SOCIETY FOR AMERICAN MUSIC
47th ANNUAL CONFERENCE
9–12 JUNE 2021
(schedule will be updated as changes occur;
schedule times are stated in Pacific Daylight Time throughout)

CONFERENCE PROGRAM

WEDNESDAY, 9 JUNE

8:00–8:30 am  President’s Plenary Welcome
               (Louie Louie Zoom Room)

8:00 am–12:45 pm  Q’s Joint Coffee House
                   (Remo Room Gathering Place)

8:30–10:00 am  Session 1

Session 1a: COVID and Innovation
Barracuda Zoom Room
Chair: Christina Baade, McMaster University

The Year of the Livestream: COVID-19 and the Canadian Performing Arts Sector
LAURA RISK, University of Toronto Scarborough

Musical Work in the Time of COVID-19: Musicking in Capitalist Ruins
MARK RODGERS, University of Washington (Seattle Campus)

Old-time Music’s Technological Turn: Digital Community Building as Response to COVID-19
LANDON BAIN, University of California, San Diego

Session 1b: Musical Theater
Purple Haze Zoom Room
Chair: Todd Decker, Washington University, St. Louis

Marc Blitzstein’s The Cradle Will Rock: A Leftist Myth
MARIA CRISTINA FAVA, Western Michigan University

ASHLEY PRIBYL, Albuquerque, New Mexico

“Why We Build the Wall”: Hadestown and the Politics of a Folksong On and Off Broadway
CHRISTA BENTLEY, Oklahoma City University

Session 1c: Music and Labor
Louie Louie Zoom Room
Chair: Laurie K. Blunsom, Minnesota State University, Moorhead

“Are Seattle Women Different?”: The Ladies’ Musical Club of Seattle, Women’s Suffrage, and the World War I-Era Working Women Debate
WHITNEY HENDERSON, Seattle, Washington

Sonic Maternalism: Motherhood, Gendered Labor, and Music in the Home
ALEXANDRA KRAWETZ, Yale University

Actor-Musicianship on Contemporary Broadway: Performance and Labor Dynamics
MICHAEL KENNEDY, University of Cincinnati

Session 1d: Jazz, Race, Business
Teen Spirit Zoom Room
Chair: Tammy Kernodle, Miami University of Ohio

Kansas City’s Bennie Moten: Bandleader and Black Entrepreneur
MARC RICE, Truman State University

Count Basie and Billy Eckstine: Symbiosis at the Capitol Lounge
JAYSON DAVIS, Arizona State University

Leonard Feather, Jazz Criticism, and the Possessive Investment in Colorblind Listening
MIKKEL VAD, University of Minnesota

10:15–11:45 am  Session 2

Session 2a: Colonialism/Anticolonialism
Barracuda Zoom Room
Chair: Charles Garrett, University of Michigan

Savage Lands and Howling Wolves: Colonial Organs and Keyboard Temperaments as Regulative Techniques of Conquistador Humanism
ANDREW CHUNG, University of North Texas

Temporality, Bellscapes, and the California Missions
BERNARD GORDILLO BROCKMANN, Center for Iberian and Latin American Music, University of California, Riverside
The Canadian Opera Company and Cultures of Anticolonial Activism
RENA ROUSSIN, University of Toronto

Session 2b: Sacred Musics and Communities
Purple Haze Zoom Room
Chair: Esther Rothenbusch Crookshank, Southern Baptist Theological Seminary

Negotiating German- and Anglo-American Sounds and Sensibilities in Franklin Harmonie (1821)
ERIN FULTON, University of Kentucky

"A musician of rare gifts": Walter Dignam's Influence on Brass Bands, Orchestras, and Catholic Church Music of Manchester, New Hampshire c. 1846–1861
SUSAN KINNE, Woodsville, New Hampshire

“God told me to give my records away”: Keith Green and the Ethics of Commerce in the 1970s U.S. Christian Music Industry
ANDREW MALL, Northeastern University, Boston

Session 2c: Audience Participation and Co-Creation
Louie Louie Zoom Room
Chair: Glenda Goodman, University of Pennsylvania

Secrets: Renegotiating Authorship and Elitism through Crowdsourcing
KATHRYN CATON, University of Kentucky

