.S.
MIKKEL VAD, University of Minnesota
9:00–10:30 a.m.

**Jewish Studies Interest Group**  The Williams Research Center, THNOC

**Listening to Jewish Music in the Americas in the Twenty-First Century: Re-conceptualizing Approaches to Jewish American Music Research**  Chair/Discussant: Daniel Goldmark, Case Western Reserve University

Panelists: ERICA K. ARGYROPOULOS, Northeastern State University; JUDAH M. COHEN, Indiana University; MARK L. KLIGMAN, UCLA; EVAN RAPPORT, The New School; LILLIAN M. WOHL, UCLA

10:30–11:00 a.m.  Break

11:00 a.m.–1:00 p.m.  **SESSION 6**

**Session 6a:**  *Workshop Session, Organized by the Committee on the Conference*  Queen Anne B

**From Proposal to Score: A Workshop on Making and Using Critical Editions**  Chair: Sarah Suhadolnik, University of Iowa

Part I: Introductory Panel; Part II: Breakout Sessions

Panelists: JOHN GRAZIANO, JESSICA GETMAN, JESSE KARLSBERG, LETA MILLER

Facilitators: MARK CLAGUE, JOHN GRAZIANO, JESSICA GETMAN, JESSE KARLSBERG, ANDREW KUSTER, LETA MILLER

**Session 6b:**  *Cripping the Crescent City through Sound and Screen*  Iberville D

Chair: Stephanie Jensen-Moulton, Brooklyn College, CUNY

Drumbeats: Race, Disability, and the Music of Voodoo Film

BLAKE HOWE, Louisiana State University

Television, Music, and the Disabled City: Sounding Trauma and Restoration in the New Orleans of *Tremé*

JAMES DEAVILLE, Carleton University

“It Doesn’t Go to My Head”: Jazz, Womanhood, and the Body in *New Orleans* (1947)

ANDREW TUBBS, University of Iowa

Tonight’s Tale of Music, Men, the Macabre, and Masks: Notions of Disability in *The Twilight Zone*’s “The Masks” (1964)

REBA WISSNER, Montclair State University

**Session 6c:**  *Bridges and Roads as Sites of Struggle and Transformation*  Royal Room

Chair: Ron Pen, University of Kentucky

Dusty Delta Days and the Transformation of Mississippi Racial Structures: Bridges as Metaphors of Racial Reconciliation in Bobbie Gentry’s “Ode to Billie Joe”

KRISTINE McCUSKER, Middle Tennessee State University
PROGRAM: FRIDAY

“Down at the Bottom of the Second Street Bridge”: Tradition, Progression, and Transgression in Freakwater’s “Louisville Lip”
NANCY RILEY, Belmont University

The Evolution of the Bridge in Country Music Narrative Structures
PAULA BISHOP, Bridgewater State University

“Our Time Has Come, Your Time Is Up”: The Song Suffragettes’ March for Gender Equality in Country Music
JADA WATSON, University of Ottawa

Session 6d: Women in Contemporary Opera
Chair: Ryan Ebright, Bowling Green State University

Reaffirming Bess McNeil: Mysticism and Agency in Missy Mazzoli’s Breaking the Waves
KELLI MINELLI, Case Western Reserve University

Sexual Transgression on the Operatic Stage: Reclaiming the Dark Feminine in Anthony Davis’s Lilith (2009)
JANE FORNER, Columbia University

A Parable for Our Time: How to Survive the End of the World as We Know It
C.J. KOMP, University of Georgia

Olga Neuwirth’s Lynchian New Orleans: A Ghost Tour
NICHOLAS STEVENS, Case Western Reserve University

Session 6e: Film Scoring
Chair: Nathan Platte, University of Iowa

“The Kind of Score You Don’t Hear Anymore”: Pastiche and Historical Reinterpretation in Elmer Bernstein’s Far from Heaven Score
KATHERINE REED, California State University, Fullerton

The Influence of the National Film Board of Canada on the Musical Universe of Stanley Kubrick’s 2001: A Space Odyssey
ALLYSON ROGERS, McGill University

Tank Canons and Shark Cage Fugues: Neo-Baroque Topics and the “Learned” Style in John Williams’s Film Music
FRANK LEHMAN, Tufts University

Sound, Structure, and Narrative Designs in Patrick Cowley’s Synthesizer Soundtracks for Gay Porn
JOHN BRACKETT, Vance-Granville Community College

11:00 a.m.–12:30 p.m.
Lecture-Recital
Chair: Karen Ahlquist, George Washington University

How the New Orleans French Opera Company Shaped the Antebellum New York Opera Environment
JENNIFER C.H.J. WILSON, Westminster Choir College, Rider University

1:00–2:00 p.m.  Student Forum Luncheon/Business Meeting (Riverview Room)
1:00–2:00 p.m.  Forum for Early Career Professionals Meeting (Iberville D)
1:15 p.m.  Organ Crawl departure (hotel lobby)
1:30–4:30 p.m.  COPAM Meeting (Orleans A)
1:45 p.m.  Bus departure for Jazz Museum Tour
2:00–4:00 p.m.  Excursions (except Organ Crawl)
PROGRAM: FRIDAY

5:00–6:00 p.m.  Office Hours with the President & Board (Queen Anne B)
5:00–6:30 p.m.  Brass Band Rehearsal (Iberville AB)
6:30–8:00 p.m.  Oxford University Press Reception
7:00 p.m.  Vivian Perlis Concert (The George and Joyce Wein Jazz & Heritage Center)
9:00–11:00 p.m.  SAM Jam (Iberville AB)

SATURDAY, 23 March

7:00 a.m.  Conference Site Selection Committee (Royal Room)
7:00–8:00 a.m.  Interest Group Council Meeting (Queen Anne B)
7:00–8:00 a.m.  Education Committee Meeting (Iberville D)
7:00–8:00 a.m.  Publications Council Meeting (Orleans A)
8:00–5:00 p.m.  Registration Open (Queen Anne Mezzanine)
8:00 a.m.–4:00 p.m.  Exhibits Open (Queen Anne Ballroom)

8:30–10:00 a.m.  SESSION 7
Session 7a: Committee on Diversity and Inclusion: Undoing Racism: An Introduction to Bias Training  Iberville AB
Facilitator: KIM RICHARDS, People’s Institute for Survival and Beyond (pisab.org)

Session 7b: Women’s Music Clubs: Organizing America’s Musical Life  Royal Room
Chair: Maribeth Clark, New College of Florida
An Introduction to the National Federation of Music Clubs: The Best Kept Secret in the Development of American Music Culture
ASHLEY HEDRICK, Independent Scholar
“Let Everything Be Done Decently and in Order”: Implementing Parliamentary Procedure into Gilded Age Women’s Music Clubs
ELISSA STROMAN, Texas Tech University
The International Agenda of America’s Music Clubs
DANIELLE FOSLER-LUSSIER, The Ohio State University

Session 7c: Florence Price and Margaret Bonds in Concerto and Song  Iberville D
Chair: Douglas Shadle, Vanderbilt University
Modernist Expressions in Florence B. Price’s Violin Concerto No. 2
A. KORI HILL, University of North Carolina, Chapel Hill
Viewing the Art Songs of Florence Price through a Womanist Lens
MARQUESE CARTER, Georgia Southern University
Margaret Bonds’s Three Dream Portraits as It Reflects Twentieth-Century America in Song
KATHERINE PUKINSKIS, Harvard University

Session 7d: Dealer’s Choice  Queen Anne B
Chair: Charles Carson, University of Texas, Austin
“Music Follows, Where It Had First Come”: Steve Reich, Arthur Murphy, and Robert Creeley on Musical Settings of Postmodern Poetry
DAVID CHAPMAN, Rose-Hulman Institute of Technology
PROGRAM: SATURDAY

“I’m Not Racist”: Joyner Lucas’s Critique of Racism in America
ANJA MILEUSNIC-PLECAS, University of Ottawa
George Frederick Bristow and the American Sublime
GLEN W. HICKS, Arizona State University

Session 7e: Images of American Masculinity
Chair: Dan Blim, Denison University
Royal Salon

Muscles, a Mullet, and a RoMantic: Michael Bolton and Masculine Melodrama
SAESHA SENGER, University of Kentucky
Howard Hawks, Dimitri Tiomkin, and the Male Chorus: Musical Masculinity in Mid-Century America
GREGORY CAMP, University of Auckland
Gimme a Hell Yeah!: “Stone Cold Steve Austin” and the WWF’s Soundscapes of Rage
CHRISTOPHER J. WELLS, Arizona State University

10:00–10:30 a.m. Break

10:30 a.m.–12:00 p.m. SESSION 8

Session 8a: Student Forum

More Than One Pathway: Exploring Career and Research Options Outside Academia
Facilitators: A. Kori Hill and Andrew Tubbs
Iberville D

Panelists: AMBRE DROMGOOLE, Yale University; DANIELLE FOSLER-LUSSIER, Ohio State University; KENDRA LEONARD, Independent Scholar; MARTI NEWLAND, Harry T. Burleigh Society

Session 8b: Northeastern Brazilian Musical Intellects and the Natural World
Chair: Panayotis League, Harvard University
Queen Anne B

Musical Instruments, Manual Labor, and Environmental Change in Cariri, Brazil
MICHAEL SILVERS, University of Illinois, Urbana-Champaign
Music Born in the Mind and the Fingers: The Tropical Cartesianism of Zé Calixto PANAYOTIS LEAGUE, Harvard University

Session 8c: The Folklorist’s Stance
Chair: Kevin Kehrberg, Warren Wilson College
Royal Room

Intimate Inequalities: The Postbellum Southern Home as Folk Song Field Site
ALDONA DYE, University of Virginia
“Les trésors cachés du terroir canadien”: French-Canadian Folklore and Literary Régionalisme in Early Twentieth-Century Quebec
LAURA RISK, Université de Montréal
“Shake ‘em on Down:” Realigning “Mississippi” Fred McDowell and His Promotion by Alan Lomax
LESLIE GAY, University of Tennessee

Session 8d: “Disrupting” Music: TED Talks, Corporate Discourse, and Ideologies of Creativity
Chair: Dale Chapman, Bates College
Iberville AB

“Intellectual Jazz”: Herbie Hancock at TED
DALE CHAPMAN, Bates College
Conducting Business
MARIANNA RITCHEY, University of Massachusetts, Amherst

Music as Capitalist Morality
ANDREA MOORE, Smith College

Session 8e: Jazz Ethics
Chair: Stephanie Doktor, University of Utah
Royal Salon

“Where You Are Accepted, You Blossom”: Towards Care Ethics in Jazz Historiography
VANESSA BLAIS-TREMBLAY, McGill University

Ornette Coleman’s Cry of Jazz: Music, Meaning, and the Ethics of Transcription
ALEXANDER HALLENBECK, University of California, Los Angeles

Jazz, but with Robots: Style and Aesthetics in Human-Computer Improvisation
BRIAN MILLER, Yale University

12:00–1:30 p.m. Open Luncheon Buffet (Queen Anne A)
Please help support this community luncheon as you are able
(suggested donation $20)

12:15–1:45 p.m.
President’s Roundtable: Beyond the Academy: Sustaining Music Cultures in NOLA
Royal Rooms
Hosted by President Sandra Graham and co-sponsored by the Committee on Diversity and Inclusion
Moderator: Matt Sakakeeny, Tulane University

Panelists from Amistad Research Center; The Historic New Orleans Collection; Music and Culture Coalition of New Orleans; Musical Arts Society of New Orleans; New Orleans Center for Creative Arts; Opera Creole; The Roots of Music

Lecture-Recital
Chair: Wayne Shirley, Library of Congress
Iberville AB

Horatio Parker and the Ivesian “Backward Slump,” or The Case of Parker’s Unpublished Suite in E Minor for Piano and Violin, Op. 41
KATHARINA UHDE, Valparaiso University and R. LARRY TODD, Duke University

Research Poster Session2
Queen Anne A

Preserved Through Portraits: Mexican-American Frontier Bands (ca. 1930–1950)
ABBY LLOYD, Texas A&M International University

The Milwaukee Symphonic Band and Misconceptions Surrounding the Premiere of Percy Grainger’s *Lincolnshire Posy*
KARI LINDQUIST, DePaul University

Devices that Democratize Music or Wretched Machines?: Player Pianos and Aural Modernity in Early Twentieth-Century Colombia (1904–1930)
JUAN VELASQUEZ, University of Pittsburgh

Music and the Transatlantic Circulation of Braille
MICHAEL ACCINNO, University of California, Riverside

The Mysterious Case of *La Nuit des Tropiques*: Decoding the Primary Sources for Louis Moreau Gottschalk’s *Symphonie Romantique*
LAURA MOORE PRUETT, Merrimack College
Music, Sound, and Media Interest Group

Escaping the Frame: New Possibilities in Music and Media
Moderator: Mary Simonson, Colgate University

JANET BOURNE, University of California-Santa Barbara; JAMES DEAVILLE, Carleton University; KATE GALLOWAY, Wesleyan University; JESSICA GETMAN, University of Michigan; FRANK LEHMAN, Tufts University; REBA WISSNER, Montclair State University

2:00–4:00 p.m.  SESSION 9

Session 9a: Contesting the Bands
Chair: Raoul Camus, The City University of New York

P.S. Gilmore’s 1864 Visit to New Orleans
GEORGE C. FOREMAN, University of Georgia

From Hegemony to Anachronism: The Canon and the American Wind Ensemble
KATE STORHOFF, Wake Forest University

Band Rooms and Ball Fields: Competition, Masculinity, and the National School Band Contests of the 1920s
JOSHUA GAILEY, Yale University

“I Think We Sounded Black!”: Community Empowerment and Identities in New York City’s Black Drum and Bugle Corps
JAMIL JORGE, University of Illinois, Urbana-Champaign

Session 9b: Representations of the U.S. and Japan
Chair: Charles Hiroshi Garrett, University of Michigan

Marian Anderson’s 1953 Concert Tour of Japan: Post-Occupation Racial Encounter through Performance
KATIE CALLAM, Harvard University; MAKIKO KIMOTO, Kobe University; MISAKO OHTA, Kobe University; CAROL OJA, Harvard University

The Japanese Reception of Cage in the 1950s and 1960s
SERENA YANG, University of California, Davis

Music for the Pacific Theater: Underscoring Asian Identities at the World War II Museum
DAN BLIM, Denison University

Sounds of Paradise and Peril: Visions of Japan in American Silent Film Music
JAMES DOERING, Randolph-Macon College

Session 9c: Salsa, Son, Timba, and the Remapping of “American Music”
Chair: Eduardo Herrera, Rutgers, The State University of New Jersey

Salsa and the American Politics of Language
JAIRO MORENO, University of Pennsylvania

“Calle Luna, Calle Sol”: Re-Sounding Latinidad in the Popular Dance Music of Nueva York
SARAH TOWN, Princeton University

BRIAN BARONE, Boston University

“Aguanile” and the Contradictions of Nuyorican Blackness
MICHAEL BIRENBAUM QUINTERO, Boston University
Session 9d: Ideas of the Frontier  
Chair: Beth Levy, University of California, Davis  
Iberville D

Cosmopolitan Venues and Musical Exotism in Gold Rush-Era San Francisco  
JAMES REVELL CARR, University of Kentucky

Community Music and Artistic Citizenship in Stanley Wood’s Colorado-Themed Operetta Brittle Silver (1882)  
AUSTIN STEWART, University of Michigan

“Cavalcade of the Golden West”: Musical Restructuring of the American West Myth at the 1939 Golden Gate International Exposition  
ELISSE LA BARRE, University of California, Santa Cruz

A Train Ride through Kurt Weill’s U.S. Imaginary: Technological Spectacle, Identity Building, and Émigré Experience at the 1939–40 World’s Fair  
EMILY MacGREGOR, Royal Holloway, University of London

Session 9e: Memory and Trauma  
Chair: Bonnie Gordon, University of Virginia  
Queen Anne B

“A Megaphone for the Voiceless:” Memorialization and Social Advocacy for Post-Katrina New Orleans in Terence Blanchard’s A Tale of God’s Will  
GRETCHEN CARLSON, Gettysburg College

Individual Resilience, Collective Trauma: Musical Documents of Massacre in Civil War El Salvador (1979–92)  
EMILY ANSARI, University of Western Ontario

Dancing Revolution: Subaltern Movement Identity and Post-Katrina Resistance in HBO’s Tremé  
CHRISTOPHER SMITH, Texas Tech University

Jarocho Urbano: Repertoires of Remembrance  
ANTHONY WILLIAM RASMUSSEN, Universidad Nacional Autónoma de México

4:00–4:30 p.m.  Break

4:30 p.m.  Business Meeting (Royal Room)

6:00 p.m.  Reception, SAM Brass Band Performance (Iberville CD)

6:45 p.m.  Silent Auction Closes (Queen Anne Ballroom)

7:30–9:00 p.m.  Appetizer Buffet with “Sunpie” Barnes and the Louisiana Sunspots (Iberville AB)

8:00–11:00 p.m.  Pick-up for Silent Auction Materials (Queen Anne Mezzanine)
PROGRAM: SUNDAY

SUNDAY, 24 March

7:30–8:30 a.m. SAM Board of Trustees Meeting (Orleans A)
8:00–12:00 p.m. Pick-up for Silent Auction Materials (French Market)

8:30–10:00 a.m. SESSION 10

Session 10a: Jazz Theory and Canon
Chair: David Ake, University of Miami

Musicking and the Placing of Space: Oral Narratives from a Neglected South Side Out There: Playing Outside, Russell’s Lydian Chromatic Concept, and Perceptual Agency
CLAY DOWNHAM, Independent Scholar
Fugitive Theory in Chicago and Beyond: Muhal Richard Abrams’s Engagement with the Writings of Joseph Schillinger
MARC HANNAFORD, Columbia University
The Real Book and the Development of Jazz Repertoire
NATE SLOAN, University of Southern California

Session 10b: Approaching Twentieth-Century Art Music
Chair: Jacob Cohen, Macaulay Honors College, CUNY

“Placing a Bet in Louisville”: Virgil Thomson’s “Wheat Field at Noon”
SAMANTHA RYAN BARNSFATHER, Bellarmine University
“History Repeats Itself”: Feminism, Time, and Serial Techniques in Vivian Fine’s The Women in the Garden (1977)
RACHEL LUMSDEN, Florida State University
(In) The Cage: Clarifying Rhythm and Meter in an Ives Song
DAVID THURMAIER, University of Missouri, Kansas City

Session 10c: Nineteenth-Century Women in Media
Chair: Marian Wilson Kimber, University of Iowa

Women Take the Reins: Musical Marketing Strategies of Carriage Makers in the Long Nineteenth Century
NICOLE VILKNER, Westminster Choir College, Rider University
Cecilia’s Apostles: Antebellum American Women as Readers and Writers of Music Literature
MOLLY BARNES, The University of North Carolina, Greensboro
“A Brilliant WOMAN COMPOSER!”: Beach the Genius
SARAH GERK, Binghamton University

Session 10d: White New Orleans
Chair: Matt Sakakeeny, Tulane University

Carnival Brass Bands in New Orleans: Disinheritance, Alternative Whiteness, and Musical Eclecticism
ANDREW SNYDER, University of California, Berkeley
Romberg and Hammerstein’s New Orleans: Interrogating Musical Otherness and Whiteness in The New Moon (1928) and Sunny River (1941)
WILLIAM EVERETT, University of Missouri, Kansas City
A Place of Heritage, a Music of Fusions: The New Orleans Klezmer All Stars
DOUGLAS KIMAN, Wesleyan University
10:00–10:15 a.m. Break

10:15–11:45 a.m. SESSION 11

Session 11a: American Religious Traditions in Print and on Stage
Chair: Naomi Graber, University of Georgia

Iberville D

Mary Oyer and the Mennonite Church: Examining the History and Limits of Musical Multiculturalism
AUSTIN McCABE JUHNKE, The Ohio State University

Re-Placing the American Musical
JAKE JOHNSON, Oklahoma City University

An Inappropriate Art Form: Murray Boren’s The Book of Gold and the Sociology of Mormon Music
ZACHARY MILLIMAN, McGill University

Session 11b: Sound and Meaning in Central America
Chair: Chelsea Burns, Eastman School of Music

Iberville AB

Danzón-Cumbia: Audible Legacies of Cuban Music in Panamanian Música Típica
SEAN BELLAVITI, Ryerson University

Luis A. Delgadillo’s Sinfonía incaica and the “Indo-American Sound”
DYLAN FINDLEY, University of Missouri, Kansas City

El tranquedo Fox-trot: Contested Meaning of U.S.-American Popular Music in Nicaragua under Intervention
BERNARD GORDILLO BROCKMANN, University of California, Riverside

Session 11c: Bounce, Trap, and the Sacred in Contemporary Hip Hop
Chair: Lauron Kehrer, The College of William and Mary

Queen Anne B

Holy Hip Hop and Mardi Gras Indians: Religion and Syncretic Performed Identity in New Orleans Rap
ROBERT EDWARDS, University of Ottawa and ALYSSA WOODS, University of Guelph

Afrofuturistic Trap: The Dystopian Soundscapes of Metro Boomin
TY HALL, Carleton University

Second Lining to a Different Beat: Bounce Music and Contemporary Brass Band Parades in New Orleans
BENJAMIN DOLEAC, University of California, Los Angeles

Session 11d: Urban Soundscapes
Chair: Kate Galloway, Wesleyan University

Royal Salon

Negotiating Convention: Pop-Ups and Operatic Populism at the San Francisco Opera
MEGAN STEIGERWALD ILLE, Washington University, St. Louis

“The Most Italian of Occupations”: The Rise and Fall of the Italian Street Musician in Philadelphia and New York City (1870–1910)
SIEL AGUGLIARO, University of Pennsylvania

Sonorism and the Urban Soundscape in Penderecki’s Pittsburgh Overture (1967)
EMILY THEOBALD-PHILLIPS, University of Florida
THE 21ST CENTURY ARTIST
Flexibility, discipline, communication, fluency in technology, and artistic expression are just a few of the skills that you will gain while studying at the LSU School of Music. We are committed to training leaders in the arts and are looking for the best and brightest to come and join our community.

225-578-3527 | musicadmissions@lsu.edu | lsu.edu/cmda/music
“It was the most sumptuously prepared periodical on blues and jazz 78 rpm records of its time. There are few if any serial publications quite like this.”
— Gayle Dean Wardlow, Chasin’ that Devil Music (1998)

78 Quarterly

“Cadence Magazine is a priceless archive of interviews, oral histories, book reviews...”

Cadence
(Redwood, New York, 1976-2002 [-2011])

“During the life of the HRS Rag, an alternately scholarly and irreverent jazz magazine [produced] ... some of the most penetrating reviews of jazz ever to appear in any magazine.”
— Ralph de Toledano, Frontiers of Jazz (1994)

HRS Society Rag
(New York, New York, 1938-1941)

“The bible of traditional jazz and ragtime, publishing and distributing to a small but fanatically loyal international subscriber list.”
— Dan Lucoff, The Jazz Journalists Association (2009)

The Mississippi Rag
(Minneapolis, Minnesota, 1974 – 2006)

Available soon exclusively on the RIPMPlus Platform

ripm.org
ripmjazz.org
Your Interviews and Research

BROADCAST ON PUBLIC TELEVISION*

As Director of the H. Wiley Hitchcock Institute for Studies in American Music, I am excited about our shared American Music Educational Television Project. Dr. Hitchcock’s vision for such a project is now a reality. I look forward to serving as a host for our American Music series and am very happy that “The Hitchcock Institute” is now an official partner in this great initiative.

— Jeffrey Taylor, Ph.D.

