

SAM 2020 PROGRAM

THURSDAY, MARCH 26

8:30-10:00 am

Session 1

Session 1a: *Nostalgia and Representation in Film Music*

Chair: NATHAN PLATTE, University of Iowa

La La Land (2016), Nostalgia, and the Problem of the Contemporary Film Musical
HANNAH LEWIS, University of Texas at Austin

Issues of Musical Representation in Disney Pixar's *Coco*
LAURYN SALAZAR, Texas Tech University

Westworld (2015–present) and *Crazy Rich Asians* (2018): Exploring the Music of Asian and Asian American Identity Formation
CAITLIN TRUELOVE, University of Cincinnati College-Conservatory of Music

Session 1b: *Performers, Listeners, and Gender*

Chair: MARIAN WILSON KIMBER, University of Iowa

Reconstructed Women Playing a Reconstructed Repertory: Beethoven as a Sign of Women's Independence in the Post-Civil War South
CANDACE BAILEY, North Carolina Central University

The “Compleat” Listener: Manners, Music, and Class in American Salons of the Nineteenth Century
JAMES DEAVILLE, Carleton University

Teenage Agency and Authorship in World War II-Era Frank Sinatra Fan Clubs
KATIE BEISEL HOLLENBACH, University of Washington

Session 1c: *Punk, Alternative, and Canonic Rock*

Chair: JASON HANLEY, Rock & Roll Hall of Fame

Post-punk Postmodernism: Yes, We Remember “Zen Arcade,” Hüsker Dü's Midlife Crisis
PHILIP A. STAUFFER TODD, Independent scholar

Medicalizing the 1990s: Alternative Rock and the Rise of Prozac Nation
THEO CATEFORIS, Syracuse University

Anthologizing Rock and Roll: Rhino Records and the Repackaging of Rock History
DANIEL GOLDMARK, Case Western Reserve University

Session 1d: Panel: *Performing Arts Centers, Gentrification, and the Construction of Urban Space*

Chair: DOUGLAS W. SHADLE, Vanderbilt University

Symphony Hall, the “Back Bay Wastes,” and the Changing Cultural Geography of *Fin-de-siècle*
Boston

JACOB A. COHEN, Marion, MA

Lincoln Center, South: Institutionalizing the Arts in Civil Rights Era Atlanta

KERRY BRUNSON, University of California, Los Angeles

The Story of Parcel K, or, How Los Angeles County Requested a Mixed-Use Civic Plaza to Help
Pay for Public Health and Settled for a \$400M Piece of Superstar Architecture

ROBERT FINK, University of California, Los Angeles

10:30 am -12:00 pm Session 2

Session 2a: *Musicals and Historical Re-creation*

Chair: NAOMI GRABER, University of Georgia

Staging Race at the World’s Columbian Exposition: The Legacy of Gilded Age Fund-Raising
Fairs for *Show Boat* (1927)

DAVID C. PAUL, University of California, Santa Barbara

Race and Anti-Patriotism in Bernstein’s *1600 Pennsylvania Avenue*

NEAL WARNER, University of Arizona

Invented Romances in History Musicals: Genre, Gender, and Historiography

ELISSA HARBERT, DePauw University

Session 2b: *Landscapes and Soundscapes*

Chair: MEGAN MURPH, University of South Carolina Upstate

Music, Dance, and the Iconography of Cultural Exchange on the Antebellum Upper Mississippi

CHRISTOPHER SMITH, Texas Tech University

Wyoming, Wisconsin, and Whiteness: American Landscapes and Racialized Listening

MATTHEW DELCIAMPO, Texas A&M University

Mapping the Soundscape: Interacting with Annea Lockwood’s Three River Soundscapes

MARK J. SCIUCHETTI JR., Jacksonville State University

Session 2c: *War, Imprisonment, and Memory*

Chair: GLENDA GOODMAN, University of Pennsylvania

Overhearing on the Plantation

MARIA RYAN, University of Pennsylvania

Reconstructing Civil War Music

JIM DAVIS, SUNY Fredonia

Internment Camp Swing: Memory, Identity, and Popular Music in Camp Dance
DIANA WU, University of Western Ontario