Dramatizing the Future: The MacDowell Colony and the 1910 Peterborough Pageant
CAITLIN E. BROWN, Indiana University

Emotional Contagion and Affective Sounding among Argentine Soccer Fans
EDUARDO HERRERA, Rutgers University

Session 2d: Music and Video
Teen Spirit Zoom Room
Chair: William Cheng, Dartmouth College

Screen Dreams: Bowie, Video, and the Development of the Pop Star Touring Show
KATHERINE REED, California State University, Fullerton

Performing Asian American Liminal Citizenship: Zain Alam’s “Lavaan” and Jason Chu’s “This Is Asian America”
ERIC HUNG, Music of Asian America Research Center

Janelle Monáe’s “PYNK”: Hearing Alternative Sexualities in the Music Video
AARON McPECK, Case Western Reserve University
11:45 am–12:45 pm   Midday Break

12:45–3:00 pm   Q’s Joint Coffee House
(Remo Room Gathering Place)

12:45–2:45 pm   Session 3

Session 3a: North American Opera
Barracuda Zoom Room
Chair: Larry Hamberlin, Middlebury University

*Shining Brow*: An Operatic Shrine to Frank Lloyd Wright
NOLAN VALLIER, University of Illinois, Urbana-Champaign

Realizing Louis Riel: CBC Television and the Quest for Realism in Opera
DANIELLE WARD-GRIFFIN, Rice University

Flying and Falling in *Amelia*: Seattle Opera’s First Commission as a Study in American Operatic Aspiration
McKENNA MILICI, Florida State University

Tin Pan Alley’s Lace Curtains: Irish Diaspora and Italian Opera in the Music of Chauncey Olcott
SARAH GERK, Binghamton University

Session 3b: Memory and Myth
Purple Haze Zoom Room
Chair: Eric Hung, Music of Asian America Research Center

The Legendary Performance of Teresa Carreño at Lincoln’s White House: A Case of Myth-Making in Musical Biography
LAURA PITA, Columbia, Missouri

Music, Race, and Historical Memory in *The Stephen Foster Story*
CODY JONES, University of Michigan

The Phonograph and the American Dream
SIEL AGUGLIARO, University of Pennsylvania

Orpheus in Hell: Two Adaptations and Representations of a Myth in Brazilian Musical Theater
ALEX BADUE, Wabash College

Session 3c: Women’s Voices
Louie Louie Zoom Room
Chair: Liane Curtis, Brandeis University
Fantasies of Invulnerability: Christine Blasey Ford, Billie Eilish, and Women’s Voices in the #MeToo Era
AUDREY SLOTE, University of Chicago

“After them three baby songs I’m wore out:” Loretta Lynn, Motherhood, and Country Music
EMMALOUISE ST. AMAND, Eastman School of Music

Scuffling Women Blues: Forgotten Female Blues Singers of the 1930s
ROBERTA SCHWARTZ, University of Kansas

Envoicing Women in Vivian Fine’s *Memoirs of Uliana Rooney*
TONIA PASSWATER, CUNY Graduate Center

**Session 3d: Institutions**
**Teen Spirit Zoom Room**
Chair: Mark Clague, University of Michigan

The Aeolian Company’s “Great Music Trust” and the Origins of Compulsory Licensing
KATHERINE LEO, Millikin University

The Pulitzer’s “Prerogatives” in the Prize for Music
JULIA KUHLMAN, University of Maryland, College Park

Open-Source Creativity: Google as Computer Music Institution
BRIAN MILLER, Yale University

Genre Borders in Post-Genre Music: A Case Study of the Ecstatic Music Festival
ANNA REGUERO, Stony Brook University

**Session 3e: Singing, Song, Silence**
**Thrift Shop Zoom Room**
Chair: Marian Wilson Kimber, University of Iowa

Stephen Foster’s Minstrel Songs in the Sing-Along Repertoire
ESTHER MORGAN-ELLIS, University of North Georgia

Civil War Songs as Literary Tropes
JIM DAVIS, SUNY Fredonia

The Master of Lyrics Keeps His Mouth Shut: Bob Dylan’s Musical Use of Vocal Silence
LARRY STARR, University of Washington, Retired