Dear Randall,

"I am enthusiastically supportive of your plan to develop a large-scale, multi-partite television project, the working title of which is AMERICAN MUSIC. ...As an American-music specialist and historian myself... and founding director... of the Institute for Studies in American Music at Brooklyn College (CUNY), I am deeply impressed by your vision... [which adds up to] a comprehensive portrayal of the history of our nation's musical development."

Faithfully,

[Signature]

Distinguished Professor of Music emeritus

Presented through the auspices of the H. Wiley Hitchcock Institute for Studies in American Music

* (edited from https://www.americanmusictv.org/randall-keith-horton)
American Music Educational Television Project®
a Public Television forum for scholars, musical artists, and storytellers

Meet us in the SAM Conference Exhibit Room
THURSDAY, 21 MARCH • 8AM-5PM

“KRCB Public Television is proud to have nurtured this series since its inception and broadcasts it on a monthly basis to our Bay Area viewers. We hope that it may one day be enjoyed by public television audiences across the country.”

— Stan Marvin, National Program Distribution
KRCB, Northern California Public Media

www.americanmusictv.org

*HD video-conferencing technology enables your interview(s) and documentary video footage to be produced and edited between any geographical location and, from New York City, our series creator and host, Randall Keith Horton.
Amy Beach: Grand Mass in E-flat Major, Opus 5
Edited by Matthew Phelps
A084 (2018)
ISBN 978-0-89579-878-7

George Whitefield Chadwick: The Padrone
Edited by Marianne Betz
MU28/A082 (2017)

Otto Dresel: The Lost Child (Orchestral Version)
Edited by David Francis Urrows
A045S (2018)
ISBN 978-0-89579-880-0

Thomas Hastings: Anthems
Edited by David W. Music
A083 (2017)

Joseph Rumshinsky: Di goldene kale
Edited by Michael Ochs
MU27A/A080 (2017)
MU27B/A081 (2017)
ISBN 978-0-89579-853-4

Noble Sissle and Eubie Blake: Shuffle Along
Edited by Lyn Schenbeck and Lawrence Schenbeck
MU29/A085 (2018)

Theodore Thomas: Selected Orchestral Arrangements
Edited by Paul Luongo
A079 (2017)

Recent Researches in Music Online (RRIMO): Online access to all titles published in 2018 and later in the seven Recent Researches in Music series. Legacy Collection Add-on: Additional online access to titles published before 2018 in the seven Recent Researches in Music series and the series Collegium Musicum: Yale University. This collection will be built over time.

Key Features
• All content hosted online at www.rrimo.com
• Complete content of published volumes and partbooks
• PDF-based delivery (view with browser or PDF reader)
• DRM-free: users can read online, print, or save
• Fully searchable text content
• Unlimited multiuser access

For subscription information, contact Sandy Otto, Director of Sales: 608-203-2570 or sandy.otto@areditions.com

Contact us today to place your order!
www.areditions.com • 608.836.9000 • orders@areditions.com
Arizona State University’s School of Music in the Herberger Institute for Design and the Arts is a comprehensive music school offering undergraduate, masters and doctoral degrees and is ranked among the top music schools in the nation by U.S. News & World Report. The Music Library holds one of the largest collections of print and electronic resources in the Southwest. Degrees include the BA in music and culture, MA in musicology or ethnomusicology and PhD in musicology.

Musicology | music.asu.edu/degree-programs/musicology
Musicology at ASU focuses on the study of music in historical contexts and on musical traditions as sociocultural artifact, behavior and performance. Highlights of the PhD include experiences in applied musicology, opportunities for interdisciplinary collaboration and teaching (in-person and online).

Faculty
- Sabine Feisst: 20th and 21st-century music, experimental music, ecomusicology
- David Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, religion and language
- Kay Norton: music and wellbeing, American sacred music, the American South
- Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, hermeneutics, liturgical studies
- Peter Schmelz: 20th and 21st-century music, Russian, Ukrainian and Soviet music, cold war studies
- Ted Solís: pedagogies, improvisation, dance and music relationships, Hispanic Caribbean music, diasporic musics
- Christopher Wells: jazz history, African American music, dance and embodiment
New in Paperback

The Jazz Pilgrimage of Gerald Wilson
Steven Loza
Foreword by Anthony Wilson
$25.00

Creole Trombone
Kid Ory and the Early Years of Jazz
John McCusker
$25.00

Walking Raddy
The Baby Dolls of New Orleans
Edited by Kim Vaz-Deville
Foreword by Karen Trahan Leathem
$30.00

The Original Blues
The Emergence of the Blues in African American Vaudeville
Lynn Abbott and Doug Seroff
$40.00

Mississippi John Hurt
His Life, His Times, His Blues
Philip R. Ratcliffe
Foreword by Mary Frances Hurt Wright
$30.00

Tearing the World Apart
Bob Dylan and the Twenty-First Century
Edited by Nina Goss and Eric Hoffman
$30.00

The Gaithers and Southern Gospel
Homecoming in the Twenty-First Century
Ryan P. Harper
$25.00

Stephen Sondheim and the Reinvention of the American Musical
Robert L. McLaughlin
$30.00

www.upress.state.ms.us
800-737-7788
ALSO AVAILABLE AS EBOOKS
Creating the Jazz Solo
Louis Armstrong and Barbershop Harmony
Vic Hobson
$30.00

Greek Music in America
Edited by Tina Bucuvalas
$30.00

Crooked River City
The Musical Life of Nashville’s William Pursell
Terry Wait Klefstad
$25.00

Time of My Life
A Jazz Journey from London to New Orleans
Clive Wilson
Foreword by Tom Sancton
$25.00

Can’t Stand Still
Taylor Gordon and the Harlem Renaissance
Michael K. Johnson
$28.00

Charley Patton
Voice of the Mississippi Delta
Edited by Robert Sacré
Foreword by William Ferris
$30.00

Analysis of Jazz
A Comprehensive Approach
Laurent Cugny
$35.00

Blues Traveling
The Holy Sites of Delta Blues, Fourth Edition
Steve Cheseborough
$25.00

Dick Waterman
A Life in Blues
Tammy L. Turner
Foreword by Edward Komara
$28.00
Leonard Bernstein and the Language of Jazz
KATHERINE BABER
Paper $27.95; E-book

Rethinking American Music
EDITED BY TARA BROWNER AND THOMAS L. RIIS
Paper $35.00; E-book

Los Romeros
Royal Family of the Spanish Guitar
WALTER AARON CLARK
Paper $24.95; E-book

Dixie Dewdrop
The Uncle Dave Macon Story
MICHAEL D. DOUBLER
Paper $19.95; E-book

Bill Monroe
The Life and Music of the Blue Grass Man
TOM EWING
Hardcover, $34.95; E-book

Mormons, Musical Theater, and Belonging in America
JAKE JOHNSON
Paper $25.00; E-book | Available June 2019

Right to the Juke Joint
A Personal History of American Music
PATRICK B. MULLEN
Paper $29.95; E-book

Peggy Glanville-Hicks
Composer and Critic
SUZANNE ROBINSON
Paper $30.00; E-book | Available June 2019

Bluegrass Generation
A Memoir
NEIL V. ROSENBERG
Foreword by Gregory N. Reish
Paper $21.95; E-book

Transforming Women’s Education
Liberal Arts and Music in Female Seminaries
JEWEL A. SMITH
Paper $28.00; E-book

Dancing Revolution
Bodies, Space, and Sound in American Cultural History
CHRISTOPHER J. SMITH
Paper $27.95; E-book

Banjo Roots and Branches
EDITED BY ROBERT B. WINANS
Paper $32.95; E-book

We would like to thank the following organizations for their support of our publications:
Arizona State University’s Herberger Institute for Design and the Arts, and the Arizona State University School of Music; H. Earle Johnson Fund of the Society for American Music; the Henry and Edna Binkele Classical Music Fund; the L. J. and Mary C. Skaggs Folklore Fund; Memorial University of Newfoundland; the Quitiplás Foundation; Provost’s Office at Smith College; Uncle Shlomo’s Brooklyn Kids Fund for Music, dedicated to ensuring that Shlomo Pestcoe’s generous spirit will continue to enrich us with the music he so loved to share; University of California, Riverside; the Division of Humanities and Fine Arts,
Music and the Moving Image
A journal devoted to exploring the relationship between music and the entire universe of moving images
EDITED BY GILLIAN B. ANDERSON AND RONALD H. SADOFF
ISSN: 2167-8464; eISSN: 1940-7610

Black Opera
History, Power, Engagement
NAOMI ANDRÉ
Paper $27.95; E-book

Bulletin for the Council for Research in Music Education
EDITED BY JANET. R. BARRET
ISSN: 0010-9894; E-ISSN: 2162-7223

Cultural Sustainabilities
Music, Media, Language, Advocacy
EDITED BY TIMOTHY J. COOLEY
Foreword by Jeff Todd Titon
Paper $32.00; E-book
Available April 2019

Jazz and Culture
A journal dedicated to publishing cutting-edge research on jazz from multiple perspectives
EDITED BY MICHAEL C. HELLER
ISSN: 2578-4765; eISSN: 2578-4773

Ethnomusicology
Official journal of the Society for Ethnomusicology
EDITED BY ELLEN KOSKOFF
ISSN: 0014-1836; eISSN: 2156-7417

American Music
A quarterly journal devoted to all aspects of American music and music in America
EDITED BY GAYLE MAGEE
ISSN: 0734-4392; eISSN: 1945-2349

Living Ethnomusicology
Paths and Practices
MARGARET SARKISSIAN AND TED SOLÍS
Foreword by Bruno Nettl
Afterthoughts by Mark Slobin
Paper $32.00; E-book | Available April 2019

Voices of Drought
The Politics of Music and Environment in Northeastern Brazil
MICHAEL B. SILVERS
Paper $28.00; E-book

Ritual Soundings
Women Performers and World Religions
SARAH WEISS
Paper $25.00; E-book
New Perspectives on Gender in Music

University of California, Santa Barbara; and from the University of Illinois at Urbana-Champaign College of Fine and Applied Arts.

Thanks to the American Musicological Society, which provided grants from: the AMS 75th Anniversary Endowment, the Donna Cardamone Jackson Endowment; the Dragan Plamenac Endowment; the Lloyd Hibberd Endowment; the Manfred Bukofzer Endowment; and the Otto Kinkeldey Endowment. All funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

DISCOUNTS UP TO 40% & FREE SHIPPING ON OUR BOOKS!
Visit our tables for details
EXPLORE your WORLD

HISTORICAL PERFORMANCE
Examining the complexities of historical musicological theories and practices.
Keywords: Baroque, Classical, Early Music, History, Improvisation, Instrumental Music, Medieval and Renaissance Music, Musical Aesthetics, Musical Theory, Musical Practice
Published biannually
Learn more at bit.ly/iup-histperf

INDIANA THEORY REVIEW
A forum for the thoughtful exchange of ideas, as well as creative and imaginative directions for music theory.
Keywords: Composers, Literary Themes, Melody, Music, Music Criticism, Music Education, Music Theory, Musical Composition, Musical Performance, Musical Rhythm
Published biannually
Learn more at bit.ly/iup-itr

PHILOSOPHY OF MUSIC EDUCATION REVIEW
The nature of education, its goals, and cross-disciplinary dialogue relevant to the interests of music educators.
Keywords: Critical Thinking, Education, Hegemony, Instrumental Music, Learning, Music, Music Theory, Musical Aesthetics, Philosophy, Teacher Education
Published biannually
Learn more at bit.ly/iup-pmer

INdiana University press
iupress.indiana.edu
Available now from INDIANA UNIVERSITY PRESS

Forthcoming

JEWISH RELIGIOUS MUSIC IN NINETEENTH-CENTURY AMERICA
RESTORING THE SYNAGOGUE SOUNDTRACK

GUIDE TO THE CONTEMPORARY HARP

MOVIES, SONGS, AND ELECTRIC SOUND
TRANSATLANTIC TRENDS

PILGRIMS OF WOODSTOCK
NEVER BEFORE SEEN PHOTOS

Explore Your World
iupress.indiana.edu
New Orleans music is not a genre but a story of diverse styles, influences, and musicians coexisting across history. In *New Orleans Medley: Sounds of the City*, The Historic New Orleans Collection leads visitors on a procession through three centuries of music in the Crescent City.

Top left to right:
- Original Tuxedo Jazz Band; ca. 1925–1932; THNOC, 92.48-L.218;
- Advertising broadside for the St. Charles Theater (detail); 1847; THNOC, 2011.0229;
- Manuel Manetta’s trumpet; between 1920–1950; THNOC, 92.48-L.16;
- French Opera House ticket; January 16, 1916; THNOC, 2018.0155.1
Session 1a: American Orchestras and Their Publics

The Future is Local: The Detroit Symphony Orchestra and Community Engagement

NATHINEE CHUCHERDWATANASAK, University of Michigan

Over the past few decades, a number of American orchestras have placed community outreach front and center in their missions. This paper examines the Detroit Symphony Orchestra and its community engagement programs, combining an archival approach with an ethnographic study. By deliberately forging diversified musical activities for different audiences in various local spaces, community engagement has become a significant strategy for orchestras to highlight diversity and relevance to contemporary, diverse American audiences. The community-centric approach in turn allows orchestras to receive extra funding crucial for non-profit art organizations at a time when financial challenges have become the norm.

America Imagined: Walter Damrosch at the “Robert Mayer Concerts for Children”

KATE GUTHRIE, University of Bristol

This paper takes the enthusiastic critical response to Walter Damrosch’s pedagogy in interwar Britain as a starting point for challenging the predominant narrative about American-British cultural relations at this time. In histories of Britain, as in those of other European countries, scholars have often depicted the transatlantic relationship in binary terms—America as a juggernaut of mass culture, Britain as an embattled defender of high culture. Part of a wider transatlantic dialogue on music education, Damrosch’s reception points to an alternative current of thought: that if America had created the “problem of leisure,” it might also provide the solution.

Mozart in Manhattan: Classicism and Urban Renewal at the Lincoln Center Festivals, 1966–1968

KATHERINE BABER, University of Redlands

As part of William Schuman’s ambitious vision as the first president of Lincoln Center, the early Lincoln Center Festivals (1966–68) aligned with Robert Moses’s efforts at urban renewal and the remaking of New York as a political and cultural capital of the postwar world. Extending the neoclassic architectural language of the Lincoln Center plaza into live performance, the programming combined the visual and aural rhetoric of classicism to encourage a sense of community through a supposed universal aesthetic good. As a result, these festivals obscured the bohemian, multi-ethnic artistic life that went before in favor of a curated, classless universalism.

Session 1b: (Afro-)Modernisms

Inventing “Affrilachian” Rhythm

LANDON BAIN, University of California, San Diego

There has been a recent revival of interest in the “black string band tradition,” or “Affrilachian” old-time music, due to the success of the Carolina Chocolate Drops (CCD). Discourse on Affrilachian music has emphasized its ostensibly “African” rhythmic and timbral qualities, in contradistinction to a “white” old-time style. This paper argues that an analysis of the CCD’s music must account for regional specificity over racial essence. Analyzing the CCD’s musical style through the work of Paul Gilroy, Ronald Radano, and Jennifer Lynn Stoever, this paper proposes an “anti-anti-essentialist” reading of Affrilachian style in the context of political and cultural formations.

Enacting Modernist Politics in Baraka’s Transitional Jazz Poetry

VILDE AASLID, University of Rhode Island

In the mid-1960s, Amiri Baraka recorded two of his most important poems with jazz: “Black Art” and “Black Dada Nihilismus.” I read these performances using Baraka’s own words about the political life of artistic objects to argue that his views of political artistic expression were anti-sentimental and modernist. Sentimental expression made the ultimate foil for mid-twentieth century jazz modernism, but the historiographic implications of this backlash are
not well understood. Baraka’s voice has loomed large in our conception of jazz, and I argue that understanding the anti-sentimentality in his work is critical in revising the gendered topography of jazz history.

Locating the Afrological in the Acousmatic Music of Matana Roberts
WILL MASON, Wheaton College (Massachusetts)
Matana Roberts’s 2015 album Coin Coin Chapter Three: river run thee crafts a surreal and fragmented narrative of the slave trade and the Southern U.S. The resulting collage tells an urgent and personal narrative that is rich in imagery while remaining fragmented, surreal, and often deeply unsettling. I suggest that Roberts’s work embodies what George Lewis terms an Afrological approach to improvisation, which I extend to acousmatic musical aesthetics. Roberts’s work embraces the referential and connotative tendencies of recorded sound as well as its more abstract expressive potentials, in order to portray the messy tangle of history and memory.

Session 1c: Performing and Composing the Caribbean
New Home Every Night: Echoes in Migrant Drag Performance from Puerto Rico to New York City
OFER GAZIT, Tel Aviv University
This paper examines the role of cover songs in the music Puerto Rican drag performer Claudi Love. Analyzing how Love “echoes,” singing cover songs by Billie Holiday, David Bowie, and the Velvet Underground, my aim is to understand how “covers” make a home in new and unfamiliar spaces. Following the devastation created in the wake of Hurricane Maria, I argue that the ways in which migrants of different origins echo their new surroundings has much to tell us about the reconstruction of home as an emotional and conceptual category in times of looming climate and territorial displacements.

Singing Sovereignty: Juste Chanlatte and the Théâtre Royal d’Hayti
HENRY STOLL, Harvard University
Drawing on original source material, I propose a hearing of early Haiti through two operas written for King Henry Christophe I (1767–1820), leader of the northern Royaume d’Hayti: L’Entrée du Roi en sa capitale (1818), a one-act opéra vaudeville interspersed with French airs and chansons; and La Partie de chasse du Roi (1820), a three-act opera with music by “M. Cassian, haytien.” Deriving case studies from these materials, I examine the role of musical theatre in early Haiti, exploring the politics of regime and non-white sovereignty at the early Haitian court.

“Neoclacisimo y danzón”: Argeliers León’s Cuban Approach to Modernist Classical Composition
MARYSOL QUEVEDO, University of Miami
In the 1940s, Cuban classical music was dominated by the Grupo de Renovación Musical, which favored neoclassical composition. In contrast, Argeliers León incorporated elements from Cuban vernacular music within a neoclassical framework. This differed from other composers who rejected vernacular elements. However, rather than reading León’s use of contradanza and danzón as solely nationalist, I argue that he was informed by a pan-Americanist view. His use of key musical elements functioned as signifiers not only of Cubanness, but also of a transnational Caribbean performance complex. His Sonatas a la Virgen del Cobre shows how he combined these with neoclassical techniques.

Session 1d: Constructing the Festivals
Photographing the Carnival of Swing: An Immigrant’s Perspective on the First Jazz Festival
ISAAC MAUPIN, University of Kentucky
On the morning of 29 May 1938, over 20,000 swing fans trekked across the Triborough Bridge to Randall’s Island Stadium. Dressed in their Sunday best, they excitedly awaited the Carnival of Swing, the first large-scale jazz festival. Until recently, the extant documentation of the historic concert was minimal. More has surfaced in the Otto Hess Photographs kept by
the New York Public Library. Hess, a German immigrant, became a professional photographer in the 1930s. In this paper, using primary sources and Hess’s photos, I tell the story of the Carnival of Swing while examining the photographer’s unique outsider perspective.

Whistling Revivals in the Late Twentieth Century: Asserting an Art and Constructing a History
MARIBETH CLARK, New College of Florida
In the 1970s whistling achieved attention through two idiosyncratic music festivals: the National Whistling Competition (NWC) in Louisburg, North Carolina, and the Whistle-off in Carson City, Nevada. These two yearly events served as loci for a growing international community of whistlers, many of whom recognized their skill as part of a tradition in need of resurrection, or an art worthy of recognition. A number of these performers became exponents of a whistling revival, contributing to the construction of a complex history of whistling as an art. This paper examines that history through the evidence of documentary films and the press.

Session 1e: Indigeneity in Canada and the U.S.
“Ave verum corpus” in Labrador
SARAH EYERLY, Florida State University
In the Inuit communities of Nain and Makkovik, Labrador, Moravian church congregations have performed Inuktitut contrafacts of popular European operas and sacred music, including Mozart’s motet, “Ave verum corpus,” for over two hundred years. Despite the origins of this repertory as an attempt by Moravian missionaries to erase traditional Inuit musical culture, the performance of this music is recognized as an Inuit cultural practice by the contemporary Nunatsiavut government. Over two centuries of performance and copying, European classical music has become indigenized into a new, hybrid style of performance representing Inuit agency in the face of cultural and religious colonization.

Indianist Music and Decolonizing Methodologies: Rethinking Indigenous Agency
VICTORIA CLARK, University of Virginia
This paper offers an alternative research model for the twentieth-century Indianist movement. Rather than analyzing intentions of non-indigenous composers, my project investigates possible reconciliations for indigenous agency within the process of ethnomusicological encounter to composition. I explore how to decolonize the history of American Indians in early twentieth century music by reframing and deconstructing musicological narratives of indigenous musical representations. This method demonstrates the importance of engaging with indigenous studies in the twenty-first century, and adds sound to the literary/historical field of indigenous studies. In doing so, I bridge the disciplinary gap that has silenced indigenous voices in both fields.

Decolonizing Canadian Art Music: Perspectives from Indigenous Performers
RENA ROUSSIN, University of Victoria
A growing body of musicological literature considers methods of promoting Indigenous decolonization, but has routinely overlooked the ways Indigenous performers might inform such a discussion. Using clips from a series of qualitative interviews with Indigenous performers of Canadian art music, my presentation will begin to fill this gap in knowledge. Native performers have not always been treated as partners or full collaborators in Indigenized pieces, even when performing works that may well portray cultures and experiences that form the fabric of their lives on- and offstage. They are overlooked experts to whom we should be listening.

Session 2a: Amateurism
You Suck Now, You’re So Good: Understanding Amateurism in Antifolk Music
MATHIAS KOM, University of Prince Edward Island
The translocal antifolk communities in New York and Berlin are characterized by collaboration, and by asymmetrical understandings of amateurism, professionalism, failure, and success. While German fans interpret antifolk as willfully anti-professional, a celebration of musical intimacy and failure, New York antifolk artists have seen their German audience as an opportunity to work as professional musicians—unlike in the U.S., where they have been derided as amateurs. This paper argues that in antifolk, amateurism is a lens through which...
musicians interpret fragility, intimacy, and failure in a multivocal understanding of what it means to make music on the margins.

Country Songs, Counterpublics, and Cultural Displacement: Negotiating Change in Spaces of Amateur Music-Making
LIZA SAPIR FLOOD, University of Virginia
“Oprys” are a distinct type of amateur music-making event found in Appalachia and its diaspora. These regularly occurring gatherings have functioned as important discursive arenas across two waves of cultural and economic displacement for rural, white, working-class interlocutors: first, postwar industrialization and out-migration; and currently, neoliberal post-industrialization, wherein shifting global flows of people and resources displace those who stay locally anchored. This paper theorizes oprys as “counterpublics” and argues that spaces of amateur musical performance are apt locations for studying how groups respond to cultural displacement because they help us move beyond linguistic analysis into intersocial, embodied, and aesthetic realms.

Singer Evangelists: Spirituality and the Professional-Amateur Divide in American Southern White Gospel Music
C. MEGAN MacDONALD, Independent Scholar
The white-gospel music industry sold millions of songbooks throughout the early twentieth century. Musicians who contributed to this industry, despite their official professional status, shared a spiritual goal: to spread the gospel. Companies promoted the work of singers and songwriters as spiritual work, naming these musicians “Singer Evangelists.” This paper explores the ways gospel music provided a space for spiritual music making that blurred the traditional delineations between professional and amateur musical life. This close examination of the white gospel musical economy reveals the ways that music production—amateur and professional—shaped American spiritual life in the early twentieth century.