Session 2d: *New Music Aesthetics and Political Thought*

Chair: SARA HAEFELI, Ithaca College

Intersectionality and Music: The Role of Third-Wave Feminism in the Development of Pauline Oliveros's Musical Aesthetic
ELOY F. RAMIREZ, University of Arizona

Multiculturalism, Neoconservatism, and New Music's Marketplace Turn amidst the Culture Wars
WILL ROBIN, University of Maryland

Challenging the Composer: Collaboration and Creativity in the New-Music Scene
NATHINEE CHUCHERDWATANASAK, University of Michigan

12:15-1:45

Chair: CHRISTOPHER SMITH, Texas Tech University

Lecture Recital: "Come Rock and Roll Me Over": Sailors' Work Songs in the Pre-history of Rock Music

JAMES REVELL CARR, John Jacob Niles Center for American Music, University of Kentucky

Workshop: *Application of Care Pedagogy to Our Shared Work in American Music Studies: Advantages & Challenges*

Chair: JOHN D. SPILKER, Nebraska Wesleyan University

Less is More: Bringing Inner-Space and Meaning to American Music Studies
TRUDI WRIGHT, Regis University

A Complicated Kindness: Reshaping Feminism in Music Pedagogy through Kindness
COLLEEN RENIHAN, Queen's University and Regis University

Why and How Should We Care?: Critical and Inclusive Pedagogies and American Music Studies"

JOHN D. SPILKER, Nebraska Wesleyan University

Poster Session 1:

Minnesota Musicians and the Leipzig Conservatory between 1875 and 1930
JOANNA PEPPLER, Independent scholar, Tallahassee, Florida

Untold Stories from the Minnesota Opera
KATHRYN HUJDA, Curator of Manuscripts, Minnesota Historical Society

Bernstein and Other Americans Abroad: Producing *West Side Story* in Madrid
PAUL LAIRD, University of Kansas

Fishing with the Devil: May Fisk's Blondes, and the Illusion of Indecency
GILLIAN M. ROGER, University of Wisconsin-Milwaukee

What Women Wear (And How We Hear It): "Object-ified" Female Performers in the Broadway Review
MARY BETH SHEEHY, University of Kansas

2:00-3:30 pm Session 3
Session 3a: *Pushing Boundaries in American Opera*
Chair: MONICA HERSHEBERGER, SUNY Geneseo

High Culture on the Lower Frequencies: Pedagogy, Performance, and the Theodore Drury Grand Opera Company
LUCY CAPLAN, Harvard University

"He got in the way of my art!": The Unruly Opera Heroine in Libby Larsen's *Clair de Lune*
McKENNA MILICI, Florida State University

Time Reigns Absolute: Music, Anticipation, and Temporality in John Adams's *Doctor Atomic*
REBA WISSNER, Montclair State University

Session 3b: *Sounds of Minnesota*
Chair: SARAH SCHMALENBERGER, University of St. Thomas

Minnesota Mermaids: Exoticism in the Aquatennial's Aqua Follies Water Ballet
MEGAN SMALL, University of Iowa

Soothing the Snake Pit: Music and Volunteer Culture in Minnesota's Anoka State Hospital
BENJAMIN COGHAN, University of Texas, Austin

From Minneapolis to Obishikokaang: Critiquing Settler States and Celebrating (Queer) Indigeneity in the Land-Based Musical Practices of Tall Paul and Melody McKiver
ALEXA WOLOSHYN, Carnegie Mellon University

Session 3c: *Voice, Time, Rhythm*
Chair: STEPHAN PENNINGTON, Tufts University

Aural Identity and Expression in Vocal Performance: A Case Study of Rihanna's *ANTI*
JOHANNA DEVANEY, Brooklyn College and The Graduate Center, CUNY

Trans Temporalities of Vocal Performance
LEE TYSON, Cornell University

Rhythmic Techniques in Signed Rap
ANABEL MALER, University of Iowa, and ROBERT KOMANIECKI, Appalachian State University

Session 3d: Panel: *Brands, Brands, and Brews*

Chair: PATRICK WARFIELD, University of Maryland

Moon Pies & Musicking: Food & Brass B(r)anding in Mobile, Alabama's Carnival
EMILY RUTH ALLEN, Florida State University

The Kellogg Band: A Product of Industry and Unionism
KAITLIN HARRIS, Louisiana State University