Medicalizing the 1990s: Alternative Rock and the Rise of Prozac Nation
THEO CATEFORIS, Syracuse University
3:00–4:00 pm  Opening Reception
(Modern Girl Remo Room)

4:00–6:00 pm  Q’s Joint Coffee House
(Remo Room Gathering Place)

4:15–5:45 pm  Session 4

Session 4a: Experimental Music Interest Group
The Story Zoom Room
Co-Chairs: Megan Murph, University of South Carolina Upstate and Charissa Noble, San Diego State University

Experimentalism and Cultural Change: How Experimental music is Navigating Adaptation and Intentional Inclusivity in Today’s Social Climate

Session 4c: Musical Theater Interest Group
Jumpers Zoom Room
Moderators: Elizabeth Wollman, Baruch College and Trudi Wright, Regis University

Musical Theater and the Absence of Liveness: A Conversation

Session 4d: Dance Interest Group
Monkey Wrench Zoom Room
Chair: Natalia Perez, University of Virginia

Dance and the Idea of Indigeneity

THURSDAY, 10 JUNE

8:00–8:30 am  President’s Plenary Welcome
(Louie Louie Zoom Room)

8:00 am–12:45 pm  Q’s Joint Coffee House
(Remo Room Gathering Place)

8:30–10:00 am  Session 5

Session 5a: Radio and Podcasts
Barracuda Zoom Room
Chair: Timothy Taylor, University of California, Los Angeles
DAVID CATCHPOLE, New York University

Negotiating Curatorial and Artistic Relevance through Performance and Space on NPR’s *Tiny Desk* Concert Series  
FIONA BOYD, University of Chicago

Music Podcasts and Their Persuasive Listening Techniques: An Analysis of *All Songs Considered, Sound Opinions*, and *Switched on Pop*  
BYRD McDANIEL, Emory University

**Session 5b: Whiteness**  
**Purple Haze Zoom Room**  
Chair: Eduardo Herrera, Rutgers, The State University of New Jersey

White Supremacy in Music for the Silent Cinema  
KENDRA PRESTON LEONARD, Silent Film Sound & Music Archive

The Problem of Whiteness and in George Crumb’s American *American Songbook*  
ABIGAIL SHUPE, Colorado State University

Orchestrating Whiteness: Ethnicity, Race, and Conceptions of Musical Value at the Boston Symphony Orchestra  
AYDEN ADLER, DePauw University

**Session 5c: Production and Technology**  
**Louie Louie Zoom Room**  
Chair: Leslie C. Gay, University of Tennessee

Leo Fender and the Early Years of the Fender Precision Bass  
BRIAN WRIGHT, University of North Texas

“Sound doesn’t always have to be heard”: Productive Reuse and the Material Sonic Afterlives of Nick Cave’s Soundsuits  
KATE GALLOWAY, Rensselaer Polytechnic Institute

**Session 5d: Riot Grrrls Rebel**  
**Teen Spirit Zoom Room**  
Chair: Elizabeth Hoover, Miami University, Ohio

From Riot Grrrl to Pussy Riot—and Back: The Enduring Global Salience of Punk Rock Feminism  
ELIZABETH KEATHLEY, University of North Carolina, Greensboro

*She Shreds*: Empowerment, Digital Media, and the Transformation of Guitar Culture
Session 5e: Student Forum Panel
July Flame Zoom Room
Moderators: McKenna Milici, Florida State University and Erin Fulton, University of Kentucky

So, You Want to Do Public Musicology?
Panelists: RANDYE JONES, Grinnell College; GABRIEL KASTELLE, composer, performer, and board member of the Calumet and Cross Heritage Society; SHARON MIRCHANDANI, Westminster Choir College of Rider University; COLLEEN PHELPS, music director, Classical Louisville and host, Classically Speaking; WILLIAM ROBIN, University of Maryland; RICHARD D. WALTER, Musical Instrument Museum

10:15–11:45 am  Session 6

Session 6a: Community and Collaboration
Barracuda Zoom Room
Chair: Sarah Gerk, Binghamton University

“No Sweet Land Here:” Spectating Erasure in The Industry’s Sweet Land
MEGAN STEIGERWALD ILLE, College-Conservatory of Music, University of Cincinnati