Session 2b: Listening to the Historical Record: Creativity and Collaboration in the Popular Music Studio
This panel will ask how recording studio collaborations affect our notions of authorship and creativity in jazz and rock. In other words, what is the relationship between the countless decisions in the studio and the sounds that result? We will study the studio practices and interactions in these case studies in an integrated fashion, bringing together technological, practical, social, and creative/artistic components. The analysis of recordings by Ella Fitzgerald, Bob Dylan, and Fleetwood Mac allows us to show how different approaches to recording, as well as changes in recording technology, can be correlated with differences in genre, form, and sound.

The Aesthetics of Failure: The Challenge of Collaboration in Bob Dylan’s “She’s Your Lover Now”
DAVID BRACKETT, McGill University
This presentation addresses the role of genre conventions and collaboration in the recording of Bob Dylan’s “She’s Your Lover Now” (1966). Despite attempting fifteen takes of the song, Dylan and his producer, Bob Johnston, remained dissatisfied with the results, and the song remained unreleased until 1991. Dylan’s insistence on spontaneity in his interactions with other musicians collided with working habits that he developed as a solo musician. An analysis of the failure of this recording will illuminate the importance of creative collaboration in the recording studio, even for an artist who is usually regarded as the ultimate popular music auteur.

Listening to Reissues: Collaboration, Gender, and Creativity in the Jazz Recording Studio
LISA BARG, McGill University
This presentation takes one case study from the archive of modern recorded jazz reissues—the 1999 reissue of the Ella Fitzgerald Sings the Duke Ellington Songbook (1957)—as a focal point to address the collaborative aesthetic, technical, and social dimensions of record production. The Songbook reissue includes eight rehearsal tracks that afford a rare behind-the-scenes glimpse of collaborative social and musical dynamics in the making of a prestige jazz
“Newness and Nowness” in Late 1970s Los Angeles: Fleetwood Mac’s Tusk
ALBIN ZAK, University of Albany
Having established themselves atop the soft rock pyramid, Fleetwood Mac spent a year crafting an adventurous double album of music a New York Times review called “avant-garde pop.” The album’s title track “Tusk,” which famously incorporated a loop of the University of Southern California marching band recorded on location at Dodger Stadium, was merely the brassiest among a remarkably ambitious collection of tracks. This paper explores Fleetwood Mac’s recording process for Tusk and considers the compositional choices apparent in the album’s finished mixes, making a case for the record’s contemporary topicality in the context of a rapidly changing pop soundscape.

Session 2c: Transnational Mediations
“And I Am Telling You”: Black Music and Transnational Gesture in Cuban Gender Performance
MATTHEW LESLIE SANTANA, Harvard University
In this paper, I consider what work the music of Black women from the U.S. performs in the space of the drag show in Cuba. I draw on a year of fieldwork among gender performers on the island to argue that Cuban transformistas engage in a transnational gesture that illuminates some of the internal tensions and desires of the transformismo performance complex: they rely on Black feminine affect while investing in Anglocentric notions of beauty and use the contents of this autocthonous performance practice to act out a (trans)national desire for a life beyond the island’s borders.

MARIO DUNKEL, Carl von Ossietzky University Oldenburg
This paper investigates the transnational mediation of UNESCO’s International Jazz Day (IJD) based on a review of Russian, European, and North American media. I detail IJD’s development from its beginnings to the 2018 celebrations in St. Petersburg, Russia. I argue that tensions between the U.S. and UNESCO have contributed to a new discourse surrounding the essence of jazz as primarily a music of “reinvention” and “improvisation.” This discursive shift has facilitated the claiming of jazz by various nations regardless of the music’s historical origins, thus popularizing jazz while simultaneously undermining its global representation as African American cultural heritage.

Innovation and Tradition in a Composition Treatise by Lowell and William Mason
ERIN FULTON, University of Kentucky
The manuscript Harmony, or Chord Formation, Relation, and Progression survives at the University of Maryland. Via a close examination of Harmony, its European sources, and its American forebears, this research demonstrates how the authors situate modern harmonic practices within older Anglo-American concepts. Lowell and William Mason prepared this hitherto unstudied composition treatise ca. 1871. Harmony reveals the Masons actively labored to integrate modern Austro-German harmonic theory within conventional Anglo-American patterns of thought. By examining how musicians of two different generations grappled with tradition and innovation, this research probes the state of American musical knowledge in the later nineteenth century.

Session 2d: Nineteenth-Century New Orleans
Native Americanism, James H. Caldwell, and Italian Opera in Antebellum New Orleans
MARK McKNIGHT, University of North Texas
Important in New Orleans’s theatrical history are the contributions of British-born actor James H. Caldwell, who arrived in the city in 1820, founding a very successful English theatrical
company. Caldwell established himself in various enterprises. His most grandiose venture, however, was the 4,100-seat St. Charles Theatre, opened in 1835 to bring Italian opera to opera-mad New Orleanians. Besides his many progressive contributions, we must also acknowledge Caldwell’s role in Native Americanism, the virulent anti-immigrant movement that arose in the 1830s. This paper examines Caldwell’s career and the part opera played in the fractious local politics that dominated antebellum New Orleans.

**Musical Mythmaking and the War of 1812: The Battle of New Orleans**

**LAURA LOHMANN, Queens University of Charlotte**

While a cursory consideration of lyrics from the War of 1812 suggests a period of unified nationalism, this music illustrates powerful mythmaking that obscured lasting sectional divisions. Music inspired by the Battle of New Orleans disseminated key myths and visions of the nation, narrating the war as total triumph and touting American moral superiority. Interpreting “The Guinea Boy” and “The Hunters of Kentucky” within a larger study of political expression in early American song, this presentation rectifies common misconceptions and highlights how such songs contributed to a larger struggle to define the nation and membership in a national community.

**“Keep Our Market Full and Free”: Southern Nationalism and Sheet Music Trade in New Orleans During the Civil War**

**WARREN KIMBALL, Louisiana State University**

In the 1840s and 1850s, composers and music publishers in New Orleans participated in the national economy by creating partnerships with publishers in Northern cities. Likewise, merchants in New Orleans partnered with publishers in New York and Boston to meet the strong Southern demand for Northern-published sheet music. By 1861, however, New Orleans had regressed into a regional outpost within the sheet music market, and the city’s composers began writing pieces expressing sympathy towards the Confederacy. Drawing upon Michael T. Bernath’s concept of “Southern nationalism,” this paper examines music’s role in the South’s economic transformation during the Civil War.

**Session 2e: Voices of Protest**

**Whose Resistance?: Protest, Abstraction, and Whiteness in POLIÇA’s “How Is This Happening”**

**AUDREY SLOTE, University of Minnesota**

In November 2017, Minneapolis-based electro-pop band POLIÇA released the single “How Is This Happening” in response to the election of Donald Trump. The band framed their February 2018 show in Minneapolis—which featured the single—with the goal “to destroy white supremacy.” In this presentation, I first examine how the song reflects political resistance through texture, timbre, and repetitive structures. I then problematize the song’s message of anti-Trump resistance in relation to the purported goal. Rather than amplifying the voices of people of color, the song’s classical elements and sonic ambiguity risk leaving them out of the conversation.

**“The Child Is Gone”: Turn-of-Millennium Women Singer-Songwriters and the Galvanization of Political Voice**

**MEG ORITA, University of North Carolina, Chapel Hill**

In 1996, New York Times music critic Jon Pareles coined the term “Angry Young Woman” as a “new female archetype” in popular music. Presented as a foil to “The Angry White Male” voter who led Republicans to seize U.S. Congress in 1994, this label encompassed women singer-songwriters whose music recounted autobiographies to articulate socio-political concerns. This paper places musical interventions by 90s singer-songwriters in conversation with the turn-of-millennium political profile of the U.S., tracing how this music galvanized the political voice of an emerging generation of women voters and activists who brought to the fore new discourses on women’s body-politics.

**Who [Shrieks] the Nation State?: Re-Imagining Identity, Community, and Connection through Helga Davis’s Experimental National Anthem**

**CHARISSA NOBLE, University of California, Santa Cruz**
In her keynote address to the 2018 New Music Gathering, vocalist Helga Davis (*Einstein on the Beach*, 2012) discussed how empathy allows us to reconsider identity and establish connection. She abruptly ended her talk with an exquisite shriek, from which the U.S. National Anthem gradually surfaced through an array of experimental vocal techniques. Operating within a history of socially-critical performances of the U.S. national anthem, Davis’s varied modes of vocal expressions sonically embodied empathy and reflected the complex realities of pluralism, individual identity, and belonging in both the smaller context of New Music as well as in broader U.S. culture.

**Lecture-Recitals**

*Scultped Reminiscences: A Louisianan’s Commemoration of the Civil War Sesquicentennial*

THOMAS KERNAN, Roosevelt University

Composer Stuart Folse (b. 1961) was raised in the bayou town of Raceland, Louisiana, but over the past two decades, has lived in Illinois. As the 2011 Civil War Sesquicentennial approached, his regional identities added complexity to his set of five piano pieces, *Sculpted Reminiscences*. Joining by the Canadian pianist for whom Folse composed the set, I will explicate the composer’s borrowing of Civil War sheet music as part of his assessment of Gulf Coast identity today. This analysis considers Civil War memorialization that maintains heightened awareness of the conflict vis-à-vis Hurricane Katrina, Deepwater Horizon, and the War on Terror.

*Faust Fixation: Two Operatic Fantasies by Resident Piano Virtuosos and New York City’s Demonic Obsession*

SPENCER HUSTON, Kansas City, Kansas Community College

Between 1863 and 1865 there was no greater operatic sensation in New York City than Charles Gounod’s *Faust*. As “Faustomania” swept the city, two of America’s top-rated pianists, Sebastian Bach Mills (1838–1898) and Alfred Humphreys Pease (1838–1882) composed fantasies based on Faust. *Fantaisie Dramatique sur Faust de Gounod*, Op. 17 by Mills and *Faust Paraphrase de Concert* by Pease are musical responses that each pianist strategically programmed in reaction to the opera’s popularity. Lisztian in style, both arrangements may be counted among the most virtuosic—yet largely unknown—showpieces written in America during the central decades of the nineteenth century.

**Research Poster Session 1:**

*Streamlined and Sonic: Industrial Design and the Musical Instruments of John Vassos*

JAYME KURLAND, Georgetown University

American designer John Vassos is known for designing televisions and radios, but he also played a pivotal role in modernizing musical instruments. In 1938, Hohner hired Vassos to design harmonicas and accordions. His designs embodied his “functional modernism” aesthetic and were marketed to fit the needs of the stylish female consumer. The design of the “Storytone” electric piano has long been attributed to Vassos, but I will present my research challenging this claim. Vassos exemplifies the trend of companies hiring industrial designers to reinvent everyday instruments in the early twentieth century. Many of these styles endure today.

*Across the Ages: Musical Performance and Preservation in Mobile, Alabama’s Excelsior Band*

EMILY RUTH ALLEN, Florida State University

With popular culture’s interest in generational differences, musicologists should examine age as a factor in musical experiences. Mobile, Alabama’s Excelsior Band functions as a case study to show how the retirement age of its members plays into the way music is performed, shared, and preserved. As performers in major civic events and significant facilitators in the community’s jazz education, the Excelsior Band is vital to Mobile’s overall music scene. The ensemble’s longevity, in terms of its existence and the age of its members, is crucial to both Mobile’s multigenerational brass band scene and musical communities for older patrons.
Mahalia Jackson’s Vocal Craft and the Fashioning of Gospel Music Mastery

NINA ÖHMAN, University of Pennsylvania

Mahalia Jackson was not only a musical innovator but also an architectress of gospel music’s commercial popularity. While she is widely recognized as the world’s most famous gospel singer, little is known about her creative process and the strategies she deployed to blaze a musical trail despite facing considerable gender, race, and class barriers to acceptance and achievement. Based on my ongoing research at the Historic New Orleans Collection, which focuses on Jackson’s creative process and success strategies, I will elucidate how she fashioned musical mastery and forged a path for women in the business of gospel music.

Memory and Community in Gamelan Sulukala

JESSICA LORANGER, Independent Scholar

In 1967 Dennis Murphy formed a gamelan ensemble, on instruments he designed and built, at Goddard College in Vermont. Fifty-one years later, Gamelan Sulukala—a direct descendant of Murphy’s first ensemble—still actively performs. This paper combines ethnography with historical research, musical analysis, and discussions of memory, nostalgia, and communal music-making. Engaging with Kay Kaufman Shelemay’s concepts of memory, I analyze Gamelan Sulukala’s idiosyncratic performance practices and transmission methods, relating these phenomena to both Murphy specifically and to broader considerations of the intercultural practices present in what has become known as American gamelan.

Gospel and Sacred Music Interest Group

New Orleans: A Sacred Music Cultural Crossroads

BIRGITTA JOHNSON, University of South Carolina and DEBORAH SMITH POLLARD, University of Michigan

For centuries, New Orleans has been a geographic and cultural crossroads connecting the U.S. to the Caribbean and South America as well as Africa and Europe via trans-Atlantic migrations, commerce, and the slave trade. The sacred music traditions of many cultures have either been born in or found new homes in the Crescent City. For its scheduled round table, the Gospel and Sacred Music Interest Group will be hosting several lightning talks by selected speakers whose scholarship and/or performance backgrounds reflect the impact of sacred music that has been born in or fed by New Orleans’s historically fertile sonic gardens.

Session 3a: Mexican and Tejano Mobilities

Texas-Mexican Conjunto as Cultural Folklore: Stylistic Consolidation in the Transnational and Commercial Spread of Regional Accordion Music

ERIN BAUER, University of Wisconsin, Whitewater

As digital accessibility stimulates cultural possibilities, musicians often choose a creative identity outside of familial heritage. This paper uses new techniques of social network analysis to explore the adoption of Texas-Mexican accordion music, called *conjunto*, around the world. These methods of digital musicology expose an unexpected inverse relationship between location and innovative musical characteristics. By maintaining the traditional sound, international conjunto artists produce a type of cultural folklore. Texas-Mexican musicians instead turn the music into popular culture through commercialization and external elements.

Tear Down that Wall: Young People’s Embrace of Mariachi from the Borderlands to New England

JUDITH ADLER HELLMAN, York University

This paper focuses on the rapid spread north of the border of interest and proficiency in the production of mariachi music performed by Latin@ and non-Latin@ students in schools across the Southwest and as far northeast as New England. In this presentation, I report on two of my case studies: programs taught by professional mariachis in four “academies” in Connecticut that attract mostly Mexican and a few Puerto Rican middle and high school students, and a flourishing mariachi program in an ethnically diverse elementary school in Ithaca, NY where, strikingly, none of the current students nor the instructor is Latin@.
Sounding Mexilachia: The Musical Syncretism of Latinx-Appalachia

SOPHIA ENRIQUEZ, The Ohio State University

Despite historical narratives of whiteness and homogeneity in the Appalachian region, recent listening reveals that Appalachian music-making is imbued with references to and influences of Latinx cultures. Much as writers and poets claimed “Affrilachia” in the late twentieth century, artists today claim “Mexilachian” and “Latinlachian” heritages by using traditional Latin-American instruments and languages, embracing diverse musical styles, and consciously performing within a space of syncretism. This research illuminates Appalachia’s often-overlooked multicultural origins of race, immigration, agriculture, and labor, revealing how Latinx influence in Appalachian music points to the historical past, present agency, and dynamic future of a multicultural Appalachia.

Session 3b: Music and Propaganda during World War II

George M. Cohan’s “Great American Service”: Constructing the Nation in Yankee Doodle Dandy

ELIZABETH TITRINGTON CRAFT, University of Utah

The critically acclaimed “biopic” Yankee Doodle Dandy (1942) is the primary vehicle for the legacy of Broadway showman George M. Cohan, who helped shape the film. Archival documents reveal that national pride was not initially to be the film’s focus, but the challenges of working with Cohan and the United States’ entry into World War II convinced Warner Bros. to sell Cohan and the world on the picture’s patriotism. This paper demonstrates how Yankee Doodle Dandy helped unify the U.S. in wartime, solidify Cohan’s reputation as a premier patriot, and position the musical as the nation’s own, homespun art form.

Wie lange noch?: Kurt Weill and the Allied Propaganda Effort

DANIELLE STEIN, University of California, Los Angeles

Wie lange noch (How much longer?), composed by Kurt Weill with librettist Walter Mehring, and recorded by Kurt Weill and Lotte Lenya in 1944 for the United States’ Office of War Information (OWI) and Office of Strategic Services (OSS), became a catalyst for a much larger, clandestine propaganda operation for the Allies. Weill’s envisioning and advocacy of a psychological warfare—which mobilized the talents of German-Jewish émigrés in a “cultural attack” against the German people—provided the OSS, and ultimately the CIA, with a template for future propaganda. Recently declassified OSS records reveal the multimedia propaganda effort that Weill’s composition inspired.

Not for Your Entertainment: Film, Music, and Reeducation in America’s German POW Camps

KELSEY McGINNIS, University of Iowa

During the final years of WWII, the U.S. Special Projects Division (SPD) sought to mobilize film and music to reeducate German POWs and improve their opinions of American culture. The SPD considered film to be the most effective tool for reeducation and distributed a collection of Hollywood films to POW camps with the support of studio executives. Unexamined by historians is the role of filmed musical performances of works such as Tannhäuser and the overture to Der Freischutz in the program. SPD film propaganda promoted American musical culture not through distinctly American compositions, but through performers who embraced Americanism.

Session 3c: Receiving Funk and Jazz

Reissued Funk: Reclaiming the Feminist Innovations of Betty Davis

DANIELLE MAGGIO, University of Pittsburgh

Funk musician Betty Davis was reissued on Light in the Attic record label in 2007 to a wave of critical acclaim. The re-release of Davis’s studio albums cemented the “cult” status of the singer who was once ridiculed and boycotted for her sexually dominant lyrics and suggestive live performances. This paper argues that Davis was an artistic innovator and progressive social figure whose aesthetic ideas and practices, although marginalized during the 1970s, are now celebrated in mainstream popular music. Through ethnography, this paper centers the voice of Davis who is recirculating in contemporary culture via reissue records and documentary film.
Soul Jazz and the Hammond B3 Organ

NELSEN HUTCHISON, University of California, Santa Cruz

The history of Hammond B3 groups and soul jazz in the 1950s and 1960s complicates three narrative frames that have limited critical discourses on jazz: the binary of jazz as high art or low entertainment, jazz as a sacred or secular practice, and jazz as a musical form that teleologically “matured” into art music. Drawing on the work of Henry Louis Gates Jr. and the ongoing discourse on jazz and black popular music, I argue that soul jazz was intricately tied to the socio-cultural context of its production and wasn’t bound to the binary oppositions of critical discourse.

“Talkin’ ’bout New Orleans”: The Meters, New Orleans, and the Geography of Funk

MATTHEW VALNES, Duke University

This paper examines how the social institutions, cultural interactions, and the racial politics of place and space in New Orleans participated in the development of New Orleans-style of funk. By analyzing “Cissy Strut” and “Talkin’ ’bout New Orleans,” this paper explores how The Meters use rhythms reminiscent of second-line drumming and often combine them with lyrics that mention specific cultural and historical events to evoke New Orleans. Throughout, this paper proposes a framework called the “geography of funk” to argue that musicians use funk to address the racial politics of place and space in New Orleans.

Session 3d: Progressive Women, Opera, and Education

Setting Jane Addams’s Progressive Reform to Music: Eleanor Smith’s Operettas for Hull-House

JESSICA PAYETTE, Oakland University

Composer and pedagogue Eleanor Smith served as composer-in-residence and director of the Hull-House Music School in Chicago from its inception in 1893 until 1936. Largely forgotten are her large-scale operettas—clearly modeled on Carl Reinecke’s Märchenopern—that are set to original scenarios by Smith and fellow women Hull-House colleagues. These works are historically and musically significant as an accomplished female composer seeks to transmit Jane Addams’s core beliefs on immigrant assimilation and pacifism to the residents of the urban neighborhood and, more specifically, to the children performers who studied the arts at Hull-House at no cost to their families.

“Classical Music Popularized, Popular Music Dignified”: The May Valentine Opera Company and Operatic Dissemination on the Chautauqua Circuits

C.A. NORLING, University of Iowa

From 1917 to 1927, conductor May Valentine presented popular operatic fare in English to receptive Chautauqua crowds each summer and, given her company’s relative operational autonomy and appearance in entertainment magazines, was a successful impresario. Bolstered by a wealth of operational documents, this paper uses the May Valentine Opera Company to outline the processes of Chautauqua-based operatic programing and highlights their connection to the former ubiquity of opera in the United States. Ultimately, beyond the gilded halls of urban cultural centers, operas were disseminated to millions of Americans well into the 1920s through touring Chautauquas, a now-forgotten musical paradigm.

“To Enter into Their Full Inheritance in This Land of Their Birth”: Dorothy Maynor and the Harlem School of the Arts

MONICA HERSHBERGER, State University of New York, Geneseo

Soprano Dorothy Maynor’s career took a distinctive turn during the Civil Rights Movement. In 1964, she founded the Harlem School of the Arts, embracing the difficult role of arts educator and administrator in an economically depressed and underserved neighborhood. Drawing on published and unpublished materials, along with my interviews of Maynor’s students and colleagues, I highlight the significance of Maynor’s work as an arts administrator and advocate for the children of Harlem. I argue that examining the evolution of Maynor’s career creates a more complete picture of the way African American singers participated in and furthered the Civil Rights Movement.
Session 3e: Promoting Ballet and “Ballet”

A Question of Taste: Hollywood Epics and the American Reception of the Bolshoi Ballet’s *Spartacus*

ANNE SEARCY, University of Miami

In 1962, the Bolshoi Ballet brought its new production of *Spartacus* to the United States as part of a cultural diplomacy tour. Much to the surprise of the company’s leaders, the American audience booed loudly, and reviewers fiercely criticized the work. In this paper, I show that the production was received poorly because its similarities to Hollywood epic films threatened ballet’s position in American class hierarchies. American dance critics, particularly those based in New York, condemned the company’s lack of taste, and frequently invoked comparisons to Hollywood blockbusters as a sign of its problems.

Sewing Machine Harmony Fails to Thrill: *Ballet Mécanique* as Sensational(ist) Flop

ANGHARAD DA VIS, Yale University

At the time of its American premiere in April 1927, George Antheil’s *Ballet Mécanique* was framed more as a sensation than a simple composition. That it was deemed, in countless newspaper reports, to have failed as such can be attributed to rhetorical as well as musical insufficiency. Antheil’s attempts to cultivate sensation as a means of securing commercial success and popular acclaim were frustrated by his need to perform “artistic respectability” in order to maintain the support of his patron and the respect of “serious” music audiences and critics—with the result, of course, that he ended up pleasing nobody.

A Chicago Ballet Alliance: John Alden Carpenter and Adolph Bolm

CAROLYN WATTS, Princeton University

This paper examines the fruitful alliance of Chicago composer-businessman John Alden Carpenter and Ballets Russes-alumnus Adolph Bolm in the establishment of ballet and promotion of modern music in Chicago. Carpenter was a well-respected hometown composer whose business endeavours gave him easy access to the pocketbooks of the city’s most affluent patrons. Bolm, as a Russian émigré with ties to the famous Ballets Russes, brought an aura of “authenticity” and European legitimacy to the pair’s projects. Together, the twosome promoted ballets with music by American composers and provided a forum to introduce contemporary European music to Chicago audiences.

Session 4a: Jazz History in the City of Archives: A Roundtable

In this roundtable, out-of-town jazz researcher, Sherrie Tucker, will moderate a dialogue among a select group of jazz archivists from very different kinds of collections. What advice do New Orleans jazz archivists have for jazz researchers in town for SAM? What topics are continually overlooked that they wish researchers would take on? What relationships exist between New Orleans jazz archives, historic New Orleans jazz families, and contemporary musicians (including transplants) living in New Orleans? The goal of this roundtable is to generate collaborative possibilities among archivists and researchers to produce new research on an often-misunderstood topic: New Orleans Jazz.