Bands of Brew City: The Relationship Between Milwaukee's Brewing Companies and Local Wind Bands in the Mid-Twentieth Century
KARI LINDQUIST, DePaul University

4:00-5:0 pm Session 4

Session 4a: *Jewish Influences and Identity*

Chair: DAVID C. PAUL, University of California, Santa Barbara

The Prophet and the Preacher: Mahler's Role in Bernstein's Jewish Imagination
MATTHEW MUGMON, University of Arizona

Mish Mash: Mickey Katz and the Afterlife of Klezmer
URI S. SCHRETER, Harvard University

Session 4b: *Modernism and Experimentation*

Chair: HORACE MAXILE, Baylor University

William Grant Still, Jazz, and Black Experimentalism
STEPHANIE DOKTOR, Colorado College

A Modernist Manifesto: Reconsidering George Gershwin's *An American in Paris*
MARK CLAGUE, University of Michigan

Session 4c: *Minneapolis in the 1980s*

Chair: ARUN SALDANHA, University of Minnesota

Julius Eastman in Minneapolis: New Music America 1980
JEFF WESTON, University of Pittsburgh

Uptown: Making Sense of Prince's Paisley Park Utopia
BENJAMIN DOLEAC, Christopher Newport University

Session 4d: *Between Russia and America*

Chair: ANNE SEARCY, University of Miami

Russian Doll: Anna Pavlova, *Coppélia*, and Ballet in the United States
JAMIE BLAKE, University of North Carolina at Chapel Hill

Transnational Careerism: Henry Cowell and the Soviet Union
KEVIN BARTIG, Michigan State University

5:30-7:30 pm Honorary Member Ceremony

**7:30-9:00 pm
Sacred Harp Sing**

Interest Group: Band Music

Diversity in the American Wind Band World

Co-chairs: KATE STORHOFF, Winston-Salem, NC, and PATRICK WARFIELD, University of Maryland

Interest Group: Musical Theater

The Best of All Possible Worlds: Teaching Musicals in a Time of Crisis

TRUDI WRIGHT, Regis University and ELIZABETH L. WOLLMAN, Baruch College, CUNY

FRIDAY, MARCH 27

8:30-10:30 am

Session 5

Session 5a: *Central European Immigrants in America*

Chair: NANCY NEWMAN, University at Albany—SUNY

Música en papel. Musical Print and Trade in Mexico City, and German Commercial Networks un Latin America, 1826–1877

LUISA DEL ROSARIO AGUILAR RUZ, Universidad Nacional Autónoma de México

Immigrant Musical Theater in the Upper Midwest: Assimilation or Accommodation into U.S. Society

JOHN KOEGEL, California State University, Fullerton

“Was ever woman so tortured and so tried?”: Ernestine Schumann-Heink and the German-American Experience in World War I

E. DOUGLAS BOMBERGER, Elizabethtown College

The Immigrant as American: Music and Multiculturalism in Cleveland, 1919–1930

PETER GRAFF, Denison University

Session 5b: *Gospel Performers, Performances, and Legacies*

Chair: ALISHA JONES, Indiana University

Migration and Modern Black Sound: Thomas A. Dorsey and Black Gospel Music During the Great Migration

JONATHAN A. GÓMEZ, Harvard University

Training Up Children in Gospel: The Legacies of Magnolia Butts, Sallie Martin, and Roberta Martin

KAY NORTON, Arizona State University

‘Just Don’t Preach the Gospel; Be the Gospel’: Kirk Franklin’s Rare Musical Call to Action
DEBORAH SMITH POLLARD, University of Michigan-Dearborn

“Play the Rain Down”: Prince, Paul Morton, and the Idea of Black Ecstasy

BRAXTON SHELLEY, Harvard University

Session 5c: Panel: *Musical Nationalism and Cultural Identities in Latin American Music*

Chair: EDUARDO HERRERA, Rutgers University

“Marimba Tocada por Indios”: Nationalism, Poetry, and Music in 1970s Guatemala

ANDRÉS R. AMADO, The University of Texas Rio Grande Valley

Luis Humberto Salgado: An Eclectic Musical Nationalism in Ecuadorian Symphonies

KETTY WONG, University of Kansas

Florentín Giménez’s *Minas-kué*: A Celebration of Cultural Identity and Nationalism