Multiple SwingFeels in a Hybrid Music: Evaluating Microtimings of Brazilian and North American Swing Feels in Brazilian Jazz
MARC GIDAL, Ramapo College of New Jersey

Proximity and Distance in Steve Reich's WTC 9/11
DAN BLIM, Denison University

Session 6b: Ecologies of Sound
Purple Haze Zoom Room
Chair: Anthony Rasmussen, Grand Vision Foundation

Cultivating Ecological Consciousness: Pauline Oliveros’ Deep Listening as Deep Ecology
TAYLOR McClASKIE, Case Western Reserve University

Session 6c: Gender, Race, and the Performance of Comedy
Louie Louie Zoom Room
Chair: Dana Gorzelany-Mostak, Georgia College

Gendered Acts as Comedy: June Carter’s Staged Performances in Country Music
STEPHANIE VANDER WEL, University at Buffalo, SUNY

“She’s a babe…SCHWING!”: Feminine Spectacle and Parody in Comedy Film Scoring
REBECCA FÜLÖP, University of British Columbia
The Advantages of Whiteness in A Cappella: Singing, Stereotypes, and Structural Racism in the Pitch Perfect Film Franchise
DANIEL FISTER, Washington University in St. Louis

**Session 6d: Political Song**
**Teen Spirit Zoom Room**
Chair: Jonathan Ritter, University of California, Riverside

Political Contrafacta: Intersections of Race, Gender, and Power in Reconstruction Kansas
KENDALL WINTER, University of North Carolina, Chapel Hill

Solidarity Forever: Massed Song as Proletariat Resistance in the Pre-WWI Pacific Northwest
CHRISTOPHER SMITH, Texas Tech University Vernacular Music Center

“It’s up to the women”: Women’s Peace Songs for Eleanor Roosevelt
MARIAN WILSON KIMBER, University of Iowa

11:45 pm    Midday Break

12:45–5:00 pm    Q’s Joint Coffee House
(Remo Room Gathering Place)

12:45–2:45 pm    Session 7

**Session 7a: Film Music**
**Barracuda Zoom Room**
Chair: Jacqueline Avila, University of Tennessee

Tracking the Cowardly Lion: The Assembly-Line Creation of “If I Were King of the Forest”
LAURA LYNN BROADHURST, Rutgers University

Hercules, Vampires, and the Opera of Attractions
BROOKE McCORKLE OKAZAKI, Carleton College

RACHEL GOLDEN, University of Tennessee

Race, Class, and the Responsibilities of Representation in *Rosewood*
FRANK LEHMAN, Tufts University

**Session 7b: Uses of Classical Music**
**Purple Haze Zoom Room**
Chair: Douglas Shadle, Vanderbilt University
Fiestas Wagnerianas: Film Music in Luis Buñuel's Mid-Century Mexico
GREGORY CAMP, University of Auckland (New Zealand)

Nina Simone at the Piano: Musical Protest in “Love Me or Leave Me” and “My Baby Just Cares for Me”
MICHÈLE DUGUAY, The Graduate Center, CUNY

Music's Quiet Place at the Supreme Court
JAMES DOERING and LAUREN BELL, Randolph-Macon College (Virginia)

Making Water Great Again: The Bellagio Water Fountain and Neoliberal Spectacle
ELIZABETH HARTMAN and SUMANTH GOPINATH, University of Minnesota, Twin Cities

Session 7c: Bands
Louie Louie Zoom Room
Chair: Andrew Granade, University of Missouri at Kansas City Conservatory

The Repertoire of the Manchester Cornet Band: A Survey of Popular Music and Style for Mid-Nineteenth-Century New England
MICHAEL O'CONNOR, Palm Beach Atlantic University

“With Colors Flying and Band Playing”: Custer, Garry Owen, and Washita (1868)
ALLISON ROBBINS, University of Central Missouri

Struttin' Down Broad Street: Ferko String Band, Musical Legacy, and the City of Brotherly Love
KAREN USLIN, Rowan University

Teen Spirit Zoom Room
Chair: Travis Stimeling, West Virginia University

“Too Late to Pray:” Bloodshot Records and Chicago’s Alternative Roots
NANCY P. RILEY, Belmont University

“Actions Speak Louder than Words”: Reconsidering Feminism in Country Music in the 1990s
PAULA J. BISHOP, Bridgewater State University