Session 4b: New Perspectives on Gottschalk

Gottschalk’s Grooves

STEVEN BAUR, Dalhousie University

Commentators have routinely considered the most original aspect of Gottschalk’s music to be his incorporation of Afro-Caribbean and African-American rhythmic idioms. Among his most innovative works are those based on the pronounced rhythmic ostinato patterns he encountered in the multicultural New Orleans of his youth; yet none of the scholarly literature on Gottschalk has dedicated significant analytical attention to his rhythmic and percussive innovations. This paper focuses on rhythm, percussion, and groove as they function in Gottschalk’s music. While this research has significant ramifications for performance practice, it also foregrounds problematic aspects of Gottschalk’s musical borrowings, which may at times constitute acts of cultural exploitation, containment, and (mis)representation.
Gottschalk’s Place in Women’s Music Albums in Chile in the Second Half of the Nineteenth Century

FERNANDA VERA MALHUE, Universidad de Chile

In Latin America there has been a growing interest in studying nineteenth-century sheet music. Women of the period usually compiled this repertoire in the form of albums, but the album as an object has not been really considered in those studies. The album, as a contemporary playlist, is key to understand logics of gender and women’s agency, particularly in private spaces. In this paper, I want to discuss how the works of Gottschalk, who toured Chile in 1866, fit in those albums, and what his presence (or absence) can tell us about the musical ideas of the period.

Session 4c: DAMN.
“Fox News Wanna Use My Name for Percentage”: Kendrick Lamar Samples White Outrage

GRAHAM PETERSON, University of Washington

This paper tackles issues of race, agency, and technology in the United States by analyzing Kendrick Lamar’s musical responses to criticisms from the far-right. I situate critiques of Lamar’s work as perpetuating the historic stereotypes of black music being violent. Then, by examining the ways in which Kendrick Lamar’s album DAMN. (2017) engages with Fox News by sampling and (re)contextualizing their hosts, I argue that Lamar’s music is a conscious contradiction of the myth of a post-racial society. Feelings of white fear have been recently legitimized, but Lamar’s sampling allows him to promote activism and maintain agency in his music.

Sounding Ideals: Hearing the Shared Diaspora in Kendrick Lamar’s DAMN.

CHRIS BENHAM, Oklahoma City University

Kendrick Lamar’s Pulitzer Prize winning album DAMN. (2017) contains explicit references to Hebrew Israelite teachings in the text, and the music contains sonic depictions of shared ideals including exile, oppression, and wandering. Drawing upon work by Loren Kajikawa and Adam Krims, I analyze the sonic qualities of Lamar’s album not only for “sounding race,” but also for what I will call sounding ideals shared by these two communities. I argue the existence of transcultural ideals found in rap, specifically its connection to and representation of Jewish ideals. DAMN. successfully illustrates the shared experience of diaspora between the two communities.

Session 4d: The Blurred Lines of Copyright
Forensic Similarity Analysis and the “Blurred Lines” of Musical-Legal Evidence

KATHERINE LEO, Millikin University

In March 2018, the Ninth Circuit Court of Appeals upheld a 2015 jury verdict finding that Robin Thicke and Pharrell Williams infringed the copyright of Marvin Gaye’s 1977 song, “Got to Give It Up,” with their own 2013 hit, “Blurred Lines.” This presentation investigates musical-evidentiary issues in this case, Williams v. Bridgeport Music: whether recording or lead sheet should represent the songs, the content and role of expert testimony, and the legal weight of evidence on appeal. This case study reveals the courtroom as a public forum for musicology and signals a need for further research regarding forensic similarity analysis.

Promoting Creativity? The Ambiguous Terms of Music Copyright Law

DANA DeVLIEGER, University of Minnesota

The American copyright system purports to promote creativity by incentivizing creators with exclusive rights to their works for a given period. In recent years, however, several music copyright cases have called into question whether the system serves to promote creativity or to limit it. One problem with copyright law is the absence of clear guidelines stipulating what “creativity,” “originality,” and “substantial similarity” mean in a legal context. This paper suggests that legal professionals, music scholars, and the creators of popular music must come to an understanding of these concepts before any other issues with music copyright law can be addressed.
Session 4e: Parlor Sounds
Understanding Opera beyond the Stage: Parlor Music and Local Creativity in Nineteenth-Century New Orleans

CHARLOTTE BENTLEY, University of Cambridge

Nineteenth-century New Orleans had a thriving operatic life, centred on the francophone Théâtre d’Orléans (fl. 1819–59). Existing scholarship, however, has typically suggested that the theatre’s much-lauded productions of imported European operas suppressed local creativity. This paper develops a more nuanced understanding of “local creativity” by focusing on opera-inspired parlor music that was composed and published in New Orleans in the 1850s. I argue that a detailed, multi-angled study of this repertoire sheds light on diverse, but nonetheless co-existing, notions of opera in the city, and reveals the inseparable nature of local and international musical cultures in the mid-nineteenth century.

Depicting Obsolescence in the Parlor: Portrayals of the Conventional Piano’s Passing in the Player Piano Age

CATHERINE HENNESSY WOLTER, University of Wisconsin, Eau Claire

This paper explores portrayals of the conventional (non-mechanized) piano in player-piano discourse, with particular interest in the ways the conventional piano was cast as an outmoded technology compared against the player piano. I draw examples from music journals, player-piano periodicals, and advertisements, and focus on two related tropes: the devaluing of the gendered amateur performance tradition that was associated with the conventional piano and depictions of the instrument as silent and unused. I argue that such portrayals of the conventional piano’s passing connect with broader shifts in public attitudes toward music making and listening in the early twentieth century.

Experimental Music Interest Group
Round Table: Experimentalism and Identity after 1975

MEGAN MURPH, University of South Carolina-Upstate and CHARISSA NOBLE, University of California, Santa Cruz

Since 1975, experimental music has diffused into diverse fields, colliding with performance art, “experimental” popular music, and others. We inquire after the ways in which artists have engaged experimental practices to express identity and liberation, and we ponder the ways in which scholars can use their platform of influence to advocate for experimental artists working from marginal spaces. This roundtable is inspired by the question “how might experimentalism serve as an expressive platform for marginalized identities?” From this question, we also address our position as scholars, asking, “How can musicologists advocate for emergent artists and communities from radically diverse traditions?”

Research Resources Interest Group
Music Research Resources in the Digital Age

JONATHAN SAUCEDA, Rutgers, The State University of New Jersey

This session will explore some of the most significant and widely used music research resources, including Grove Music Online, Wikipedia, several offerings from Répertoire International de Littérature Musicale (RILM), and Music Research: A Handbook. Participants will address resources’ strengths, weaknesses, challenges, coverage of music in the Americas, and author incentives, as well as the ways users’ habits have developed in the face of changing technology. Ten-minute position papers will be followed by discussion among the panelists and audience.

Dance Interest Group

NATALIA PEREZ, University of Virginia and ANNE SEARCY, University of Miami

The Dance Interest Group will hold a roundtable discussion on the ephemerality of dance and what sorts of interpretive or phenomenological changes occur when recordings give it a concrete form. The panelists will each give brief presentations that explore the relationship between dance and “the screen” broadly construed (i.e. film, television, and other forms of digital media) in a variety of genres. The last forty-five minutes will be a discussion between the panelists and the audience, giving attendees the opportunity to ask questions or comment on what they’ve heard.
Music of Latin America and the Caribbean Interest Group
Collaborative Talks on Twentieth- and Twenty-First-Century Latin American Topics

SUSAN THOMAS, University of Colorado, Boulder and JACQUELINE AVILA, University of Tennessee

Music in popular media in Latin America has received little attention in musicological scholarship. With the growing availability of the internet and of streaming services like Netflix, music videos and a wide variety of dramatic series from across Latin America have received widespread acclaim from international audiences and critics. The two presentations will propose specific strategies for analyzing and discussing music videos and the role of music in dramatic series, and consider the foundational role that music has played the promotion, circulation, and popularity of these forms.

Race, Dialect, and Regionalism in Oscar Lorenzo Fernández and Waldemar Henrique’s Settings of “Essa Negra Fulô”

KASSANDRA HARTFORD, Muhlenberg College and CHELSEA BURNS, Eastman School of Music

In the nationalist fervor of the 1930s, under Getúlio Vargas’s administration, Brazilian composers Oscar Lorenzo Fernández and Waldemar Henrique set distinct versions of Jorge de Lima’s 1928 poem “Esse Negra Fulô.” Lima’s poem depicts a sexual encounter between black female slave and white male master, both eroticizing slavery and gendering power structures, while using stylized forms of words meant to represent black dialect. This joint presentation examines the ways that these settings of Lima’s text engage tropes of blackness, romanticize the plantation as a site for national identity formation, and rewrite sexual and racial violence as seduction.

Diplomacy, Dictatorship, and Duke Ellington in Nicaragua

BERNARD GORDILLO BROCKMANN, University of California, Riverside

To the mark the third anniversary of Managua’s Rubén Darío National Theater in 1971, local organizers booked Duke Ellington and his orchestra, a stop in Nicaragua on a tour of Latin America sponsored by the U.S. State Department. A seemingly routine diplomatic gesture, the engagement reinforced the U.S. Cold War strategy in support of Latin American dictatorships. An examination of the festive opening night concert, celebrating President Anastasio Somoza Debayle’s birthday, belies the true nature of the tour, which, according to Ellington scholar Harvey Cohen, “passed through some of the darker regions of American foreign policy during the Nixon administration.”

FRIDAY, 22 March

Session 5a: Seminar: Music and Sound in Horror Media

RACHEL GOLDEN, University of Tennessee

Drawing on George Lipsitz’s work on memory in popular culture, and scholarship on films of haunting, I analyze layers of temporality in the music of The Conjuring. Within a post-9/11 resurgence of haunted-house films, The Conjuring explores death, disorientation, and social histories through its diverse, temporally marked, soundscapes. Against the film’s 1970s narrative, the music incorporates American 1950s and 60s pop tunes, contemporary bands Dead Man’s Bones and Breaking Benjamin, an atmospheric score by Joseph Bishara, and Diamanda Galas’s avant-garde vocals. These temporally diverse musics further the ghostly film’s re-configuration of time, past and present.

Turn-of-the-Century Horror: from Vaudeville Stage to Silent Screen

KENDRA PRESTON LEONARD, Silent Film Sound and Music Archive

The silent film era (c. 1895–1927) coincided with a wave of popularity of the Gothic in fiction and art. The public fascination with the occult and the development of film effects led to the supernatural becoming a favorite topic for moviemakers. While some cinema music exhibited the qualities that are common in music for horror—chromaticism, irregular rhythms, and dissonance—cinema musicians also introduced new elements. These were borrowed
from vaudeville, the Spiritualist Church, séances, phantasmagoria, and other entertainments involving the supernatural. I establish the connections between musical practices in vaudeville and séances and the scoring for early Gothic films.

Musical Horror in *Beware the Slenderman*

**THOMAS HANSLOWE,** University of California, Los Angeles

Horror films have long been associated with a distinctive musical language. The musical tropes associated with the horror genre are also frequently heard in the context of “true crime” documentaries. Scholars have argued that “manipulative” music threatens the “objective” viewpoint and tone for which many documentaries strive. Through the close analysis of the 2016 HBO true crime documentary *Beware the Slenderman,* this paper will examine how these musical tropes guide the viewer’s emotional and intellectual response to this documentary’s disturbing narrative. I argue that the music is used to “fictionalize” the violence of *BTS,* rendering it more palatable as entertainment.

Hearing Voices in Santa Fe: The Sonic Implications of Possession in *Help! Help! The Globolinks!* and *The Devils of Loudun*

**LISA COOPER VEST,** University of Southern California

In 1969, Santa Fe Opera packed one weekend with two contrasting American premieres: Gian Carlo Menotti’s *Help! Help! The Globolinks!* and Krzysztof Penderecki’s *The Devils of Loudun.* The first is a lighthearted sci-fi children’s opera, and the second a tortured account of a demon-possessed nun. Both works, however, are linked by the metaphor of possession. Building on close readings of the musical texts, theoretical work by Barbara Creed and Jeffrey Kripal, and reception, this paper argues that both composers employ musical language to express the horror of a subject whose voice has been compromised.

Session 5b: Hidden Figures and Masked Trauma: New Research in Gospel Music

Gospel music research in the twenty-first century has emerged in ways that have finally moved beyond regional studies, individual biographies, and developmental timelines. Issues of unsung or marginalized creative pioneers in gospel’s historiography, gender and familial relationships in song lyrics, and the deafening silence around sexual violence and abuse by one of the genre’s most revered luminaries are a few of the topics this panel on new research in gospel music will address. The paper presentations in this panel represent new directions and uncharted territory in the areas of gender, sexuality, cultural production, and historiography in gospel music research.

“There’s a Hole in My Soul that Won’t Heal”: Dichotomous Images of Fathers in Contemporary Gospel Music

**DEBORAH SMITH POLLARD,** University of Michigan, Dearborn

After generations of songs celebrating saintly mothers, gospel artists have begun focusing on fathers—the laudable patriarch or the MIA dad. While the latter songs seem to solidify a stereotype about Black fathers, a closer reading of both sets of lyrics reveals they often indicate the singers’ search for identity and the effect the presence or absence of fathers has had on their lives. This presentation includes examples from male gospel artists and concludes that these songs provide performers with space to reconsider how they operate as parents in contrast to earthly ones and the ultimate image: their Heavenly Father.

“I’ll Keep On Living After I Die”: Exploring Songwriter Roxie Ann Moore, Gospel Music, and the Historical Record

**AMBRE DROMGOOLE,** Yale University

Through an excavation of as yet unreleased documents, diaries, interviews, and footage, this project highlights unsung twentieth-century gospel songwriter, Roxie Ann Moore. Foregrounding Moore’s compositions, travels, and collaborations with famed artists of various styles, this project builds on current scholarship that showcases the close kinship between the musical formation of gospel, blues, jazz, and rock and roll, while exploring a Black female artist missing from the historical record, and thus continuing the ongoing historical effort to resist the predominance of male gospel composers in synthetic accounts of African American musical history.
Before There Were Praise Teams: Praise and Worship in Gospel Music of the Late Twentieth Century

BIRGITTA JOHNSON, University of South Carolina

Beyond the foundational contributions of Andrée Crouch, several unsung figures contributed to praise and worship music composed for church choirs. Contrary to today’s image of soloist-dominant small vocal groups known as “praise teams,” praise and worship of the 1980s and 1990s gained popularity via recordings by Thomas Whitfield, Calvin Bernard Rhone, the West Angeles COGIC Mass Choir, and the Full Gospel Baptist Fellowship Mass Choir. This paper will delineate how these critical earlier iterations of black gospel-oriented praise and worship music reflected issues of changing stylistic preferences, shifting theologies, and congregational singing in ways that went against popular CCM trends.

Rev. James Cleveland’s “Sacred” Sound: Uncloseting Sexual Violence in the Black Gospel Community

AHMAD GREENE-HAYES, Princeton University

In 1992, pioneering gospel artist, the Rev. James Cleveland, was posthumously accused of sexually abusing his foster son and infecting him with HIV. While rumors regarding Cleveland’s (queer) sexuality are longstanding, there has been little discussion about Cleveland’s sexually violent behavior. Thus, in this article, I use the legal documents from Christopher B. Harris v. Irwin Goldring as Special Administrator of the Estate of James Cleveland to exhume Cleveland, thus inserting him in the historiography on HIV and AIDS in African American Protestant church and gospel communities, Black queer studies, ethnomusicology, and gender and sexuality studies.

Session 5c: Postwar Music and the Stage

Broadway Flops, Historiography, and the Limits of the Musical Form: The Case of The Lieutenant

ELIZABETH WOLLMAN, Baruch College, CUNY

The historiography of the Broadway musical favors the canon formed from critical and commercial hits. But just as successful musicals can reflect American culture, so can flops. As hit shows can mirror a nation’s ideals and aspirations, flops can accomplish the obverse: reflect aspects of the country that fall short of wish-fulfillment or civic pride. An example is The Lieutenant, a rock opera about the My Lai massacre that flopped on Broadway in 1975. I examine historiographic treatment of The Lieutenant, consider it against the backdrop of its time, and argue for other flops to be considered in similar ways.

Middlebrow Spirituality: Bernstein’s Mass (1971) between Sacred Music and Secular Society

CHRISTOPHER CHOWRIMOOTO, University of Notre Dame

In this paper, I examine Bernstein’s Mass and its reception against the backdrop of wider debates about the role of sacred music in secular society. Instead of resolving the work’s contradictions, I use them to understand its late-twentieth-century appeal. Inspired by scholarship on “middlebrow” duplicity, I argue that Mass allowed supposedly disenchanted audiences to have it both ways: to experience religious sublimity and transcendence, while disavowing them. In doing so, I will not only challenge narratives of twentieth-century “secularization,” but also the oppositions upon which they rest—between sacred and secular, metaphysics and materialism, authentic sublimity and religious kitsch.

Sondheim’s Revenge and/or Prince’s Revolution: Sweeney Todd (1979) as a Case Study in Antagonistic Collaboration

ASHLEY M. PRIBYL, Washington University, St. Louis

This paper considers antagonistic collaboration between Harold Prince and Stephen Sondheim as the primary creative model for Sweeney Todd (1979). Sondheim, interested in Sweeney’s relentless desire for revenge, wrote music and lyrics that drew on generic horror and rescue plots. Prince, invested in the larger class critique of the story, directed, designed, and staged a show resonating with the financially-fraught New York City outside the Uris Theatre doors. These contrasting artistic visions generated a multivalent production, allowing audiences to enjoy the genre thrills of the show and empathize with the characters, all while exploring Prince’s left-leaning political message.
Antony and Aida? The Musical Impact of Giuseppe Verdi’s *Aida* on Samuel Barber’s *Antony and Cleopatra*

JUSTIN SEXTRO, University of Kansas

Samuel Barber’s *Antony and Cleopatra* was commissioned for the 1966 opening of the Lincoln Center Metropolitan Opera House. This paper demonstrates that the music for *Antony and Cleopatra* was impacted by the Metropolitan’s expectations for grandeur in the vein of *Aida* against Barber’s own predilection for a more intimate opera. Barber entertained many of director Franco Zeffirelli’s requests to insert bellicose scenes. Despite Barber’s denial of creating a “neo-Aida,” a closer inspection reveals Verdi’s influence, especially in his portrayal of the “Exotic Other.” I demonstrate that this division can be read as a metaphor for Barber’s wish for musical introspection.

**Session 5d: Latin American Identities**

Constructing *Hispanismo* in the Americas: Music of Iberian Ethnic Groups in *Fin de Siècle* Buenos Aires

ERIC JOHNS, University of California, Riverside

Between 1857 and 1930, two million Spaniards relocated to Argentina. Marked as the Other, Iberian immigrants formed associations for political representation and to provide welfare to their members. These associations also provided a gathering place for musicians, where they performed music from throughout the Iberian Peninsula as well as the popular music of the city, the tango. In this paper, I document the role music played in the construction of *hispanismo* in Buenos Aires, a transatlantic identity centered around Iberian heritage and identity, and its later incorporation into Argentine national discourse.

Sounding *Brasilidade*: National Identity, Indigeneity, and the Construction of Race in Carlos Gomes’s *Lo Schiavo*

CHRIS BATTERMAN, Emory University

In 1889, Carlos Gomes’s opera *Lo Schiavo* (The Slave) was met with unexpected popularity and success among the public of his native Brazil. The opera, received with waves of nationalist sentiment, tells the story of fatal forbidden love between a Portuguese colonist and his indigenous maiden. In this paper, I examine the opera’s representations of indigeneity and discuss their place within the composer’s presentation of *Brasilidade* (Brazilianness). Further, I argue that Gomes’s *Brasilidade* presents an eclipsing of indigenous identity as the impetus for Brazilian cultural pride and contributes to the popular construction of *la raça brasileira* (the Brazilian race).

*Memorias de oro*: Music, Nostalgia, and *Mexicanidad* in Pixar’s *Coco* (2017)

JACQUELINE AVILA, University of Tennessee

Representations of Mexicans in Hollywood cinema have typically recycled negative stereotypes, but Pixar’s *Coco* (2017) provides a divergent interpretation. Set during *Día de muertos*, *Coco* embellishes several signifiers from the *comedia ranchera*, a film genre that showcased Mexican folklore and musical performance, and elements of contemporary Mexican popular culture to provide a novel portrayal of *Mexicanidad* (Mexicanness) for a new generation. Premiering during a socially unstable period, I argue that *Coco* utilizes earlier cinematic and musical formulas, thus evoking Mexico’s cinematic past, to construct a visual, aural, and narrative portrayal of *Mexicanidad* that confronts and destabilizes past cinematic representations.

Sounding Racial Identities in Music Genre: Pixinguinha and the Quest of Afro-Brazilian Modern Musicians

MARCELO BOCCATO KUYUMJIAN, University of Illinois, Urbana-Champaign

This paper examines Afro-Brazilian composer and instrumentalist Pixinguinha, discussing his perception of implicit racialized readings of his music and his efforts in reshaping his career and music genre as a response. Through close readings of music recordings representing Pixinguinha’s full career arc, I reposition black aesthetics at the center of his musical style. I argue that while most of his career was devoted to exploring and transforming samba, he distanced himself from samba late in his career by reacting to the marginalization of his contributions to popular music when those were associated with perceived notions of blackness.
Session 5e: Female Vocality

Audra McDonald as Billie Holiday: Recuperative Acts in *Lady Day at Emerson’s Bar & Grill*

MAYA GIBSON, University of Missouri

Audra McDonald’s portrayal of Billie Holiday in *Lady Day at Emerson’s Bar & Grill* presents a *rapprochement* of two durable but conflicting Holiday stereotypes: the anti-feminist victim (presented in the 1972 biopic *Lady Sings the Blues*) and the defiant Black feminist (interpreted in Angela Davis’s 1998 *Blues Legacies and Black Feminism*). McDonald uncannily captures Holiday’s recorded voice by subsuming her own, supplanting her supple and healthy voice with Holiday’s sick and brittle one. McDonald’s embodiment thus helps resolve a tension between the two typecasts, reframing our cultural memory in the process by tempering both.

“Very Female, with the Allure of a Foreign Aura”: European Voices in the U.S.

MIKKEL VAD, University of Minnesota

This paper listens to the voices of female European singers and the way they were heard in the U.S. in the fifties and sixties, situating this meeting of voices and cultures within a reception history of European jazz in the U.S. that highlights the intersection of race, gender, and class, which are also tied to notions of jazz, pop, and classical music. With the singers Alice Babs and Caterina as case studies, I show how ideas of femininity, race, nation, and place were constructed through vocal performances that used tropes from classical and folk music with an emphasis on high-pitched vocal stylings, melismas, and “white” timbres.

Ethel Merman, Race, and the Birth of the Broadway “Belt”

JOHN KAPUSTA, Eastman School of Music

Though the clarion, high-lying Broadway singing style known today as “belting” can be traced at least to the early 1900s, the term itself only emerged around midcentury. In this paper, I show how the term “belt” cleansed the style of its earlier ethnic associations, and argue that this transformation occurred only as postwar theater professionals began to imagine the musical as a unifying, national art form. To make this case, I show how diva Ethel Merman became a “belter” in the 1950s, and explore how the 1959 musical *Gypsy* staged Merman’s “belt” voice as a piece of racially unmarked Americana.