ALFREDO COLMÁN, Baylor University

‘Alma Guaraní’: The Paradoxical Cultural Identity of Paraguayan Music

TIMOTHY D. WATKINS, Texas Christian University

Session 5d: *Pedagogies*

Chair: ROSITA SANDS, Columbia College

Dirty Tricks and Hot Licks: Text, Sound, and Style in Early Jazz Method Books

KEN PROUTY, Michigan State University

“Johnny B. Careful”: Children’s Safety Education Songs in the 1930s and 1940s

ALEXANDRA KRAWETZ, Yale University

Jazz in Los Angeles: Effects of the Academic Institutionalization of Jazz Performance Studies in 1930s to the Present

JENNIFER YE JI CHO, University of California, Los Angeles

The Proliferation of Music Education Nonprofits: A Case Study of the Chicago Mariachi Project

JOSEPH MAURER, University of Chicago

11:00 am -1:00 pm

Session 6

Session 6a: Workshop: *Effective Strategies to Promote Inclusion and Equity in Public Musicology*

Chair: KATHRYN METZ, Oberlin College

Towards Active Engagement and Relevance in Public Musicology

MANDI MAGNUSON-HUNG, Music of Asian America Research Center

Asian American Women Composers and Digital Sanctuary: A Wikipedia Edit-a-Thon

JENNIFER C.H.J. WILSON, Music of Asian America Research Center

Podcasting for Greater Inclusion and Equity

ERIC HUNG, Music of Asian America Research Center

Developing Musicological Makerspaces for Public Engagement

JASMINE A. HENRY, Rutgers, the State University of New Jersey

Agency of Space, Agency of Subject: The West Hill Manor as a Case Study in Site-Specific Research and Participation

BRIAN V. SENGDALA, Rutgers, the State University of New Jersey

Session 6b: *Transnationalism and Performing Bodies*

Chair: ANNE SHREFFLER, Harvard University

“Old Man River” in Spain?: Paul Robeson and the Performance of Race During the Spanish Civil War

CAROL A. HESS, University of California, Davis

Armstrong’s Trumpet and Josephine’s Dance: A Children’s Jazz Oratorio and the Reception of American Jazz in Denmark

LESLIE C. GAY, JR., University of Tennessee, Knoxville

Musicking Transnationally: South Asian American Bodies between Borders

AMEERA NIMJEE, University of Puget Sound

Black Atlantic Dialogues: Jitting at the Porous Border of Detroit and Zimbabwe

AUSTIN T. RICHEY, Eastman School of Music

Session 6c: Panel: *The Hood Still Comes First: Community and Black Music Making from Pedagogy to Porn, from the Pews to the Pep Rally*

Chair: MARK BURFORD, Reed College

Prince, Porn Rock, and the Porn Wars: The Politics of Music and Sex in 1980s Minneapolis

ELLIOTT H. POWELL, University of Minnesota

Music for Children’s Sake: Teaching Sound and Teaching Self on Chicago’s South Side

LAUREN ELDRIDGE STEWART, Washington University in St. Louis

“Hallelujah Anyhow!”: Thomas Whitfield and the Sanctified Legacy of Detroit Contemporary Gospel Music

BIRGITTA JOHNSON, University of South Carolina

“We Ready!” Beyoncé’s “Homecoming” and the Importance of Black College Music

FREDARA MAREVA HADLEY, The Juilliard School

Session 6d: *Queer Protest and Pageantry*

Chair: LLOYD WHITESELL, McGill University

“We Break Time. We Write Really Strange Melodies. We Make Fun of Queers”: Automatic Pilot’s Proto-Queercore San Francisco Sound

LOUIS NIEBUR, University of Nevada, Reno

Punk as Soundtrack to Gay Beauty Pageants in Hawaii

JAMES GABRILLO, Princeton University

Pablo Vittar, Drag Queen: Performing Subversion of Desire in Brazilian Dance Music

MIRANDA SOUSA, University of Pittsburgh

“Make Me Feel”: Janelle Monáe’s Affective-Political Performances in *Dirty Computer*

JACK FLESHER, University of Washington

12:00-1:00 pm [Time tentative]

Chair: ALLEN COHEN, Farleigh Dickinson University

Lecture-Recital: Howard Hanson’s *Symphonic Rhapsody* for Solo Piano: a Recently Discovered Manuscript