Becoming Taylor Swift: Claiming Adulthood, Claiming Pop
PHOEBE HUGHES, Ohio State University

“We don’t want handouts, we want equal opportunity”: Mickey Guyton’s Advocacy and Protest for Equality in Country Music
JADA WATSON, University of Ottawa
3:00–4:30 pm  Session 8

Session 8a: Sheet Music Interest Group  
July Flame Zoom Room  
Chair: James Deaville, Carleton University, Ottawa

Organizational and Planning Meeting

Session 8b: Folk and Traditional Music Interest Group  
Jumpers Zoom Room  
Chair: Kevin Kehrberg, Warren Wilson College

Celebrating the Puyallup Tribe  
CONNIE McCLOUD, Culture Director, Puyallup Tribe

3:00 pm  Student Forum Reception and Meeting  
(Monkey Wrench Zoom Room)

4:45 pm  Sacred Harp Shape Note Sing  
(Parkland Zoom Room)

FRIDAY, 11 JUNE

8:00–8:30 am  President’s Plenary Welcome  
(Louie Louie Zoom Room)

8:00 am–12:45 pm  Q’s Joint Coffee House  
(Remo Room Gathering Place)

8:30–10:00 am  Session 9

Session 9a: Black Arts Intersections  
Barracuda Zoom Room  
Chair: Mark Burford, Reed College

Open to Interpretation: Allegory and Code-Meshing in Ellington and Ailey’s Ballet *The River*  
KIMBERLY HANNON TEAL, University of North Carolina, Greensboro

“Whitey on the Moon:” Lunar Criticism in African American Poetry and Music  
ALDWYN HOGG Jr., University of North Carolina, Chapel Hill

Spacecraft: Randy Weston’s Pan African Politics of Music Education
JAMES GORDON WILLIAMS, Syracuse University

**Session 9b: Musicalization of Gender and Queerness**
**Purple Haze Zoom Room**
Chair: Sumanth Gopinath, University of Minnesota

*The Serenade* (after Plato’s “Symposium”) and Leonard Bernstein’s Homosexual Musical Circle: Programmatic Homoeroticism, Lyricism, and the Giving of a Musical Gift
JENNIFER RONYAK, University of Music and Performing Arts, Graz

Hearing #GaylorSwift: Queer Musical (Conspiracy) Theorizing in the Internet Age
PAULA CLARE HARPER, Washington University in St. Louis

The Self as Archive: Sonic Representations of Queer Youth in Tegan and Sara’s *High School* Audiobook
KIERSTEN VAN VLIET, McGill University, Montreal

**Session 9c: Musics Responding to Contemporary Politics**
**Louie Louie Zoom Room**
Chair: Justin Burton, Rider University

The Politics of Old-Time Music in Twenty-First-Century America
LAURA SHEARING TURNER, University of Chicago

What Hate Can Do to a Choir
VICTORIA ASCHHEIM, Dartmouth College

Kamala Harris Rap Genius?
DANA GORZELANY-MOSTAK, Georgia College

**8:30–10:00 am**

**Forum for Early Career Professionals**
**Jumpers Zoom Room**
Chair, Jay M. Arms, University of Pittsburgh

**10:15–11:45 am Session 10**

**Session 10a: Curating Sounds and History**
**Barracuda Zoom Room**
Chair: Matthew Vest, University of California, Los Angeles

A Portrait of Racial Achievement: Maud Cuney-Hare Exhibits Black Music History
KATIE CALLAM, Harvard University
Notations, by Alison Knowles and John Cage
CAITLIN SCHMID, St. Olaf College

Musical Menageries: Towards a Sounding of Archival Silences
CANA McGHEE, Harvard University

Session 10b: Sound, Noise, and the Politics of Power
Purple Haze Zoom Room
Chair: Rebecca Fülöp, University of British Columbia

“Thunder” in Oklahoma City: Acoustic Realities of the Oklahoma City Sonic Boom Experiment
CHRIS BENHAM, Harvard University

Political Party Correlates with Noise Complaints: Policing Music and Sound at the Intersection of Race and Politics in Virginia
ANDY McGRAW, University of Richmond