Edith Sings: Music, Nostalgia, and Moral Character in *All in the Family*

STAN PELKEY, University of Kentucky

*All in the Family*—among the most popular American television shows in the 1970s—is remembered for its iconic lead characters (Archie and Edith Bunker) and ground-breaking treatment of politically charged topics. The series’ regular and strategic use of American song and dance, however, is rarely discussed. Cataloging who sings, what songs they sing, and in which contexts reveals that the act of singing is aligned to the characters’ personalities and typical behaviors. Singing thus becomes freighted with moral import. Indeed, music is not decorative but instead saturates the Bunkers’ lives, highlighting ways they navigate home and a changing world.

**Jewish Studies Interest Group**

**Listening to Jewish Music in the Americas in the Twenty-First Century: Re-conceptualizing Approaches to Jewish American Music Research**

DANIEL GOLDMARK, Case Western Reserve University

This roundtable examines critical conceptual issues in Jewish music research in the Americas, prioritizing a consideration of listening practices in the sonic expression of Jewish ethnic and religious belonging. Within a relational framework—between producing and hearing Jewishness in music—we explore how America is performed and expressed in the Jewish musical imaginary with respect to spatial and temporal conditions of place and political subjectivity. In light of recent scholarship in American music and sound studies (Garrett, et.al. 2011; Keeling and Kun 2011; Zuckerman, et.al 2011), this panel will address issues of race, ethnicity, class, identity, gender, and sexuality in Jewish American music.
Session 6a: Workshop Session, Organized by the Committee on the Conference
From Proposal to Score: A Workshop on Making and Using Critical Editions
This workshop brings together scholars and editors to provide attendees with information about critical editions and assistance with projects of their own. Representatives from Recent Researches in American Music, Music of the United States of America, Sounding Spirit, and the George and Ira Gershwin Critical Edition will discuss their series’ significance to scholars, performers, and teachers. Participants will then have the opportunity to workshop project ideas. Breakout sessions will focus on writing proposals, working with archival materials, and the process of making a critical score.

Session 6b: Crippling the Crescent City through Sound and Screen
This panel considers music in New Orleans through the intersecting lenses of screen media (film and television) and disability. We will examine how the sights and sounds of audiovisual media about New Orleans seem to conflate location, musical style (typically jazz), and urban culture in narratives underpinned by disability in its various forms. The papers discuss in particular the films Chloe, Love Is Calling You (1934) and New Orleans (1947), the television series Tremé (2010–2013), and an episode of The Twilight Zone (“The Masks” from 1964), all of which take place in the Crescent City.

Drumbeats: Race, Disability, and the Music of Voodoo Film
BLAKE HOWE, Louisiana State University
In 1934, three voodoo horror films were released in the United States: Black Moon; Chloe, Love is Calling You; and Louisiana. The films share intriguing similarities: all make extensive use of offscreen drumbeats, which act as a kind of sonic weapon, threatening the safety, privilege, and bodily autonomy of its onscreen victims. Also intriguing are the films’ differences, especially in their approach to race: in Black Moon and Chloe, voodoo is defeated as a means to reassert white supremacy, but in Louisiana (originally a play produced by the Negro Theatre Guild) the drums of voodoo protect the pious and blind their enemy.

Television, Music, and the Disabled City: Sounding Trauma and Restoration in the New Orleans of Tremé
JAMES DEA VILLE, Carleton University
New Orleans after Hurricane Katrina has been described as a “disabled city.” What does it mean for a city like New Orleans to be “disabled,” and how would that impact its soundscape when the city’s reputation is built upon music? This paper considers how the television series Tremé musically represents the trauma and restoration of New Orleans in the aftermath of Hurricane Katrina. Music strategically and integrally functions within the series, envoicing the trauma of loss while sounding the road to recovery. In analyzing the music of the first season, we will focus on the second-line ensemble Rebirth Brass Band.

“It Doesn’t Go to My Head”: Jazz, Womanhood, and the Body in New Orleans (1947)
ANDREW TUBBS, University of Iowa
Jazz in cinema has often underscored a woman’s fall from societal grace. It was believed blackness, sexuality, and drugs were central causes for this descent. This study suggests that these symptoms stem from the American eugenics movement and the supposed power of jazz to morally and physically disable young women. Arthur Lubin’s New Orleans (1947) juxtaposes two archetypes of womanhood, the jazz virgin and the jazz whore (Tucker, 2008). While the virgin regains her purity by performing symphonic jazz, the “primitive” characteristics of New Orleans jazz cause the whore to revert to her “lower origins,” concerned only with sex and drugs.

Tonight’s Tale of Music, Men, the Macabre, and Masks: Notions of Disability in The Twilight Zone’s “The Masks” (1964)
REBA WISSNER, Montclair State University
In The Twilight Zone episode, “The Masks,” which takes place in New Orleans during Mardi
Gras, disability comes in various guises, both visible and invisible. This paper considers the musical depictions of disability, which are underscored in several ways; generally, the music of those characters who are—and will become—disabled contrasts strikingly with the music of those who are not disabled. Further, the music of the visible disabilities contrast with that of the invisible disabilities through timbre, meter, texture, and instrumentation. There is a further musical contrast with the Mardi Gras music, reflecting the disabilities in the home.

**Session 6c: Bridges and Roads as Sites of Struggle and Transformation**

Bridges and roads are disruptive spaces in which stories are re-imagined and change is enacted, whether as part of a musical narrative, a song form or a message of protest. This panel examines bridges and roads as symbolic sites in various country music formats, weaving together themes of racial exploitation and resistance, challenges against gender inequality, and songwriting practices as they disrupt narrative space. Taken together, these papers question issues of genre and convention over the course of sixty years while highlighting the ability of words, lyrics, and images to challenge exploitive and traditional practices.

Dusty Delta Days and the Transformation of Mississippi Racial Structures: Bridges as Metaphors of Racial Reconciliation in Bobbie Gentry’s “Ode to Billie Joe”

**KRISTINE McCUSKER**, Middle Tennessee State University

This paper examines the song, “Ode to Billie Joe,” which was the #3 top selling song of 1967, for the ways that Gentry used her Mississippi childhood to draw a fraught picture of the Tallahatchie bridges and river, and their transition from racialized threats to potential symbols of repentance and remorse. By doing so, I will root “Ode to Billie Joe” to the racial and class structures of the Mississippi Delta as they transformed in response to the Civil Rights Movement.

“Down at the Bottom of the Second Street Bridge”: Tradition, Progression, and Transgression in Freakwater’s “Louisville Lip”

**NANCY RILEY**, Belmont University

This paper considers a song by Freakwater, “Louisville Lip,” that details the legend of Louisville, Kentucky native Muhammed Ali throwing his Olympic gold medal off the Second Street bridge into the Ohio River in an act of protest. Freakwater is primarily Janet Beveridge Bean and Catherine Irwin, along with bassist David Wayne Gay, and the band emerged as a key contributor to the alternative country, or alt.country, movement in the 1990s. I argue that this song is characteristic of this band’s songwriting and musical style, but also presents an alternative representation of the gendered and racialized trope of the bridge.

The Evolution of the Bridge in Country Music Narrative Structures

**PAULA BISHOP**, Bridgewater State University

Drawing on my data analysis of Nashville songwriters Felice and Boudleaux Bryant’s catalogue, this paper traces the emergence of the bridge in country music song construction in the 1950s. As two of the most successful songwriters in Nashville during that period, their approach to song construction, including form, harmony, and lyrical themes, evolved over that decade, leading towards song sections that we can now label as bridges. By expanding the boundaries of country music narrative structures, the Bryants redefined the practice of linear storytelling, making the bridge becomes a disruptive space in which stories are re-imagined and change is enacted.

“Our Time Has Come, Your Time Is Up”: The Song Suffragettes’ March for Gender Equality in Country Music

**JADA WATSON**, University of Ottawa

In January 2018, the songwriting collective Song Suffragettes self-released “Time’s Up,” a song addressing the power imbalances faced by women in country music. The corresponding video features the twenty-three women, adorned in black, marching down a long, deserted rural road singing their message of warning to the male-dominated establishment. This paper examines how the “Time’s Up” video draws on symbolic imagery associated with
civil rights protest marches to construct a narrative of resistance. It further considers how the spatial terrains of text, genre, and geography intersect to create a discursive space for artists responding to gender inequality in the industry.

**Session 6d: Women in Contemporary Opera**

Reaffirming Bess McNeil: Mysticism and Agency in Missy Mazzoli’s *Breaking the Waves*

KELLI MINELLI, Case Western Reserve University

This paper examines issues of adaptation and gender in Missy Mazzoli’s 2016 opera *Breaking the Waves*, questioning how a new medium reshapes the story. While Lars Von Trier’s 1996 film arouses concerns of misogyny, Mazzoli’s opera reforges the problematic story through its focus on the spiritual resiliency and agency of protagonist Bess McNeil. I consider aspects of divine embodiment, and how the musical depiction of this phenomenon legitimizes the heroine as a contemporary mystic. I argue that Mazzoli’s centralized focus on Bess’s character and religious identity redeems and empowers her complex protagonist, and sets the stage for a new mold of operatic heroine.

Sexual Transgression on the Operatic Stage: Reclaiming the Dark Feminine in Anthony Davis’s *Lilith* (2009)

JANE FORNER, Columbia University

The corrupting, sexually threatening woman is no stranger to the operatic stage. In this paper, I analyze Anthony Davis’s opera *Lilith* (2009) as an example of contemporary opera’s critique of femininity, agency, and female sexuality. In its reclamation and rehabilitation of the dark feminine par excellence, I argue that the work both plays on and destabilizes the perennial Eve-Lilith counterpoint of purity/transgression, fracturing the enduring feminine dialectic in a sharply satirical narrative. Situating *Lilith* in the diverse changing landscape of contemporary North American opera, I explore Davis’s stylistic eclecticism and use of mythical pasts to comment on modern female identity.

A Parable for Our Time: How to Survive the End of the World as We Know It

C.J. KOMP, University of Georgia

Octavia Butler set *Parable of the Sower* (1993) in a rapidly disintegrating U.S. of 2024 following the destruction of the environment, ruthless unchecked capitalism, and the election of one president Donner. In a 2015 operatic staging of *Parable*, Toshi Reagon weaves spirituals from the nineteenth century “with music that comes out of gospel, blues, rock, and electronica” (Reagon, 2017), an archive of historically Black music to connect with a young Black woman of the future. In this paper, I consider how viewing *Parable* through different concepts of time both questions how the present is constructed and helps us survive it.

Olga Neuwirth’s Lynchian New Orleans: A Ghost Tour

NICHOLAS STEVENS, Case Western Reserve University

In Olga Neuwirth’s 2012 music theatre piece *American Lulu*, aural and visual signifiers of U.S. popular culture abound. This intersectional feminist adaptation of Alban Berg’s *Lulu* (1935) takes place in segregated midcentury New Orleans and has attracted substantial scholarly attention. One element of the piece, however, has gone unaddressed: Neuwirth’s echoes of work by filmmaker David Lynch. Focusing on Neuwirth’s ghostly audio samples, and on her (re)construction of a racialized Southern soundscape, I argue that, much like Lynch, the Austrian artist creates a dizzying collage of archetypes and stereotypes in order to reveal violence and corruption just beneath the surface.

**Session 6e: Film Scoring**

“The Kind of Score You Don’t Hear Anymore”: Pastiche and Historical Reinterpretation in Elmer Bernstein’s *Far from Heaven* Score

KATHERINE REED, California State University, Fullerton

Director Todd Haynes calls films like his *Far from Heaven* (2002) part of a “long tradition of gay reading(s) of the world,” visible in his pastiches of plot and style and audible in the works’ scores. This paper analyzes Elmer Bernstein’s *Heaven* score for its reinterpretable potential,
revealed in moments when the score’s genre pastiche is juxtaposed with compositions from the film’s era, the 1950s. It is the distance between historical musical style as we know it, and as it is presented in new interpretation, that allows space for the film’s queer readings.

The Influence of the National Film Board of Canada on the Musical Universe of Stanley Kubrick’s 2001: A Space Odyssey
ALLEYSON ROGERS, McGill University

In this paper I bring to attention the underestimated influence of the music from the Canadian documentary film Universe (1960) on Stanley Kubrick’s creative process for selecting the music for 2001: A Space Odyssey. While the influence of the visual effects for Universe on 2001 is well documented, the original score by Canadian composer Eldon Rathburn has not been considered, yet bears an uncanny resemblance to Kubrick’s musical choices. I highlight similarities between the two soundtracks and provide an analysis of the most striking sections: Rathburn’s title music and Strauss’s Also Sprach Zarathustra, and Rathburn’s comet music and Ligeti’s Atmosphères.

Tank Canons and Shark Cage Fugues: Neo-Baroque Topics and the “Learned” Style in John Williams’s Film Music
FRANK LEHMAN, Tufts University

Despite his reputation in film music-historiography as chief revivalist of neo-Romantic aesthetics into American cinema, John Williams has consistently ventured into another “neo” style: the neo-Baroque. Williams’s Baroque stylings reflect the lingering influence of “New Hollywood” aesthetics of conspicuous idiosyncrasy, sometimes long after the transition to supposedly less subtle, more sentimental Blockbuster-era scoring practices. After cataloguing uses of Baroque topics in Williams’s oeuvre, I consider the cultural implications of recruiting hallmarks of a “learned” style in a medium where music is rarely foregrounded for concentration. I conclude with an analysis of two cues from Jaws: “Shark-Cage-Fugue” and “Tourists-on-the-Menu.”

Sound, Structure, and Narrative Designs in Patrick Cowley’s Synthesizer Soundtracks for Gay Porn
JOHN BRACKETT, Vance-Granville Community College

Patrick Cowley is one of the pioneering figures in the history of electronic dance music in the United States, especially for his innovative use of synthesizers. Beginning in 1980, early synthesizer compositions by Cowley were included on videotape compilations of gay pornography. Unlike the style of Hi-NRG dance music that had recently brought recognition to Cowley, the music featured on these videotapes reflects his interest in the work of performers such as Tomita, Wendy Carlos, Tangerine Dream, and Giorgio Moroder. In my presentation, I will describe how Cowley’s music subverts musical codes traditionally employed in pornographic films.

Lecture-Recital
How the New Orleans French Opera Company Shaped the Antebellum New York Opera Environment
JENNIFER C.H.J. WILSON, Westminster Choir College, Rider University

This 45-minute lecture recital demonstrates the performance practices that the New Orleans French Opera Company (NOFO) brought to the New York opera environment between 1827 and 1845. Its early tours introduced the importance of a cohesive repertoire company. In 1843 and 1845, NOFO returned and adjusted its season to reflect the repertoire and singing styles of Paris, presenting Conservatoire-trained soprano Julie Calvé and dramatic tenor Gabriel Arnaud. Tenor Tyler Smith, soprano Betsy Uschkrat, and their colleagues and students from Loyola University New Orleans will perform songs from operas by Boieldieu, Donizetti, and Halévy that evoke the different sonic trends.
SATURDAY, 23 March

Session 7a: Training Session, Organized by the Committee on Cultural Diversity and Inclusion: “Undoing Racism: An Introduction to Bias Training”

The People’s Institute for Survival is an anti-racism organization based in New Orleans that offers community support and bias training. The 90-minute session will consist of an introduction to their organization and their programming, as well as provide active anti-bias workshop activities to raise awareness.

Session 7b: Women’s Music Clubs: Organizing America’s Musical Life

Typically led by women, music clubs organized concert series, promoted music education, and served as social clubs. From 1898 to the present, the National Federation of Music Clubs (NFMC) guided thousands of local clubs, promoting American music through scholarships and prizes. Relying on new archival research and a variety of primary sources, this panel of three papers examines the workings of women’s music clubs: from their initial search for identity and structure within club meetings, to the NFMC’s early efforts to move American society away from its bias toward European music, and later NFMC encouragement of musical internationalism.

An Introduction to the National Federation of Music Clubs: The Best Kept Secret in the Development of American Music Culture

ASHLEY HEDRICK, Independent Scholar

Formed in 1898, the National Federation of Music Clubs (NFMC) became an influential force in America’s musical growth. Drawing upon previously unexamined documents, this paper describes the NFMC’s efforts to move American society away from its European bias in musical matters towards the growth of its own art music culture. The NFMC offered monetary prizes specifically to American composers and fostered important conversations regarding American musical identity. It ensured future cultural development by helping the MacDowell Colony survive. Over its first two decades, the NFMC built the foundation on which it remains as the largest nonprofit supporting American music culture.

“Let Everything Be Done Decently and in Order”: Implementing Parliamentary Procedure into Gilded Age Women’s Music Clubs

ELISSA STROMAN, Texas Tech University

Though 1890s women’s music clubs were initially presented in music magazines as amateur endeavors, by 1900, writers suggested elevating clubs’ operating policies and discourse. I argue implementing parliamentary procedure eliminated the stigma of amateur frivolity, while unassumingly educating women in men’s business practices, but also suggesting social and sexual control over women who might otherwise be perceived as disorderly. By the late 1910s, parliamentary procedure became common practice of the National Federation of Music Clubs. Utilizing primary print sources, I will trace how parliamentary procedure led to larger discussions among clubwomen who sought to elevate standards of American musical consumption.

The International Agenda of America’s Music Clubs

DANIELLE FOSLER-LUSSIER, The Ohio State University

Musical clubwomen amplified the power of national and international Cold War institutions. Led by Helen M. Thompson, the People-to-People Music Committee urged the women’s music fraternity Sigma Alpha Iota and the National Federation of Music Clubs (NFMC) to donate instruments and printed music for shipment to other countries. Grace Spofford, a board member of the NFMC, encouraged U.S. music clubs to embrace the United Nations’ agenda; the NFMC recommended that clubs expand their repertoires with internationally themed programs. Even as they organized a workforce to carry out these plans, Spofford and Thompson also engaged with officials to shape policy.
Session 7c: Florence Price and Margaret Bonds in Concerto and Song

Modernist Expressions in Florence B. Price’s Violin Concerto No. 2

A. KORI HILL, University of North Carolina, Chapel Hill

This paper studies the modernist techniques in the Violin Concerto No. 2 of Florence B. Price (1887–1953). I argue this piece presents an understudied aspect of Price’s aesthetic and illustrates the modernist potential of antebellum-era styles like spirituals and juba dance. Drawing upon Jennifer Lynn Stoever’s study of conservation as a modernist process in the work of the original Fisk Jubilee Singers, I will explore how Price’s concerto takes part in a similar conservation project, expanding our understanding of her aesthetic and black musical modernism(s) in the early- to mid-twentieth-century United States.

Viewing the Art Songs of Florence Price through a Womanist Lens

MARQUESE CARTER, Georgia Southern University

Florence Price’s song “The Washerwoman,” written in 1941, highlights emergent concerns about the plight of black female domestic workers. Entrapped in a new form of economic slavery, early black feminists began to rally for greater economic mobility. Using archival manuscripts from the University of Arkansas Special Collections, and employing black feminist critique, this paper explores the theme of domestic work in Price’s works. This musical analysis questions how Price constructs a musical narrative that speaks to intersectional oppression suffered by black women, and seeks to centers the black woman in feminist musicology.

Margaret Bonds’s Three Dream Portraits as It Reflects Twentieth-Century America in Song

KATHERINE PUKINSKIS, Harvard University

Margaret Bonds’s compositional craft is impeccable, yet her work is significantly less performed than the works of white male composers from her time. Three Dream Portraits (1959) deserves recognition equal to art songs by composers like Samuel Barber and Ned Rorem; Bonds’s work artfully illuminates an under-recognized part of twentieth-century art song. The song cycle reflects trajectories of Classical American music and, in her specific choice and setting of texts by Langston Hughes, unflinchingly folds in sonic aspects of and imbues Bonds’ identity as an African American into her work in a way that is deliberate, important, and artful.

Session 7d: Dealer’s Choice

“Music Follows, Where It Had First Come”: Steve Reich, Arthur Murphy, and Robert Creeley on Musical Settings of Postmodern Poetry

DAVID CHAPMAN, Rose-Hulman Institute of Technology

Juilliard classmates Steve Reich and Arthur Murphy both developed interests in postmodern poetry in the early 1960s. Prior scholarship has shown how these interests would eventually find expression in Reich’s 1984 cantata The Desert Music. Drawing from new private archival sources, this presentation shows that Murphy was motivated by similar aesthetic concerns. He wrote his own postmodern poetry cantata, Visions (1963), while the two men were still students at Juilliard. Such findings highlight the special sympathy between these two young composers. Murphy later played a crucial collaborative role in the development of Reich’s signature phase-shifting style.

“I’m Not Racist”: Joyner Lucas’s Critique of Racism in America

ANJA MILEUSNIC-PLECAS, University of Ottawa

Joyner Lucas, an artist well-centered in political rap, uses his music to tackle difficult topics and incite people with raw content by addressing issues of race, inequality, and violence in America. “I’m Not Racist” presents an unapologetic and “real” depiction of racist dialogue by including the perspectives of an African American man and a white “Trump” man. Focusing on character development and body language within the song’s music video against the lyrical narrative, this paper investigates the ways in which Lucas lyrically and visually suggests a dissolve of racial spaces through self-awareness, awareness of others, and acceptance of cultural identities.
George Frederick Bristow and the American Sublime

GLEN W. HICKS, Arizona State University

Edmund Burke identified “the sublime” with the musical embodiment of such feelings as fear, pain, and danger—a concept well aligned with the untamed landscape of North America. Little of the U.S.’s early symphonic music has been analyzed through an aesthetic lens. In this paper, I examine how Bristow’s “Jullien” Symphony reflects the American sublime with tools such as the pastoral “topic,” the process of disruption and fulfillment, and emphatic silence. Archival, primary, and newer sources by Preston and Shadle, alongside the American literati’s continuing identification with the American sublime, illuminate this appraisal of the nineteenth-century American symphonic enterprise.

Session 7e: Images of American Masculinity

Muscles, a Mullet, and a RoMantic: Michael Bolton and Masculine Melodrama

SAESHA SENGER, University of Kentucky

Although Michael Bolton’s output has been wide-ranging, his pop hits of the late 1980s through the mid ’90s significantly shaped his success and reputation. Like many pop artists in this period, Bolton combined elements of various genres with masculine-coded features that broadened his appeal. Based on the paucity of serious writing on Bolton, this achievement is only superficially understood. In this paper, I contribute to the literature on both this artist and on pop’s aesthetic and social contributions through analysis of Bolton’s songs “How Can We Be Lovers” and “Said I Loved You…but I Lied” and their accompanying music videos.

Howard Hawks, Dimitri Tiomkin, and the Male Chorus: Musical Masculinity in Mid-Century America

GREGORY CAMP, University of Auckland

In many of director Howard Hawks’s films, male groups sing together to demonstrate their solidarity and to reinforce their members’ common goals. Hawks’s most extensive use of the male chorus appears in two of his films scored by Dimitri Tiomkin, Red River (1948) and Land of the Pharaohs (1955). The voices we hear singing together in these films reinforce and musicalize Hawks’s common narrative theme of goal-directed group activity. These films portray masculine societies founded upon music, subtly interrogating the stereotypically “feminine” place of music in mid-century America and offering an alternative vision of American musicality.

Gimme a Hell Yeah!: “Stone Cold Steve Austin” and the WWF’s Soundscapes of Rage

CHRISTOPHER J. WELLS, Arizona State University

In the late 1990s, the Word Wrestling Federation (WWF) reached the height of its global popularity emphasizing adult themes and rebellious anti-heroes. The company’s most popular was “Stone Cold” Steve Austin, whose iconic entrance music, “Hell Frozen Over,” was closely modeled on Rage Against the Machine’s (RATM) 1996 song, “Bulls on Parade.” This music helped the character’s credentials as a working class rebel whose actions embodied the desires of the WWF’s core audience: working class white men. This paper argues that Austin’s music leveraged sonic tropes of anti-corporate rebellion popularized by RATM and the wave of rap-rock “nu-metal” bands they inspired.