Colonizing the Coronavirus in China: Quarantine, America Media Representation, and the Sounds of Racialized Neoliberal Biopolitics
JAMES DEAVILLE, Carleton University, Ottawa

Session 10c: Instruments and Identity
Louie Louie Zoom Room
Chair: Mark Katz, University of North Carolina, Chapel Hill

Ookpik Waltz: Obscured by Mist, Named by Myths
JOE WEED, Independent Scholar

“Show Me Your Riffs”: Performative Gender, Hero Worship, and Carrie Brownstein’s Guitar Showmanship
HANNAH BLANCHETTE, University of Cincinnati, College-Conservatory of Music

Sounding the Violin: Object-Orientation and Free Improvisation
JAY M. ARMS, University of Pittsburgh

Session 10d: American Modernisms
Teen Spirit Zoom Room
Chair: Aaron Harcus, University of North Carolina, Chapel Hill

“Stop the Drums!”: William Grant Still and Black Resistance in Troubled Island
CORDARA HARPER, University of North Carolina, Greensboro

The “Black Death Spectacle” Songs of Silvestre Revueltas and Carlos Chávez
STEPHANIE STALLINGS, Independent Scholar, Flagstaff, Arizona
Poetic Allusions in Milton Babbitt’s Music
ALISON MAGGART, University of Texas, Austin

Session 10e: Panel: Cultural Diversity and Inclusion Committee
Jumpers Zoom Room
Chair: Philip Gentry, University of Delaware School of Music
Beyond Tokenism: A Music History Redo
Panelists: JACQUELINE AVILA, University of Tennessee; KUNIO HARA, University of South Carolina; JASMINE HENRY, Rutgers University, New Brunswick; and ERIC HUNG, Music of Asian America Research Center

11:45 am–12:45 pm  Midday Break

12:45–4:00 pm  Q’s Joint Coffee House
(Remo Room Gathering Place)

12:45–2:45 pm  Session 11

Plenary Roundtable with Katherine McKittrick
Louie Louie Zoom Room
Chair: Nancy Yunhwa Rao, Rutgers University
Moderator: Aimee Meredith Cox, Yale University
Respondents: KWAMI COLEMAN, New York University; TIFFANY LETHABO KING, Georgia State University; and MARIA RYAN, University of Pennsylvania

3:00 pm  Award Ceremony
(Louie Louie Zoom Room)

4:00 pm  Vivian Perlis Concert
American Voices: Vivian Perlis and Harry Partch
(Louie Louie Zoom Room)

SATURDAY, 12 JUNE

8:00–8:30 am  President’s Plenary Welcome
(Louie Louie Zoom Room)

8:00 am–12:45 pm  Q’s Joint Coffee House
(Remo Room Gathering Place)

8:30–10:00 am  Session 12
Session 12a: Panel: Hip Hop Activism: A Sonic Index of #BlackLivesMatter in America

Barracuda Zoom Room
Chair: Amy Coddington, Amherst University

“Hell You Talmbout?”: In Sonic Protest of Police Brutality
LARISSA A. IRIZARRY, University of Pittsburgh

“I Can’t Breathe”: Contextualizing George Floyd’s Last Words in Hip Hop
HANNAH STRONG, University of Pittsburgh

"Shut up!": Examining the Processes of Silencing and Amplification of Black Voices on TikTok
MAYA BROWN, University of Pittsburgh

Session 12b: Free Speech and Censorship

Purple Haze Zoom Room
Chair: Theo Cateforis, Syracuse University

Protest, Free Speech, and Feminism in Jennifer Jolley’s Prisoner of Conscience
KATE STORHOFF, Winston Salem, North Carolina

“Take that, Tipper Gore”: Alanis Morissette, US Suburbia, and the Politics of Consumer-Friendliness
MEGUMI ORITA, University of North Carolina, Chapel Hill

Vulnerable Listening: Karen Finley, the Parents’ Music Resource Center, and the Aurality of Pornography
MARIA MURPHY, University of Pennsylvania

Session 12c: Music, Sound, and Place

Louie Louie Zoom Room
Chair: Kate Galloway, Rensselaer Polytechnic Institute

Precarious Aurality: Listening and More-than-Human Sociality in Brazil's Panelaços
CHRIS BATTERMAN CHÁIREZ, University of Chicago