Session 8a: Student Forum

This panel will discuss the job and research funding opportunities for graduate students considering careers outside of academia. The topics to be covered include (1) research funding, (2) access to journals and online resources without institutional affiliation, (3) advising support for graduate students looking at careers outside academia, (4) locating job opportunities and networks in non-academic fields, and (5) discussion of areas where music scholars are applying their skills and expertise (museums, public schools, arts administration, etc.).
Session 8b: Northeastern Brazilian Musical Intellects and the Natural World

The papers on this panel engage with various manifestations of a persistent theme in discourse around the diverse musical traditions of Northeastern Brazil: a supposed tension between traditional, rural modes of musical being in the natural world and a forward-looking, modernist, even avant-garde tendency among Northeastern artists that demands consideration as an equal participant in the transnational circulation of musical ideas, instrumental construction, and playing techniques. Drawing on case studies from the states of Pernambuco, Ceará, and Paraíba, the papers discuss ways in which Northeastern musicians consistently challenge canonical conceptions of genre, racialized musical labor, and sustainable organology.

Musical Instruments, Manual Labor, and Environmental Change in Cariri, Brazil

MICHAEL SILVERS, University of Illinois, Urbana-Champaign

What threat does climate change pose to the production of musical instruments? In the Cariri region of northeastern Brazil, many musicians and instrument makers, especially of pijanos (fifes) and rabecas (fiddles), have shown little concern about the declining availability of typical materials. Instead, they have adapted by using PVC, metal, cardboard, gourds, and other materials. By hand-making instruments and using them in traditional contexts, these musicians maintain the spirit of local musical tradition. Considering musical instruments as assemblages (Théberge 2017), I argue that Caririense understandings of musical instruments and local tradition provide a counternarrative to ecomusicological scholarship on sustainable organology.

Music Born in the Mind and the Fingers: The Tropical Cartesianism of Zé Calixto

PANAYOTIS LEAGUE, Harvard University

Since the 1950s Northeastern Brazilian music has been dominated by commercial songs of sentimental longing for an idealized and impoverished countryside. Via Max Bense’s notion of a mid-twentieth century “tropical cartesianism” in which modernist Brazilian artists, intellectuals, and engineers wedded improvisation with rational constructivism, I argue that the virtuosic recordings of Paraibian accordionist Zé Calixto have worked over the last half century to reject regional stereotypes of racialized labor, advocate for the importance of the diatonic button accordion as a self-sufficient solo instrument, and promote an idea of the Northeast as an equal partner in the creation of the modern Brazilian nation.

Session 8c: The Folklorist’s Stance

Intimate Inequalities: The Postbellum Southern Home as Folk Song Field Site

ALDONA DYE, University of Virginia

Examining Texas folklorist Dorothy Scarborough’s From a Southern Porch (1919) and archived documents of Livingston, Alabama, folklorist Ruby Pickens Tartt, this paper investigates the gendered and racial politics of transmission and collection of African American folk music in the postbellum Southern home. While focused on black voices, white women who collected folk songs in their homes acted simultaneously as modern researchers and plantation mistresses in projects aimed at white listeners. This paper examines intimacies and unequal power relations in the domestic song collecting of white women folklorists to consider race, gender, and the positionality of ethnographer, musician, and audience.

“Les trésors cachés du terroir canadien”: French-Canadian Folklore and Literary Régionalisme in Early Twentieth-Century Quebec

LAURA RISK, Université de Montréal

This paper historicizes the first scholarly inquiries into traditional music in Quebec, and the first commercial performances of that music, in the context of contemporaneous literary trends. Using archival materials from the École littéraire de Montréal, the Société du parler français au Canada, and the Société historique de Montréal, this paper asks: (1) To what extent did associative circles of writers and artists intersect or overlap with those of folklorists in Quebec in the early twentieth century? (2) How did the writings and activities of early folklorists influence French-Canadian authors and artists in the early twentieth century, and vice versa?
“Shake ‘em on Down:” Realigning “Mississippi” Fred McDowell and His Promotion by Alan Lomax

LESLIE GAY, University of Tennessee

In “discovering” Delta musician Fred McDowell, Alan Lomax cultivated an old-fashioned, racialized patronage relationship, claiming credit for McDowell’s career and idealizing his origins. Yet McDowell developed a cosmopolitan identity, characterized by movement across the U.S. and Europe, realigning socio-political and racial expectations. My analysis employs Paul Gilroy’s ideas about placelessness within the Black Atlantic and Amiri Baraka’s argument concerning “psychological realignment,” which explores how African Americans experienced shifting geographies in ways that redefined their identities. I apply these frameworks to Lomax’s racialized staging of McDowell at the 1964 Newport Folk Festival, and reveal McDowell’s elastic sonic geographies.

Session 8d: “Disrupting” Music: TED Talks, Corporate Discourse, and Ideologies of Creativity

This panel identifies how music is called upon to teach lessons about “creativity” as a component of contemporary neoliberal ideology. The first paper examines business analogies that link managerial strategy to musical creativity, using an opera about Steve Jobs as a critical lens. Our second paper addresses the longstanding affiliation of Herbie Hancock with the TED conference, exploring how his musical and tech-related virtuosities resonate with TED’s distinctive ideologies. Our last paper centers upon a talk by American Enterprise Institute president Arthur Brooks, analyzing how his conflation of music and morality performs the cultural work of late capitalism.

“Intellectual Jazz”: Herbie Hancock at TED

DALE CHAPMAN, Bates College

The TED series of conferences have become a ubiquitous feature of twenty-first-century public discourse. One of TED’s most long-standing participants is Herbie Hancock, present at the foundational 1984 conference, where his demonstrations of MIDI technology took place alongside the rollout of Apple’s Macintosh computer. Hancock’s involvement has taken such forms as his mediated remote duet with pianist Makoto Ozone in 1993, and his improvised accompaniment of Bill Strickland’s 2002 monologue about education reform in postindustrial Pittsburgh. These presentations reinforce prevailing ideologies of tech-centered progress and private-sector collaboration, producing a distinctly “TED-esque” variant of neoliberal conceptions of creativity.

Conducting Business

MARIANNA RITCHEY, University of Massachusetts, Amherst

This paper examines the ways business literature deploys a musical analogy in establishing the new idea that business is a high art form. This discourse links musical practices to practices of business, particularly to those of management. I locate this musical analogy within a broader discourse that figures “creativity” itself as a renewable economic resource, one that must be capitalized upon if firms are to survive in a fast-changing economy. I argue that the musical analogy helps to bolster contemporary capitalist systems by normalizing capitalist power structures and making them seem just and beautiful.

Music as Capitalist Morality

ANDREA MOORE, Smith College

This paper examines a talk by economist Arthur Brooks titled “Life Lessons from the World’s Greatest Composers.” Brooks uses musical examples to moralize about sacrifice, discipline, and service as crucial to individual fulfillment. In contrast to the liberatory language of neoliberalism, Brooks draws on older ideas about music as a means of moral “uplift,” reverting to earlier discourses that helped create cultural hierarchies while naturalizing economic inequality. I argue that Brooks adapts canonic musical figures to uniquely U.S.-American ends, using the ideas of uplift and service to encourage compliance with the demands of late capitalism: risk, growth, and tireless self-development.
Session 8e: Jazz Ethics

“Where You Are Accepted, You Blossom”: Towards Care Ethics in Jazz Historiography

VANESSA BLAIS-TREMBLAY, McGill University

In this paper, I build on recent feminist scholarship on care-work and I draw on the oral histories of Montreal-based jazzwomen to analyze how gender, race, sexuality, and class intersected with motherwork and other gendered care-giving in the shaping of these women’s careers and legacies in jazz. I argue for a move towards care ethics in jazz historiography, where jazz artistry and care-giving are not mutually exclusive categories to be superimposed on a public vs private dichotomy, and where the teaching of music and dance can be shown to occur at the nexus between jazz participanthship, motherwork, and othermothering in early-twentieth-century urban black communities.

Ornette Coleman’s Cry of Jazz: Music, Meaning, and the Ethics of Transcription

ALEXANDER HALLENBECK, University of California, Los Angeles

Unlike the numerous authors who have described Afrodiasporic music as a necessary epistemology, Gunther Schuller’s transcriptions of Ornette Coleman’s free jazz allow for the “autonomous” consideration of this music. His project, however, also illustrates the danger of reifying it for study in the first place, as Western notation fails to capture the rhythmic nuances of Coleman’s playing. Schuller’s attempt to do exactly this distracts from the music’s crucial social significance, as he clearly feels a need to turn Coleman’s improvisations into a “coherent” musical artifact, elevating him to Western art standards through a notational system that discards other cultural inheritances.

Jazz, but with Robots: Style and Aesthetics in Human-Computer Improvisation

BRIAN MILLER, Yale University

While jazz has been the focus of a number of computer music projects aimed at convincingly improvising alongside humans, the results of such efforts have been mixed. Still, the attempt to implement a sort of Turing test for jazz raises important questions about the nature of improvisation and musical style, and about the ways jazz comes popularly to stand for such broad concepts as “conversation” or “democracy.” I explore some of these questions by considering robots that play “straightforward” jazz alongside George Lewis’s Voyager and other free-improvising systems, focusing on the intertwined musical, technical, and political implications of computerized style.

President’s Roundtable: Beyond the Academy: Sustaining Music Cultures in NOLA

This panel features seven local arts leaders representing a variety of music organizations in New Orleans: Amistad Research Center, The Historic New Orleans Collection (THNOC), Music and Culture Coalition of New Orleans (MaCCNO), Musical Arts Society of New Orleans (MASNO), New Orleans Center for Creative Arts (NOCCA), OperaCreole, and Roots of Music. The panelists will describe the work of their organizations, discuss successes and challenges, and respond to audience comments and questions.

Lecture-Recital

Horatio Parker and the Ivesian “Backward Slump,” or The Case of Parker’s Unpublished Suite in E Minor for Piano and Violin, Op. 41

KATHARINA UHDE, Valparaiso University and R. LARRY TODD, Duke University

This lecture-recital will feature the first modern performance of the Parker Suite in E Minor, Op. 41. As the piece remains unpublished, we will be working from the autograph manuscript preserved among the Parker archives at Yale.

Research Poster Session 2:

Preserved Through Portraits: Mexican-American Frontier Bands (ca. 1930–1950)

ABBY LLOYD, Texas A&M International University

By 1930, Mexican immigrants were the second largest immigrant group in Kansas.
Discriminative policies, however, forced immigrants into isolation, and Mexican *colonias* formed near commercial centers of Kansas towns. Here, Mexican immigrants attempted to integrate into American society while retaining their Mexican culture. This research explores portraits of Hispanic swing bands (taken in Topeka, KS, between 1930 and 1950) that display musical integration and document the often historically neglected, but continuous Hispanic presence in jazz. These portraits display Hispanic musicians that not only influenced but also proudly participated in the swing tradition that thrived along the frontiers of the American Plains.

The Milwaukee Symphonic Band and Misconceptions Surrounding the Premiere of Percy Grainger’s *Lincolnshire Posy*

KARI LINDQUIST, DePaul University

The premiere of Percy Grainger’s *Lincolnshire Posy* took place during the 1937 American Bandmasters Association (ABA) Conference, with the Milwaukee Symphonic Band only playing three of its movements. The premiere is frequently referred to as a “fiasco” with the blame landing on the bandsmen’s supposed incompetence (or fondness of beer), but Grainger’s rushed completion and an ambitious ABA rehearsal schedule likely contributed to the omission of the more difficult movements. This project sheds new light on the frenzied timeline leading up to the premiere of *Lincolnshire Posy* and the truth about the bandsmen who played this landmark piece.

Devices that Democratize Music or Wretched Machines?: Player Pianos and Aural Modernity in Early Twentieth-Century Colombia (1904–1930)

JUAN VELASQUEZ, University of Pittsburgh

The importation of player pianos and piano rolls established a transnational commercial network during the early twentieth century. Unfortunately, despite the role that these machines had in the reconfiguration of the aural modernity in the hemisphere, the impact of player pianos in the production, circulation, and consumption of music have been neglected. By analyzing the processes beneath the circulation and consumption of player pianos in Colombia during the early twentieth century, I contrast the multiple experiences of sound that introduced the use of this form of mechanical reproduction of music in countries distant from its centers of production.

Music and the Transatlantic Circulation of Braille

MICHAEL ACCINNO, University of California, Riverside

Since its inception in the nineteenth century, Braille—a system of tactile letters, numbers, and symbols—has enabled blind people to read text as well as music. Braille first spread to the United States in the late 1850s, making its debut at the Missouri School for the Blind in St. Louis. In this paper, I focus attention on two music teachers who played a crucial role in fomenting support for Braille in the United States: Henry Robyn, teacher at the Missouri School for the Blind; and Francis Campbell, teacher at the Perkins School for the Blind in Boston.

The Mysterious Case of *La Nuit des Tropiques*: Decoding the Primary Sources for Louis Moreau Gottschalk’s *Symphonie Romantique*

LAURA MOORE PRUETT, Merrimack College

The two primary manuscript sources for Gottschalk’s *Symphonie Romantique: La nuit des tropiques* (1859) diverge so significantly that it is impossible to silently resolve them into one edition. Consequently, every edition of the work has ignored one or more of the sources. I address this and other problems to shape a revised narrative of the work’s creation, initial performances, and pre- and posthumous transcription, resulting in a more nuanced understanding of the ways in which Gottschalk’s works were perpetuated and publicized after his death, a topic that has received almost no attention in the research on his life and career.

Music, Sound, and Media Interest Group

MARY SIMONSON, Colgate University

The Music, Sound, and Media Interest Group will host a roundtable discussion focused on emerging areas of study, approaches, and trends within the study of music and media.
Special attention will be devoted to reflection on potential collaborations, synergies, and niches among media-focused interest and study groups that have developed in our scholarly societies, including SAM, AMS, SMT, and SCMS. How might music and media scholars work across disciplinary and subdisciplinary boundaries to generate more inclusive conversations? The roundtable will be followed by a short business meeting, at which new interest group co-chairs will be elected.

Session 9a: Contesting the Bands
P.S. Gilmore’s 1864 Visit to New Orleans
GEORGE C. FOREMAN, University of Georgia

With massive musical forces, booming cannons, anvil-beating firemen, and pealing church bells, the musical spectacle that P.S. Gilmore organized for the inauguration of Gov. Michael Hahn in New Orleans on 4 March 1864, was a virtual blueprint for the National Peace Jubilee of 1869 and the World Peace Jubilee of 1872, the mammoth musical festivals that Gilmore staged in Boston. This paper will explore Gilmore’s various activities during his two-month stay in New Orleans, during January and March of 1864, with a detailed focus on the musical extravaganza of the inauguration and its influence on Gilmore’s later career.

From Hegemony to Anachronism: The Canon and the American Wind Ensemble
KATE STORHOFF, Wake Forest University

When Frederick Fennell founded the Eastman Wind Ensemble in 1952, he intended it to be a group focused on performing new American music composed for winds, entirely separate from other ensembles that already existed at American universities. It is evident, however, that the hegemony of the orchestral canon and values of “greatness” permeated the band community. This paper explores the impact of the symphony orchestra on the wind ensemble as community members approached concepts of canonicity. Although Fennell’s contemporaries strived to legitimize the repertoire by connecting it to the orchestral canon, in recent years the canon has become increasingly anachronistic.

Band Rooms and Ball Fields: Competition, Masculinity, and the National School Band Contests of the 1920s
JOSHUA GAILEY, Yale University

In the 1920s, the Music Supervisors’ National Conference hosted an annual school-band contest that catalyzed the school-band movement in the U.S. The contests succeeded because they tapped into a broader trend of organized youth athletics, which educators used to instill “American” values like cooperation, work ethic, and respect for authority. This strategy relied on prevailing attitudes about masculinity to appeal to boys, leaving girls with fewer opportunities. By analyzing contest materials, I demonstrate how the logic of scholastic athletics pervaded the school-band movement, paving the way for long-standing connections between school bands and sports that have shaped music education.

“I Think We Sounded Black!”: Community Empowerment and Identities in New York City’s Black Drum and Bugle Corps
JAMIL JORGE, University of Illinois, Urbana-Champaign

Drum and bugle corps were influential in the local life of black neighborhoods, performing in parades, festivals, church events, and competitions. The CMCC Warriors and the Carter Cadets, two black New York City corps during the Civil Rights movement, responded to racially motivated political and economic class urbanization with music. Performance and repertoire created spaces where musicians could express resistance to authoritative powers that would choose to define who they were and their place in society. Black corps were an expression of Americanness, youth culture, and intersecting identities, with implications for other current ensembles in New Orleans and HBCUs.
Session 9b: Representations of the U.S. and Japan
Marian Anderson’s 1953 Concert Tour of Japan: Post-Occupation Racial Encounter through Performance

KATHERINE CALLAM, Harvard University; MAKIKO KIMOTO, Kobe University; MISAKO OHTA, Kobe University; CAROL OJA, Harvard University

On 27 April 1953, one year after Japan regained sovereignty following the postwar Allied occupation, the African American singer Marian Anderson arrived in Tokyo for a concert tour sponsored by NHK (Nippon Hōsō Kyōkai/Japan Broadcasting Corporation). Aiming for a bicultural perspective, this paper was written by a Japanese/American collaborative team, drawing on new archival research. We argue that Anderson’s repertoire—principally the German Lied and African American spirituals—provided a vehicle to explore transpacific race relations following heavy-handed U.S. democratization during the occupation. Her performances also raised questions about how non-European performers could stake a claim to Western classical music.

The Japanese Reception of Cage in the 1950s and 1960s

SERENA YANG, University of California, Davis

After Cage visited Japan in 1962, the term “Cage Shock” circulated among the Japanese public. Many Japanese composers suggest that the term oversimplifies the reception of Cage’s debut in Japan; Cage would have met Japanese audiences well-prepared for his visit by musical trends present in Japan as early as the late 1940s. This paper delineates the cultural exchange between Cage and Japan since the end of WWII. By examining the media coverage of Cage and Japanese’s musical and verbal responses, I argue that Cage’s visit to Japan turned the Japanese’s experiences of Cage from the personal to the public level.

Music for the Pacific Theater: Underscoring Asian Identities at the World War II Museum

DAN BLIM, Denison University

The World War II Museum in New Orleans features multiple—and conflicting—methods of sonically underscoring Japanese and Japanese-American figures. I consider how three exhibitions do so. First, an immersive film combines Orientalist tropes, modernist sounds, and conventionally emotive film scoring techniques to direct audience sympathies both toward and against the Japanese. Second, the “Road to Tokyo” exhibit exoticizes the Pacific campaign through sound effects and music. Third, a room devoted to Japanese-American containment in internment camps is ironically underscored by the patriotic music that is not “contained” by neighboring rooms.

Sounds of Paradise and Peril: Visions of Japan in American Silent Film Music

JAMES DOERING, Randolph-Macon College

Throughout the silent era, theater musicians held sway in choosing accompaniments, and their task increased in difficulty as the film industry burgeoned. In the dash for new material, musicians often turned to stock ideas. This paper examines a subset of these ideas: musical suggestions for films related to Japan. While musical stereotypes of the Far East, and Japan specifically, in opera and sound film have been studied, less is known about silent film accompaniment, a genre forged from stereotype. This paper examines Japan’s representation in American cue sheets, mood music compilations, and trade press columns of the silent era.

Session 9c: Salsa, Son, Timba, and the Remapping of “American Music”

The Afro-Cuban musical complex, including son, salsa, and timba, provides an opportunity to map the Anglo-Latin entanglements that construct “American music” on a hemispheric scale. By using salsa to trace relations between U.S. Latinos and Latin Americans, Cuban musicians and U.S. capital, Puerto Ricans and African-(North) Americans, our papers find, in the movement of capital, media, and people, and people’s negotiations of the tense encounters of differently constituted racial, class-based, and identitarian formations, the contours of American music.
FORTY-FIFTH ANNUAL CONFERENCE

Salsa and the American Politics of Language
JAIRO MORENO, University of Pennsylvania

Salsa music in 1970s New York City is broadly understood as the cultural expression of an increasingly marginalized underclass. New poetic forms introduced by a Latin American singer-songwriter, Rubén Blades, produce at once highly popular songs and perplexity about its literary means. This tension between Caribbean and Latin American lettered commitments and Latino musical expressive practices reflect two distinct linguistic realities that need to be understood in relationship to a particularly American politics of language.

“Calle Luna, Calle Sol”: Re-Sounding Latinidad in the Popular Dance Music of Nueva York
SARAH TOWN, Princeton University

Through close readings set in ethnographic context of two versions of “Calle Luna, Calle Sol”—by Nuyorican Willie Colón (1973) and Venezuelan Gonzalo Grau’s La Clave Secreta (2008)—this paper considers the evolving role of Cuban popular dance music in outlining discourses of Latinidad in New York and beyond. Examining the changing sounds of Cuban popular dance genres in the production of New York-based artists, it highlights both the expressions of common experience and the tensions around concepts of national identity that emerge through their performance and circulation.

BRIAN BARONE, Boston University

Histories of the Cuban music called son have emphasized the genre’s role in establishing and contesting intra-national hegemonies of race, class, and gender. Likewise, music historiography has been preoccupied with debating the location of son’s generic coalescence in either Cuba’s eastern or western half. This paper joins recent work complicating these discussions, particularly by attending to the role of U.S. capital investment and record labels in son’s early history. Proceeding from the observation that most “classic” sones were recorded not in Cuba, but in the U.S., this paper re-maps the historical geography of a national music within an imperialist industry.

“Aguanile” and the Contradictions of Nuyorican Blackness
MICHAEL BIRENBAUM QUINTERO, Boston University

Salsa, New York Puerto Ricans’ adoption of Cuban music, is both an embrace of Cuban music’s cosmopolitanism and a reclamation by racialized and radicalized “Nuyoricans” of a distinctly Caribbean and Latin American blackness. This paper examines the 1972 salsa recording “Aguanile,” based on a santería hymn, that embodies the complications of Nuyoricans’ adaptation of Cuban blackness, manifest in both the reverence of its use of Afro-Cuban traditional rhythms and its jarring soundtrack of jungle sounds and faux-African gibberish. The song tracks the first gingerly steps of a journey toward the construction of a New York-located, Spanish Caribbean-rooted, African American-inflected Afrolatinidad.

Session 9d: Ideas of the Frontier

Cosmopolitan Venues and Musical Exoticism in Gold Rush-Era San Francisco
JAMES REVELL CARR, University of Kentucky

Between 1848 and 1868 over a hundred performance venues were established in the burgeoning city of San Francisco. These venues were conduits for the import and export of musical commodities provided by a global network of entertainment labor tied closely to the maritime industries. The cosmopolitan audiences were enthusiastic consumers of the novel and exotic, from the proto-absurdist Oofty Goofty, to the notorious Lola Montez and her thrilling “Spider Dance.” I argue that these marginal seafaring and entertaining subcultures laid the foundation for San Francisco as a global hub for new ideas in popular music performance.

Community Music and Artistic Citizenship in Stanley Wood’s Colorado-Themed Operetta Brittle Silver (1882)
AUSTIN STEWART, University of Michigan
Brittle Silver could well be the first operetta written and performed by amateur musicians living in Denver, Colorado. It tells the story of a poor miner who falls in love with the daughter of a disreputable mine owner, though his poverty hinders their blossoming relationship. Their eventual union is made possible by a benevolent Ute tribal leader who exercises his sovereignty to enrich the underdog miner. This paper examines how these amateur operatics constructed a mining community onstage for the pleasure of their observers, articulated a sense of place and identity, celebrated Colorado, and engaged ethics and artistic citizenship.