Sounds of the “Hyperghetto”: Sounded Counternarratives in Newark, New Jersey Club Music Production and Performance
JASMINE HENRY, Rutgers University, New Brunswick

“Every Song is a World”: Popular Music and Virtual Reality
CHARLES GARRETT, University of Michigan

10:15–11:45 am Session 13

Session 13a: Lecture Recital
**Barracuda Zoom Room**  
Chair: Katie Callam, Harvard University

Afterglow: The Forgotten Works for Cello and Piano by Henry Hadley  
THEODORE BUCHHOLZ, University of Arizona with PAULA FAN, University of Arizona

**Session 13b: Lecture Recital**  
**Purple Haze Zoom Room**  
Chair: Kendra Preston Leonard, Silent Film Sound & Music Archive

Howard Hanson's "Symphonic Rhapsody" for Solo Piano: A Recently Discovered Manuscript  
SCOTT WATKINS, Jacksonville University

**Session 13c: Lecture Recital**  
**Louie Louie Zoom Room**  
Chair: Jasmine A. Henry, Rutgers University, New Brunswick

Spirituals and Identity in the Harlem Renaissance and the Civil Rights Movement  
LEELEE HUNTER, University of Arizona with CHELSEA BUYALOS, Peabody Institute of the Johns Hopkins University

**Session 13d: Lecture Recital**  
**Teen Spirit Zoom Room**  
Chair: Elizabeth L. Keathley, University of North Carolina, Greensboro

“The jasmine your footsteps left behind”: The Unspoken in Judith Cloud's *Neruda Sonnets*  
STEPHANIE WEISS, Arizona State University and CHRISTINA WRIGHT-IVANOVA, Keene State College (New Hampshire)

11:45 am–12:45 pm  **Midday Break**

12:45–3:30 pm  **Q’s Joint Coffee House**  
(Remo Room Gathering Place)

12:45–1:45 pm  **Session 14**

**Session 14a: Musical Topics and Forms**  
**Barracuda Zoom Room**  
Chair: Michael Buchler, Florida State University

Form and the Mainstreaming of Hip-Hop Music  
BEN DUINKER, University of Toronto

Popular Styles, Musical Topics, and Integration in Early Broadway Musicals  
GREG DECKER, Bowling Green State University
**Session 14c: Black Voices**  
Louie Louie Zoom Room  
Chair: Lauren Eldridge Stewart, Washington University in St. Louis

The Rhetoric and Reality of Bondage: Early American Singing Master Newport Gardner, or Occramer Marycoo  
BRETTO BOUTWELL, Louisiana State University

“His Brilliant and Manly Voice”: Jules Bledsoe and Black Masculinity in Opera  
ELENA FAREL, Washington University in St. Louis

**Session 14d: Panel: Uncovering(s): New Perspectives on the Music of Jules Bledsoe and Florentín Giménez**  
Teen Spirit Zoom Room  
Chair: Carol Hess, University of California, Davis

Jules Bledsoe, the Composer  
HORACE MAXILE, Baylor University

Performing History, Identity, and Musical Nationalism: Florentín Giménez’s *Juana de Lara*  
ALFREDO COLMAN, Baylor University

**Session 14e: Poster Session**  
Jumpers Zoom Room  
Chair: Christopher Smith, Texas Tech University Vernacular Music Center

Mark O’Connor Bot: Recurrent Neural Net Generation of Texas-Style Fiddling  
LILLIAN TURNER, Pittsburgh, Pennsylvania

Classical Music for Education and Entertainment in the St. Louis Choral Society and Musical Union, 1881–1890  
SARA McCLURE, University of Kansas

“A Banjo on My Knee”: Vestigial Minstrelsy in U.S. Children’s Music  
RYAN BUNCH, Rutgers University, Camden

**2:00–3:30 pm**  
**Session 15**  
Plenary Keynote with Samora Pinderhughes  
Louie Louie Zoom Room  
Chair: Tammy Kernodle, Miami University of Ohio  
Joined by SHANA L. REDMOND, University of California, Los Angeles

**3:45 pm**  
**Business Meeting**
4:15-ish pm  
Virtual Banquet/Happy Hour!  
(Walk, Don’t Run Remo Room)