“Cavalcade of the Golden West”: Musical Restructuring of the American West Myth at the 1939 Golden Gate International Exposition

ELISSE LA BARRE, University of California, Santa Cruz

The Golden Gate International Exposition of 1939–40 was the physical embodiment of that mythic Western frontier narrative. Billed as using the largest stage in the world, the Cavalcade of the Golden West at the GGIE portrayed famous events in American history, complete with a custom orchestral soundtrack by Emil Gerstenberger. Dubbed by the Cavalcade producers as “Third Dimensional Sound,” the mathematical placement of speakers within moving set pieces and among the audience was groundbreaking at the time. I argue that the Cavalcade was the first mass-performance to pinpoint sound production that mixed live and pre-recorded tracks while mirroring stage action.

A Train Ride through Kurt Weill’s U.S. Imaginary: Technological Spectacle, Identity Building, and Émigré Experience at the 1939–40 World’s Fair

EMILY MacGREGOR, Royal Holloway, University of London

The 1939 New York World’s Fair showcased “The World of Tomorrow.” Charting the American railroad’s 110-year history, however, the vast stage production Railroads on Parade (music by Kurt Weill) revealed the Fair’s teleological futurism as dependent upon a deeply ideological vision of the past. Building on recent theorization of “sociotechnical imaginaries” (Jasanoff and Kim), I argue Railroads allows us to explore how communal identities coalesce where music, technology, and mass spectacle intersect. If the railroad functions as a “centripetal” (Kargon et al.) site of hegemonic nationalist myth-building, Railroads’s multiple technologies nonetheless also mediate the experience of recent immigrants like Weill.

Session 9e: Memory and Trauma

“A Megaphone for the Voiceless”: Memorialization and Social Advocacy for Post-Katrina New Orleans in Terence Blanchard’s A Tale of God’s Will

GRETCHEN CARLSON, Gettysburg College

This paper examines Terence Blanchard’s A Tale of God’s Will: A Requiem for Katrina, an album dedicated to those suffering in New Orleans following Hurricane Katrina. I examine Blanchard’s work at the intersections of his social and racial activism, compositional approach, and identity as an African-American New Orleanian. I illustrate how Blanchard interweaves elements of New Orleans, black musical traditions, and cultural history throughout the album, memorializing while also advocating for public support of those suffering in Katrina’s aftermath. Ultimately, this case study stimulates a broader consideration of the intersections between music, identity, cultural memory, and social advocacy.

Individual Resilience, Collective Trauma: Musical Documents of Massacre in Civil War El Salvador (1979–92)

EMILY ANSARI, University of Western Ontario

This presentation examines the sounds of Salvadoran civil war resistance in the context of trauma studies. My case study is a song by refugee folk musician, Norberto Amaya. “El Diecisiete de Marzo” describes Amaya’s experience of the Lempa River massacre in 1981. Using excerpts from a documentary about Amaya made by our research team as part of a larger historical memory project, I use the song to suggest new avenues for the study of music and trauma, interpreting it as both an articulation of psychological resilience and an attempt to use music to define and protest a cultural trauma.
Dancing Revolution: Subaltern Movement Identity and Post-Katrina Resistance in HBO’s *Tremé*

CHRISTOPHER SMITH, Texas Tech University

In *Tremé*, Clark Peters’s “Albert Lambreaux,” “Big Chief” of the “Guardians of the Flame” Mardi Gras Indians, returns to post-Katrina New Orleans and attempts to revive his tribe, family, and community. *Tremé* holds that vernacular cultures’ portability, adaptability, and resiliency make them vital tools for subaltern communities confronted by hegemony. Drawing on scholarship by Sakakeeny, Sublette, Turner, McAlister, and Regis, and upon musicology, cultural geography, movement theory, and ethnography, I suggest that *Tremé*’s most powerful arguments on behalf of street culture as subaltern revitalization are conveyed through its centralization of New Orleans’s creole music-, image-, and movement-vocabularies.

*Jarocho Urbano*: Repertoires of Remembrance

ANTHONY WILLIAM RASMUSSEN, Universidad Nacional Autónoma de México

In Mexico City, *son jarocho* is a traditional music widely associated with a non-violent political activism. This paper examines The Jaranero Contingent for Ayotzinapa, a collective of *son jarocho* practitioners formed in response to the abduction of forty-three students in 2014. During the massive protests that followed, these musicians presented the public with a counterhegemonic performance of history by “tuning” their traditional repertoire to frame contemporary struggles. Through their emphasis on improvisation and allegorical poetics, these musicians constructed a dialog with the march itself—harnessing the sonic potential of the streets to reframe sites of collective memory.

SUNDAY, 24 March

Session 10a: Jazz Theory and Canon

Out There: Playing Outside, Russell’s *Lydian Chromatic Concept*, and Perceptual Agency

CLAY DOWNHAM, Independent Scholar

Playing outside refers to when jazz musicians superimpose harmonies and/or motives outside of the prevailing key or chord in the course of improvisation. George Russell’s *Lydian Chromatic Concept* (1959)—the most influential music-theoretic treatise authored by an African American musician—established a universe of tonal possibilities for musicians to explore, including conditions for “ingoing melodies” and “outgoing melodies.” For Russell, there is no syntactic (or ethical) requirement to “resolve” outgoing melodies. In this presentation, I use the music of John Coltrane and Eric Dolphy to demonstrate a historically situated framework for outside playing in 1950s-1960s jazz, based on Russell’s ideas.

Fugitive Theory in Chicago and Beyond: Muhal Richard Abrams’s Engagement with the Writings of Joseph Schillinger

MARC HANNAFORD, Columbia University

In this paper I theorize improviser, composer, and AACM founder Muhal Richard Abrams’s engagement with the writings of Russian polymath Joseph Schillinger in terms of what Britt Rusert calls “pragmatic fugitive science.” I argue that Abrams’s appropriation of Schillinger’s text constitutes a means of resisting persistent, racialized myths regarding improvisation and composition. I also explicate some striking resonances between Schillinger’s text and Abrams’s practice. In addition, I reference recent work by ethnomusicologist Mark Lomanno to connect Abrams to a genealogy of improviser-produced music theory that includes Eddie Harris, Fred Anderson, and Anthony Braxton.

_The Real Book_ and the Development of Jazz Repertoire

NATE SLOAN, University of Southern California

In 1975 two students at Berklee College of Music transcribed hundreds of jazz compositions as lead sheets, titling the collection, _The Real Book_. The photocopied volume began to circulate illegally in huge quantities, out of car trunks and under-the-counter at music stores, becoming an essential text for the jazz student and working musician. Despite _The Real Book_’s significance, it has not been seriously studied, whether due to its long-illegal
status or to the privileging of recordings over textual sources. This paper offers an initial analysis of the legacy of *The Real Book*.

**Session 10b: Approaching Twentieth-Century Art Music**

**“Placing a Bet in Louisville”: Virgil Thomson’s “Wheat Field at Noon”**

Samantha Ryan Barnsfather, Bellarmine University

As one of the first commissioned composers and a paid music consultant for the Rockefeller Foundation, Virgil Thomson (1896–1989) became crucial to the development and evolution of The Louisville Orchestra Commissioning Project. This paper examines Thomson’s relationship with the Louisville Orchestra and his first commission, “Wheat Field at Noon” from his *Three Pictures for Orchestra* (1948). Utilizing his variant of twelve-tone technique, he musically describes the symmetrical rows of wheat, the color of the meridian sun, and remote stretches of land and space. This investigation also traces his involvement with the orchestra’s record label First Edition Records.


Rachel Lumsden, Florida State University

Vivian Fine’s chamber opera *The Women in the Garden* (1977) centers on an imaginary meeting between four iconic creative women: Emily Dickinson, Isadora Duncan, Gertrude Stein, and Virginia Woolf. Fine created the libretto by weaving together writings by her four lead characters that address a broad range of feminist issues, such as sustaining a professional career, financial security, motherhood, and aging. This paper examines how Fine uses serial techniques—especially retrograde—in the opera in two strategic ways: to depict an abstract, non-linear representation of time, and to show how her four characters share strikingly similar perspectives on female experience.

**(In) The Cage: Clarifying Rhythm and Meter in an Ives Song**

David Thurmaier, University of Missouri, Kansas City

Charles Ives’s metaphysical song “The Cage” (1906) about a leopard futilely pacing around its cage has been frequently pinpointed in scholarly literature as a concise illustration of Ives’s experimental style. My presentation employs Murphy’s “composite” approach [2010] to focus on Ives’s use of rhythm and meter in the song to explain how dissimilar vocal and piano parts move in sync without the benefit of any written meter indications. I consult “In the Cage,” the earlier orchestral version of the song from which the song was arranged that contains explicit metric indications, to provide critical structural guidance for analysts and performers.

**Session 10c: Nineteenth-Century Women in Media**

Women Take the Reins: Musical Marketing Strategies of Carriage Makers in the Long Nineteenth Century

Nicole Vilkner, Westminster Choir College, Rider University

At the turn of the century, women took the reins and began driving horse-drawn carriages. Wagon makers Studebaker Bros. and Austin, Tomlinson, and Webster Co. responded by developed a novel marketing strategy—they routinely mailed their clients parlor-style sheet music with carriage themes. I contend that these musical advertisements were not only aimed at women, but that the repertory also enabled women to envision and act out roles outside the domestic realm. This study shows how music was used for targeted marketing to promote a product and a lifestyle, and illuminates arching connections between music, recreation, and material culture.

Cecilia’s Apostles: Antebellum American Women as Readers and Writers of Music Literature

Molly Barnes, The University of North Carolina, Greensboro

Antebellum Americans witnessed an explosion in the circulation of all types of reading material. Women proved voracious literary consumers as evidenced by such periodicals as *Godey’s Lady’s Book* and articles aimed at women in general-interest magazines.
But female authors were equally important to this reading culture, particularly on the subject of music. Composer Augusta Browne (1820–1882) was only one of a bevy of such writers. Drawing on work by Bonny Miller and Nancy Newman, among others, as well as my own study of female authors, I reveal antebellum American women’s central roles as disseminators and consumers of music discourse.

“A Brilliant WOMAN COMPOSER!”: Beach the Genius

SARAH GERK, Binghamton University

When people write about Amy Beach (1867–1944), they often foreground childhood stories that presage her immense musical talent. Some writers, especially those working more recently, even hazard the term “genius” in association with her. But, what does the label of genius, or the fascination with her childhood abilities, mean? In this paper, I examine writing about Beach from across the last century and a half in order to better understand conceptions of her musical abilities. Applying extensive literature on female genius from the Victorian era to recent times, I reveal that social constructions of genius, particularly female genius, have shifted over the course of time. As perceptions of female genius have changed, so too has public understanding of Beach.

Session 10d: White New Orleans

Carnival Brass Bands in New Orleans: Disinheritance, Alternative Whiteness, and Musical Eclecticism

ANDREW SNYDER, University of California, Berkeley

Alongside the official krewe parades in New Orleans’s carnival, a wide diversity of international genres circulates through the “white” carnival brass band scenes. As carnival is often enacted as a performance of local tradition, heritage, and ritual, these musically eclectic additions to the festivities constitute a rebuke of carnival’s aesthetic limitations. While heritage studies have illuminated “heritagization” as a mode of production that selects certain expressive practices as “authentic” heritage, this talk explores “disinheritance,” or the distancing of people from dominant heritage repertoires. I illuminate the mechanisms of racial formation that link “alternative whiteness” to disinheritance and musical eclecticism.

Romberg and Hammerstein’s New Orleans: Interrogating Musical Otherness and Whiteness in The New Moon (1928) and Sunny River (1941)

WILLIAM EVERETT, University of Missouri, Kansas City

Composer Sigmund Romberg and lyricist Oscar Hammerstein II set two of their works in New Orleans: The New Moon (1928) and Sunny River (1941). To give a hint of New Orleans’s Otherness, they created musical evocations of a Latin tango canción in The New Moon (“Softly, As in a Morning Sunrise”) and an African American spiritual in Sunny River (“Lordy”). This paper will argue that these songs actually foreground the inherent Whiteness of both shows and reflect the creators’ need to make historic New Orleans look just like their middle-class White audiences, with minorities relegated to supporting roles.

A Place of Heritage, a Music of Fusions: The New Orleans Klezmer All Stars

DOUGLAS KIMAN, Wesleyan University

With their combination of jazz, funk, and klezmer, The New Orleans Klezmer All Stars (NOKAS) challenges the traditional soundscape of New Orleans while reflecting the practice of musical innovations and hybridity that are consubstantial both to this specific site and to the revival of klezmer, the instrumental music of East European Jewish communities. Drawing on ethnographic research, mapping practice, and musical analysis, I analyze the dialectic of adaptation between klezmer music and New Orleans, through the case study of its Klezmer All Stars. I examine how their music and live performances respond to and incorporate New Orleans’s venues and sounds.

Session 11a: American Religious Traditions in Print and on Stage

Mary Oyer and the Mennonite Church: Examining the History and Limits of Musical Multiculturalism

AUSTIN McCABE JUHNKE, The Ohio State University

Through the work of Mary Oyer, a Mennonite church-music scholar, this paper examines how music shaped multicultural anti-racisms beginning in the 1960s and 1970s. During this time,
non-white members of the Mennonite Church began to demand racial justice within the denomination. When Oyer was appointed music planner for the 1972 Mennonite Missions Board conference, she arranged for performances from “minority” Mennonite choirs and compiled a song booklet with selections representing diverse ethnic and racial categories. Although Oyer provided a platform for the voices of people of color, multicultural categories of inclusion also reinscribed whiteness as the denominational norm.

Re-Placing the American Musical

JAKE JOHNSON, Oklahoma City University

This paper seeks to “re-place” Broadway as the exclusive site for American musical theater studies. I center my argument around a 1994 production of The Sound of Music mounted by a polygamous faction of the Mormon Church, who use the familiar story of the Von Trapp family as a framework on which they construct a sophisticated religious propaganda piece. I conclude that this example, albeit extreme, nonetheless offers a unique framework for studying how and why musicals are easily appropriated for a variety of purposes outside those they originally served and in communities beyond where perhaps they were originally intended.

An Inappropriate Art Form: Murray Boren’s The Book of Gold and the Sociology of Mormon Music

ZACHARY MILLIMAN, McGill University

Music, even and especially serious art music, has played a major role in the specific sociological, theological, and proselytizing project of the Mormon Church, one that equates a “consonant” harmonic idiom with “appropriate” spirituality. As church leaders prophesied that Mormon musicians would be recognized as the greatest in the world, this paper seeks to uncover the epistemological and ontological foundations of that tradition. I use as a case study Murray Boren’s 2005 opera Book of Gold, which chronicles the inception of the Mormon Church. The opera and its reception offer a unique lens through which to view the Mormon musical project.

Session 11b: Sound and Meaning in Central America

Danzón-Cumbia: Audible Legacies of Cuban Music in Panamanian Música Típica

SEAN BELAVITTI, Ryerson University

By the late nineteenth century, Cuban danzones took firm hold in the rural communities that dotted Panama’s western littoral. In this context, sectional dansón compositional forms were combined with the open-ended cumbia song-forms to produce “danzón-cumbias”—exceedingly popular musical hybrids that by the mid-twentieth century and on through the present time had come to dominate the sound of Panamanian cumbia. In this paper I provide an analysis of the key structural features of the dansón genre that came to be fully integrated into Panamanian cumbia song forms. I also discuss the impact that dansón’s reception had on ideas of Panamanian musical nationalism.

Luis A. Delgadillo’s Sinfonía incaica and the “Indo-American Sound”

DYLAN FINDLEY, University of Missouri, Kansas City

Luis Abraham Delgadillo Rivas (1887–1961) left a largely unexplored legacy that stands not only as a monument to his musicianship but also to the Nicaraguan people. Known as the “apostle of Indo-American music,” Maestro Delgadillo promoted a unified effort to draw from pre-Columbian and colonial melodies, tradition, and history to establish Latin America’s place in concert music. He claims to have transcribed pre-Columbian Peruvian melodies for his work Sinfonía incaica (Incan Symphony). In Sinfonía incaica, I trace Luis Delgadillo’s blend of purportedly ancient melodies and rhythmic drive, blanketed in the Western tradition, to capture the Maestro’s vision of an “Indo-American” sound.

El tranqueado Fox-Trot: Contested Meaning of U.S.-American Popular Music in Nicaragua under Intervention

BERNARD GORDILLO BROCKMANN, University of California, Riverside

The U.S.-American intervention in Nicaragua (1912–1933) brought many cultural trappings of modernity, particularly the social dances of ragtime. Through an examination of archival documents housed in Managua, I will show that the fox-trot exhibited contested meaning in Nicaragua under intervention. On one hand, Nicaraguan society embraced it wholeheartedly
in various social contexts. On the other, the public resisted the dance for its negative influence on general music appreciation, and perceived moral ruin of gentlewomen. A study of the fox-trot in Nicaragua allows us to understand the cultural effects of intervention in Latin America during the early twentieth century.

**Session 11c: Bounce, Trap, and the Sacred in Contemporary Hip Hop**  
**Holy Hip Hop and Mardi Gras Indians: Religion and Syncretic Performed Identity in New Orleans Rap**  
ROBERT EDWARDS, University of Ottawa and ALYSSA WOODS, University of Guelph  
The New Orleans rap scene is a microcosm of the larger sphere of sacred hip hop. New Orleans is distinct from broader American culture in a number of ways that inform our study. From a linguistic, cultural, and religious perspective, we see an ongoing process of syncretism whereby diverse elements are incorporated into local cultural products. Prime examples of this ongoing process can be found among the local expressions of African American Freedom Religions, syncretic movements wherein African Americans followers have come to follow the teachings of, and identify with, other cultural groups that they understand as having been historically oppressed or enslaved. This study explores how artists such as Jay Electronica and Dee 1, have incorporated their religious backgrounds as part of their performed and musical identities.

**Afrofuturistic Trap: The Dystopian Soundscapes of Metro Boomin**  
TY HALL, Carleton University  
Discussing current directions of Afrofuturism with a focus on the sonic, I consider Metro Boomin’s dystopian soundscapes and how they are bringing trap music into the discourse. This paper examines works by Sun Ra, George Clinton, and Outkast to interpret their expressions of Afrofuturism while drawing parallels with Boomin’s productions of Future and Young Thug. Previous studies have explored the relationship between rap and Afrofuturism, but there is little research that focuses on trap. Drawing on research concerning technology, race, and representation, I will address the aspects of Metro Boomin’s soundscapes that place his music within the realm of Afrofuturism.

**Second Lining to a Different Beat: Bounce Music and Contemporary Brass Band Parades in New Orleans**  
BENJAMIN DOLEAC, University of California, Los Angeles  
In recent decades, the New Orleans hip hop variant known as bounce has emerged as a response to the socioeconomic marginalization and traumatic political upheavals that have blighted black residents’ lives since the city’s founding. Since Hurricane Katrina, bounce has provided a symbol of home for many of the displaced. Concurrently, the genre has become a vital element of the local brass band parade tradition known as the second line. Herein I explore how bounce and the second line overlap, inform, and diverge from one another, ultimately serving together as sites of collective identity formation, subversive commentary, and expressive resistance.

**Session 11d: Urban Soundscapes**  
**Negotiating Convention: Pop-Ups and Operatic Populism at the San Francisco Opera**  
MEGAN STEIGERWALD ILLE, Washington University, St. Louis  
The San Francisco Opera’s (SFO) Pop-Up Initiative (March 2015–November 2017) was created with the hope of attracting unconventional audiences. Alternative forms of programming such as the pop-ups have gained traction as a marketing and aesthetic strategy in recent years, and ultimately signal a dramatic shift in approaches to regional opera production in the United States. In this paper I examine the SFO pop-ups as a site of negotiation between operatic convention and experimentation. I argue that the SFO’s efforts to break down the perceived cultural elitism of opera actually re-inscribed traditional notions of the canon and operatic performance.
“The Most Italian of Occupations”: The Rise and Fall of the Italian Street Musician in Philadelphia and New York City (1870–1910)

SIEL AGUGLIARO, University of Pennsylvania

My paper examines the complex and conflicting representations and functions of Italian street musicians in Philadelphia and New York City during the last decades of the nineteenth century. I will also show that Italian street musicians continued to survive in the U.S. as a racial stereotype into the twentieth century, despite their declining numbers. It was these musicians’ lingering presence in the collective memory of both Americans and Italian immigrants that confirmed the “natural” musicality of all Italians, regardless of their class, and indirectly helped the popular success of opera stars such as Caruso, Tetrazzini, and other compatriots.

Sonorism and the Urban Soundscape in Penderecki’s Pittsburgh Overture (1967)

EMILY THEOBALD-PHILLIPS, University of Florida

Composed between his studies in sonorism—De Natura Sonoris No. 1 (1966) and No. 2 (1971)—Pittsburgh Overture falls squarely within Penderecki’s interest in this postwar experimental tradition in Poland. On the basis of Schafer’s concept of soundscape and Belgiojoso’s discussion of the Montreal harbor symphonies and their call for a city to listen to itself, I demonstrate the ways in which Pittsburgh Overture contributes to the urban soundscape through sonoristic musical elements and compositional choices. The Overture thus examines de natura sonoris (the nature of sound) both in its musical context and within a contemporary performative urban space.
MUSIC TITLES FROM UC PRESS

Sophisticated Giant: The Life and Legacy of Dexter Gordon
Maxine Gordon

Why Jazz Happened
Marc Myers
New in paperback

The Hum of the World: A Philosophy of Listening
Lawrence Kramer

Stravinsky in the Americas: Transatlantic Tours and Domestic Excursions from Wartime Los Angeles (1925-1945)
H. Colin Slim

Experiencing Latin American Music
Carol A. Hess

The Jazz Bubble: Neoclassical Jazz in Neoliberal Culture
Dale Chapman

Middlebrow Modernism: Britten’s Operas and the Great Divide
Christopher Chowrimootoo
Available as a free Open Access e-book

Nostalgia for the Future: Luigi Nono’s Selected Writings and Interviews
Luigi Nono. Edited by Angela Ida De Benedictis and Veniero Rizzardi

Static in the System: Noise and the Soundscape of American Cinema Culture
Meredith C. Ward

SAVE 40%
ON BOOKS USING PROMO CODE 18E4341
OR REQUEST AN EXAM COPY:
www.ucpress.edu

STAY CONNECTED
Sign up for our Music e-newsletter at www.ucpress.edu
Join us: facebook.com/ucpress Twitter @ucpress

JOURNALS
Journal of Popular Music Studies
Editors: Robin James and Eric Weisbard

Journal of the American Musicological Society
Editor: Joy H. Calico

Journal of Musicology
Editors: Jesse Rodin, Andrew Hicks, and Elaine Kelly

Nineteenth-Century Music
Editor: Lawrence Kramer

Music Perception
Editor: Catherine J. Stevens
INDEX
Subjects are in boldface.

19th century: 1d (M. Clark); 2d (McKnight, Lohman, Kimball); Lecture-Recital Th. 12:15 pm (Huston); 4b (Malhue); 4e (Bentley); 10d (Vilkner, Barnes, Gerk); Lecture-Recital Fri. 11:00 am (Wilson); 9a (Foreman); 10c (Vilkner, Barnes, Gerk)

20th century: 2b (Zak); 7c (Pukinskis); 10b (Barnsfather, Lumsden, Thurmaier)

2001: A Space Odyssey (Kubrick): 6c (Rogers)
Aaslid, Vilde: 1b
Abrams, Muhal Richard: 10a (Hannaford)
Accinno, Michael: Poster Session 2
accordance: 3a (Bauer)
Addams, Jane: 3d (Payette)
Africa music: 1b (Bain); 3a (Enriquez)
American: 1b (Bain, Aaslid, Mason)
Agugliaro, Karen: Lecture-Recital Fri. 11:00 am (chair)
Aida: 5c (Sextro)
Ake, David: 10a (chair)
Ali, Muhammed: 6c (Riley)
All in the Family: 5e (Pelkey)
Allen, Emily Ruth: Research Poster Session 1
amateurism: 2a (Kom, Flood, MacDonald)
Amaya, Norberto: 9b (Callam, Kimoto, Ohta, Oja)
**“Angry Young Woman”**: 2e (Orita)
Antheil, George: 3e (Davis)
antifolk music: 2a (Kom)
anti-Trump resistance: 2e (Slote)
**Antony and Cleopatra**: 5c (Sextro)
Appalachia: 1b (Bain); 2a (Flood); 3a (Enriquez)
Argentina: 5d (Johns)
Argyropoulos, Erica K.: Jewish Studies Interest Group
Austin, “Stone Cold” Steve: 7c (Wells)
“Ave verum corpus” (Mozart): 1e (Eyerly)
Avila, Jacqueline: Latin America and the Caribbean Interest Group; 5d
Baber, Katherine: 1a
Babs, Alice: 5e (Vad)
Bailey, Candace: 4e (chair)
Bain, Landon: 1b
ballet: 3e (Scarry, Davis, Watts)
Ballet Mécanique (Antheil): 3e (Davis)
bands: Poster Session 2 (Lloyd); 9a (Foreman, Storhoff, Galley, Jorge); 10d (Snyder); 11c (Doleac)
Baraka, Amiri: 1b (Aaslid)
Barber, Samuel: 5e (Sextro)
Barg, Lisa: 2b
Baranski, Molly: 10c
Barnsfather, Samantha Ryan: 10b
Baron, John: 2d (chair)
Barone, Brian: 9c
Batterman, Chris: 5d
**Battle of New Orleans**
Bauer, Erin: 3a
Baur, Steven: 4b
Beach, Amy: 10c (Gerk)
Bellaviti, Sean: 11b
Benham, Chris: 4c
Bentley, Charlotte: 4e
Berlin: 2a (Kom)

Bernstein, Elmer: 6c (Reed)
**Beware the Slenderman**: 5a (Hanslowe)
bias training: 7a
Bishop, Paula: 6c
Blades, Rubén: 9c (Moreno)
**Black Moon** (horror film): 6b (Howe)
black music: 2e (Santana)
Blais-Tremblay, Vanessa: 8e
Blanchard, Terence: 9c (Carlson)
Blum, Dan: 7e (chair); 9b
Bolm, Adolph: 3e (Watts)
Bohshoi Ballet: 3e (Scarry)
Bolton, Michael: 7e (Senger)
Bomberger, E. Douglas: Lecture-Recital Th. 12:15 pm (chair)
Bonds, Margaret: 7c (Pukinskis)
The Book of Gold (Boren): 11a (Milliman)
Boren, Murray: 11a (Milliman)
Bourne, Janet: Music, Sound, and Media Interest Group
Bowie, David: 1c (Gazit)
Brackett, David: 2b (chair, presenter)
Brackett, John: 6e
braille: Poster Session 2 (Accinno)
grass band: Rehearsal Fri. 5:00 pm; Performance Sat. Reception
Brazil: 5d (Batterman, Kuyumjian); 8b (Silvers, League)
**Breaking the Waves**: 6d (Minelli)
bridges: 6c (McCusker, Riley, Bishop, Watson)
Bristow, George Frederick: 7d (Hicks)
**Brittle Silver** (Wood): 9d (Stewart)
Broadway: 5c (Wollman, Pribyl, Sextro)
Broadway belt: 5e (Kapusta)
Brockman, Bernard Gordillo: 11b
Brooks, Arthur: 8d (Moore)
Brooks, Tim: 4d (chair)
Browne, Augusta: 10e (Barnes)
Bryant, Felice and Boudleaux: 6c (Bishop)
Buenos Aires: 5d (Johns)
Burns, Chelsea: Latin America and the Caribbean Interest Group; 11a (chair)
Butler, Octavia: 6d (Komp)
Cage, John: 5d (Clark); 10b (Thurmaier)
**Caldwell, James H.**: 2d (McKnight)
Callixto, Zé: 8b (League)
Camp, Katie: 9b
Camp, Gregory: 7e
Camus, Raoul: 9a (chair)
Canada: 1e (Eyerly, V. Clark, Roussin); 6e (Rogers); 8c (Risk)
career options outside academia: 8a (Dromgoole, Forster-Lussier, Leonard, Newland)
Caribbean: 1c (Gavit, Stoll, Quevedo); Latin America and the Caribbean Interest Group (Thomas, Avila, Hartford, Burns, Brockmann)
Carlson, Gretchen: 9e
Carolina Chocolate Drops: 1b (Bain)
**Carnival of Swing**: 1d (Maupin)
Carpenter, John Alden: 3e (Watts)
Carrr, James Revel: 9d
Carson, Charles: 7d (chair)
Carter, Marquese: 7c
Catarina: 5e (Vad)
Central America: 11b (Bellaviti, Findley, Gordillo Brockmann)

Channat, Juste: 1c (Stoll)
Chapman, Dale: 8d (chair)
Chapman, David: 7d

Chautauqua: 3d (Norling)

Chicago: 3d (Payette); 3e (Watts); 10a (Hannaford)

Chile: 4b (Malhue)

Chloe, Love Is Calling You (horror film): 6b (Howe)

Christopher, King Henry: 1c (Stoll)
Chucherdwatanasak, Nathinee: 1a

Civil Rights Movement: 3d (Hershberger)
Civil War: 2d (Kimball); Lecture-Recital Th. 12:15 pm (Kernan)

Clague, Mark: 6a (facilitator)
Clark, Maribeth: 1d; 7b (chair)
Clark, Victoria: 1e

Cleveland, Rev. James: 5b (Greene-Hayes)

Coco (Pixar): 5d (Avila)

Cohagan, George M.: 3b (Tirtington Craft)
Cohen, Jacob: 10b (chair)
Cohen, Judah M.: Jewish Studies Interest Group

Coleman, Ornette: 8e (Hallenbeck)
Clón, Willie: 9c (Town)

Coltrane, John: 10a (Downham)
Columbia: Poster Session 2 (Velasquez)

computer improvisation: 8e (B. Miller)

conjunto: 3a (Bauer)
The Conjuring: 5a (Golden)

contradanza: 1c (Quevedo)
copyright: 4d (Leo, DeVieger)
country music: 2a (L. Flood); 6c (Bishop, Watson)

Cowley, Patrick: 6e (Brackett)

Creeley, Robert: 7d (David Chapman)
critical editions: 6a (Graziano, Getman, Karlsberg, L. Miller)

Cuba: 1c (Quevedo); 3c (Santana); 9c (Barone, Town); 11b (Bellaviti)

Damrosch, Walter: 1a (Guthrie)

Danse, Dance Interest Group (Decker, Wells, Quevedo); 9c (Moreno, Town, Barone, Birembaum, Quintero)
danzón: 1c (Quevedo)
danzón-cumbia: 11b (Bellaviti)

Davis, Angharad: 3e (Maggio)

Davis, Betty: 3c (Maggio)

Davis, Helga: 2e (Noble)

Deaville, James: 6b; Music, Sound, and Media Interest Group

Decker, Todd: Dance Interest Group

Delgadillo, Luis A.: 11b (Findley)

The Devils of Loudon: 5a (Vest)
DeVieger, Dana: 4d
digital resources: Research Resources Interest Group (Mackenzie, Root, Sampsel, Sommerfeld)
diplomacy: Latin America and the Caribbean Interest Group (Brockmann, Ospina)

Donald, Alexander: Experimental Music Interest Group

disability: 6b (Howe, Deaville, Tubbs, Wissner)
diversity: 7a

Detroit Symphony Orchestra: 1a (Chucherdwatanasak)

Doering, James: 9b

Doktor, Stephanie: 8e (chair)

Doleac, Benjamin: 11c

Dolphy, Eric: 10a (Downham)

Downham, Clay: 10a
drag performance: 1c (Gazit); 2c (Santana)

Dromgoole, Ambre: 5b; 8a
drum and bugle corps: 9a (Jorge)

Dunkel, Mario: 2c

Dye, Aldona: 8c

Dylan, Bob: 2b (Brackett)

Eastman, Julius: Experimental Music Interest Group (Weston)

Ebright, Ryan: 6d (chair)

Edwards, Robert: 11c

Eldridge, Lauren: 5b (chair)

El Salvador: 9e (Ansari)

Elisa Fitzgerald Sings the Duke Ellington Songbook: 2b (Barg)

Ellington, Duke: 2b (Barg); Latin America and the Caribbean Interest Group (Brockmann, Ospina)

ethics: 8e (Blais-Tremblay, Hallenbeck)238756*

experimental music: 2e (Noble); Experimental Music Interest Group (Weston, Galloway, Donald, McNally)

Evans, William: 10d

Excelsior Band: Poster Session 1 (Allen)

Eyerly, Sarah: 1e

Far from Heaven (Bernstein): 6e (Reed)

Faust (Gounod): Lecture-Recital Th. 12:15 pm (Huston)

Fennel, Frederick: 8a (Storhoff)

Fernandez, Oscar Lorenzo: Latin America and the Caribbean Interest Group (Hartford, Burns)

festivals: 1d (Maupin, M. Clark)

film music, film scoring: 3b (McGinnis); 6e (Reed, Rogers, Lehman, Brackett)

Findley, Dylan: 11b

Fine, Vivian: 10b (Lumsden)

Fitzgerald, Ella: 2b (Barg)

Fleetwood Mac: 2b (Zak)

Flood, Liza Sapir: 2a

duck music, folk song, folklore: 3a (Bauer); 8c (Dye, Risk, Gay)

Folse, Stuart: Lecture-Recital Th. 12:15 pm (Kernan)

Foreman, George C.: 9a

forensic similarity analysis: 4d (Leo)

Forner, Jane: 6e

Fosler-Lussier, Danielle: 7b; 8a

Fowl, Eyerly: 4c (Peterson)

Fulton, Erin: 6d (chair)

dunk: 3c (Maggio, Hutchison, Valnes)

Freakwater: 6e (Riley)

frontier: 9d (Carr, Stewart, La Barre, MacGregor)

Gailey, Joshua: 9a

Galloway, Kate: Experimental Music Interest Group; Music, Sound, and Media Interest Group; 11d (chair)

Gamelan Sulukala: Poster Session 1 (Loranger)

Garza, David F.: 1c (chair)

Garrett, Charles Hiroshi: 9b (chair)

Gay, Leslie: 8e

Gaye, Marvin: 4d (Leo)

Gazit, Ofer: 1c

gender: 2c (Santana)

Gentry, Bobbie: 3b (Bauer)

Getman, Jessica: 6a (panelist, facilitator); Music, Sound, and Media Interest Group

Gibson, Maya: 5e

Gilmore, Patrick S.: 9a (Foreman)

Godley’s Lady’s Book: 10c (Barnes)
Goldmark, Daniel: Jewish Studies Interest Group (chair/discussant)

Gomes, Carlos: 5d (Batterman)
Goodman, Glenda: 1e (chair)
Gordon, Bonnie: 9e (chair)
gospel: 2a (MacDonald); Poster Session 1 (Öhman); Gospel and Sacred Music Interest Group (Johnson and Pollard, Facilitators); 5b (Pollard, Dromgoole, Johnson, Greene-Hayes)

Gothic film: 5a (Leonard)

Gottschalk, Louis: 4b (Baur, Malhue); Poster Session 2 (Pruett)

Graham, Sandra: President’s Roundtable (host)

Grainger, Percy: Poster Session 2 (Lindquist)

Grau, Gonzalo: 9c (Town)

Graziano, John: 6a (panelist, facilitator)

Greene-Hayes, Ahmadi: 5b

Grenade, S. Andrew: Lecture-Recital Th. 12:15 pm (chair)

Guthrie, Kate: 1a

Haiti: 1c (Stoll)

Hall, Ty: 11c

Hallenbeck, Alexander: 8e

Hammond B3 organ: 3c (Hitchinson)

Hancock, Herbie: 8d (Dale Chapman)
Hannaford, Marc: 10a
Hanslowe, Thomas: 5a

Harlem School of the Arts: 3d (Hershberger)

Harmony, or Chord Formation, Relation, and Progression (Mason): 2e (Fulton)
Hartford, Kassandra: Latin America and the Caribbean Interest Group

Hawks, Howard: 7e (Camp)
Hellman, Judith Adler: 3a

Help! Help! The Globolinks!: 5a (Vest)
Hedrick, Ashley: 7b

Henrique, Waldemar: Latin America and the Caribbean Interest Group (Hartford, Burns)
Herrera, Eduardo: Latin America and the Caribbean Interest Group (chair); 9c (chair)
Hershberger, Monica: 3d

Hess, Otto: 1d (Maupin)
Hicks, Glen W.: 7d

Hill, A. Kori: 7c; 8a (co-facilitator)
historiography: 8e (Blais-Tremblay)

Hohner instruments: Poster Session 1 (Kurland)

Holiday, Billie: 1c (Gazit); 5e (Gibson)
horror media: 5a (Seminar, Golden, Leonard, Hanslowe, Vest)

hip hop: 11c (Edwards, Woods, Hall, Doleac)

Hull-House Music School: 3d (Payette)

Hurricane Katrina: Lecture-Recital Th. 12:15 pm (Kerman); 9e (Deaville); 9e (Carlson, C Smith)

Hurricane Maria: 1e (Gazit)
Huston, Spencer: Lecture-Recital Th. 12:15 pm
Hutchison, Nelsen: 3c
Ille, Megan Steigerwald: 11d

Inclusion: 7a

Indianist movement: 1c (Clark)
indigeneity: 1e (Eyerly, V. Clark, Roussin)
instrument innovations: Research Poster Session 1 (Kurland)
International Jazz Day (UNESCO): 2c (Dunkel)

Internment camps: 9b (Blim)

Ives, Charles: Lecture-Recital Sat. 12:15 pm; 10b (Thurmaier)

Jackson, Al: 4a

Jackson, Mahalia: Poster Session 1 (Öhman)
Japan: 9b (Callam, Kimoto, Ohita, Oja, Yang, Blim, Doering)

Jarocho Urbano: 9e (Rasmussen)

Jazz: 1b (Aaslid); 1d (Maupin); 2b (Barg); 2c (Dunkel); 3e (Maggio, Hitchinson, Vulnes); 4a (Hébert, Jackson, Kunian); 6b (Tubbs); 8d (Dale Chapman); 8e (Blais-Tremblay, Hallenbeck, B. Miller); 10a (Downham, Hannaford, Sloan)
Jensen-Moulton, Stephanie: 6b (chair)

Jewish ideals: 4e (Benham)

Jewish studies: Jewish Studies Interest Group (Argyropoulos, Cohen, Kligman, Rapport, Wohl)

Johnson, Eric: 5d

Johnson, Aaron: 3c (chair)

Johnson, Birgitta: Gospel and Sacred Music Interest Group (facilitator); 5b

Johnson, Jake: 11a

Jorge, Jamil: 9a

Juhnke, Austin McCabe: 11a

Kajikawa, Loren: 4c (chair)

Kapusta, John: 5e

Karsberg, Jesse: 6a (panelist, facilitator)

Kehrberg, Kevin: 8c (chair)

Kehrer, Lauron: 11c (chair)

Kerman, Thomas: Lecture-Recital Th. 12:15 pm

Kiman, Douglas: 10d

Kimball, Warren: 2d

Kimber, Marian Wilson: 10c (chair)

Kimoto, Makiko: 9b

Klezmor: 10d (Kiman)

Kligman, Mark L.: Jewish Studies Interest Group

Kom, Mathias: 2a

Komp, C.J.: 6d

Kubrick, Stanley: 6e (Rogers)

Kunian, David: 4a

Kurland, Jayme: Research Poster Session 1

Kuster, Andrew: 6a (facilitator)

Kuyumjian, Marcelo Boccato: 5d

La Barre, Elisse: 9d

Labrador: 1e (Eyerly)

La Nuit des Tropiques (Gottschalk): Poster Session 2 (Pruett)

Latin America: Latin America and the Caribbean Interest Group (Thomas, Avila, Hartford, Burns, Brockmann); 5d (Johns, Batterman, Avila, Boccato, Kuyumjian); 9c (Moreno, Town, Barone, Morebaum Quintero)

Latin@/Latinx, Latin/o: 3a (Hellman, Enriquez)

Latinlachian: 3a (Enriquez)

Leafstedt, Carl: 1a (chair)

Lehman, Frank: 6e; Music, Sound, and Media Interest Group

League, Panayotis: 8b (presenter, chair)

Lenya, Lotte: 3b (Stein)

Leo, Katherine: 4d

León, Argeliers: 1c (Quevedo)

Levyle, Kendra Preston: 5a (co-chair, presenter); 8a

Levy, Beth: 9d (chair)

Lewis, George: 8e (B. Miller)

The Lieutenant: 5c (Wollman)

Lillith: 6d (Forner)

Lincoln Center: 1a (Baber)
Puxinguinha (Alfredo da Rocha Viana, Jr.): 5d (Kuyumjian)
Platte, Nathan: 6e (chair)
player piano: 4e (Wolter); Poster Session 2 (Velasquez)
POLICA: 2e (Sloate)
Pollard, Deborah Smith: Gospel and Sacred Music Interest Group (facilitator); 5b
postwar music: 5c (Wollman, Pribyl, Sextro)
PWA camps: 3b (McGinnis)
Puerto Rico: 1c (Gaziit)
Pribyl, Ashley M.: 5c
Price, Florence B.: 7c (Hill, Carter)
Prince, Harold: 5c (Pribyl)
propaganda: 3b (Titrington Craft, Stein, McGinnis)
protest music: 2e (Sloate, Orita, Noble)
Pruett, Laura Moore: Poster Session 2
Puksinis, Katharine: 7c
Quebec: 8c (Risk)
Quevedo, Marysol: 1c; Dance Interest Group
Quintero, Michael Birenbaum: 9c
racism: 7a; 7d (Mileusnic-Plecas)
Railroads on Parade (Weil): 9d (MacGregor)
Rathburn, Eldon: 6e (Rogers)
Rappaport, Evan: Jewish Studies Interest Group
Rasmussen, Anthony William: 9e
Reagon, Toshi: 6d (Komp)
The Real Book: 10a (Sloan)
recording studio: 2b (Bracket, Barg, Zak)
Reed, Katherine: 6e
Reich, Steve: 7d (David Chapman)
Reish, Greg: 2a (chair); Program Committee Chair
reissues: 2b (Barg)
research resources: Research Resources Interest Group (Mackenzie, Root, Sampsel, Sommerfeld)
Rhine, Calvin Bernard: 5b (B. Johnson)
Richards, Kim: 7a (facilitator)
Riis, Thomas: 4b (chair)
robots: 8e (B. Miller)
Riley, Nancy: 6c
Risk, Laura: 8e
Ritchey, Marianna: 8d
Robert Mayer Concerts for Children: 1a (Guthrie)
Roberts, Matana: 1b (Mason)
Rogers, Allyson: 6e
Romberg, Sigmund: 10d (Everett)
Root, Deanne: 2e (chair); Research Resources Interest Group
Rousin, Rena: 1e
Russell, George: 10a (Downham)
Saavedra, Leonora: 5d (chair)
Sakakeeny, Matt: President’s Roundtable (moderator); 10d (chair)
Salazar, Lauryn: 3a (chair)
salsa: 9c (Moreno, Town)
sampling: 4c (Peterson)
Sampsel, Laurie: Research Resources Interest Group
San Francisco: 9d (Carr); 11d (Ille)
Santa Fe: 5a (Vest)
Santana, Matthew Leslie: 2e
Sauceda, Jonathan: Research Resources Interest Group (facilitator)
Searcy, Anne: 3e
Sculpted Reminiscences (Folse): Lecture-Recital Th. 12:15 pm (Kernan)
second line: 11e (Doleac)
Sengen, Saesha: 7e
Sextro, Justin: 5c
sexual violence: 5b (Greene-Hayes)
Shadle, Douglas: 7c (chair)
sheet music trade: 2d (Kimball)
Shirley, Wayne: Lecture-Recital Fri. 12:15 pm (chair)
Sigma Alpha Iota: 7b (Foster-Lussier)
silent film music: 5a (Golden, Leonard, Hanslowe, Vest); 9b (Doering)
Silvers, Michael: 8b
Simonson, Mary: 3e (chair); Music, Sound, and Media Interest Group (moderator)
Sinfonia incaica (Delgadillo): 11b (Findley)
singer evangelists: 2a (MacDonald)
slave trade: 1b (Mason)
Sloan, Nate: 10a
Sloe, Audrey: 2e
Smith, Christopher: 9e
Smith, Eleanor: 3d (Payette)
Snyder, Andrew: 10d
Sommerfeld, Paul Allen: Research Resources Interest Group; 5a (co-chair)
son: 9c (Town, Barone)
Sonatas a la Virgen del Cobre (Leon): 1c (Quevedo)
Sondheim, Stephen: 5c (Pribyl)
songbooks: 2a (MacDonald)
Spartacus: 3e (Searcy)
St. Charles Theatre: 2d (McKnight)
Stroman, Elissa: 7b
Stein, Danielle: 3b
Stevens, Nicholas: 6d
Stewart, Austin: 9d
Stoll, Henry: 1c
Storhoff, Kate: 9a
string band: 1b (Bain)
student events: Luncheon/Business Meeting Fri. 1:00 pm; 8a
Stuhadolnik, Sarah: 6a (chair)
sullfregettes: 6c (Watson)
Sunny River (Romberg, Hammerstein): 10d (Everett)
“Sundie” Barnes and the Louisiana Sunspots: Sat. Buffet entertainment
Sweeney Todd: 5c (Pribyl)
Symphonie Romantique (Gottschalk): Poster Session 2 (Pruett)
A Tale of God’s Will (Blanchard): 9e (Carlson)
Tartt, Ruby Pickens: 8c (Dye)
TED talks: 8d (Dale Chapman)
tejano: 3a (Bauer, Adler Hellman, Enriquez)
Théâtre d’Orléans: 4e (Bentley)
Théâtre Royal d’Hayti: 1c (Stoll)
Theobald-Phillips, Emily: 11d
Thicke, Robin
Thomas, Susan: Latin America and the Caribbean Interest Group
Thomson, Virgil: 10b (Barnsfather)
Three Dream Portraits (Bonds): 7c (Pukinskis)
Thurmera, David: 10b
timba: 9c (Town)
Timkin, Dimitri: 7c (Camp)
Titrington Craft, Elizabeth: 3b
Todd, R. Larry: Lecture-Recital Sat. 12:15 pm
Town, Sarah: 9c
transformationismo: 2c (Santana)
transnationalism: 2c
trauma: 5b (Pollard, Dromgoole, Johnson, Greene-Hayes); 9e (Carlson, Ansari, C. Smith, Rasmussen)
CONFERENCE STAFF

SAM Program Committee: Gregory Reish, chair (Center for Popular Music, Middle Tennessee State University); Charles Carson (University of Texas, Austin); Naomi Graber (University of Georgia); Carl Leafstedt (Trinity University); Jane Mathieu (Tulane University); Marian Wilson Kimber (University of Iowa)

SAM Local Arrangements Committee: Brett Boutwell, co-chair (Louisiana State University); Eric Seiferth, co-chair (The Historic New Orleans Collection); Rachel Lyons (The New Orleans Jazz & Heritage Festival and Foundation); Laura Moore Pruett (Merrimack College); Consultant: Alfred Lemmon (William Research Center at The Historic New Orleans Collection)

SAM Associate Conference Manager: Joice Waterhouse Gibson

SAM Silent Auction: Kori Hill, Andrew Tubbs, Student Forum Co-Chairs

SAM Staff: Megan MacDonald, Executive Director, Mariana Whitmer, past Executive Director
Society for American Music
46th Annual Conference

25–29 March 2020

Minneapolis, Minnesota

Hosted by
Carleton College