SCOTT WATKINS, Jacksonville University

SATURDAY, MARCH 28

8:30-10:00 am Session 7

Session 7a: President’s Workshop

Session 7b: *Broadcast Music and Constructed Communities*

Chair: RONALD RODMAN, Carleton College

Integrating the Past: Leslie Uggams and Progressive Nostalgia in *Sing Along with Mitch* (1961–1964)

ESTHER M. MORGAN-ELLIS, University of North Georgia

Music, Morality, and Community in *Little House on the Prairie*

STAN PELKEY, University of Kentucky

Cowboys on a Beach: Seasonal Genres and the New Ecology of Country Music

JOCELYN NEAL, University of North Carolina at Chapel Hill

Session 7c: *The Cold War and Cultural Exchange*

Chair: EMILY ANSARI, Western University

Sounding Familiarity: Russian Emigres, Radio Liberty, and American Cold War Programming
NATALIE ZELENSKY, Colby College

The Encuentro de Música Latinoamericana (1972), an Alternative Intersection of Musical Aesthetics and Hemispheric Solidarity
MARYSOL QUEVEDO, University of Miami

“The Timpani Beats Just Hit on My Heart:” Music, Friendship, and Politics in the Philadelphia Orchestra’s 1973 China Tour
XINTONG “BESS” LIU, University of Pennsylvania

Session 7d: *Mexican Sounds, Genders, and Identities*

Chair: ANA R. ALONSO MINUTTI, University of New Mexico

Son Jarocho in Tlacotalpan: Sustaining a Global Music in Its Ancestral Home
GREG REISH, MTSU Center for Popular Music

Mariachi Arcoiris: Negotiating Gender and Sexuality
ADOLFO ESTRADA, Texas Tech University

Whistling, Gender, and the Aesthetic Turn in Mexico City
ANTHONY W. RASMUSSEN, Universidad Nacional Autónoma de México

Session 7e: *Molding Jazz Careers*

Chair: CHARLES CARSON, University of Texas at Austin

“It Was a Hard Tour to Lose”: Dave Brubeck at the Intersection of the Music Industry, Civil Rights, and White Supremacy
KELSEY A. K. KLOTZ, University of North Carolina at Charlotte

“Four for Trane”: Archie Shepp’s Orchestrational Individualism
JAMES ALDRIDGE, Case Western Reserve University

Finding a New Place: Exploratory Process in Geri Allen’s Compositions and Performances
YOKO SUZUKI, University of Pittsburgh

10:30 am-12:00 pm Session 8

Session 8a: Seminar: *Reviving the Classic Musical: Pitfalls, Controversies, and Opportunities*

Chair: JESSICA STERNFELD, Chapman University

Reviving Agnes de Mille’s Women

KARA GARDNER, Minerva

Kurt Weill's *Lady in the Dark* and *One Touch of Venus*: Empowered Goddesses, Museum Pieces, and the Problem of the West End Revival

ARIANNE JOHNSON QUINN, Florida State University and The Noël Coward Archive Trust

“Accustomed to Her Face”: Problems of Fidelity, Freedom and Work Identity in Revivals of the Musicals of Lerner and Loewe

DOMINIC MCHUGH, University of Sheffield

“Brush up your Shakespeare”: Expanding and Resisting *The Taming of the Shrew* in Revivals of *Kiss Me, Kate*

HANNAH ROBBINS, University of Nottingham

Session 8b: Gendered Organizations

Chair: DANIELLE FOSLER-LUSSIER, The Ohio State University

San Francisco's Century Club, 1888–1915: The “New Woman” as Promoter of Music as a Force for Social Change

LETA MILLER, University of California, Santa Cruz

From the Redwoods to the Riviera: The Bohemian History of Joseph Redding's *Fay-Yen-Fah* (1925)

BETH E. LEVY, University of California, Davis

Everyone in Harmony? Preservation, Inclusivity and Musical Style in the Present-Day Barbershop Harmony Society

CLIFTON BOYD, Yale University

Session 8c: Recording, Technology, and Agency

Chair: SUMANTH GOPINATH, University of Minnesota Twin Cities

Metanarrative and Microtiming Glenn Gould's 1955 *Goldberg Variations* Outtakes

LUCILLE MOK, College of DuPage

Voice, Technology, and Agent-Classes in Steve Reich's Tape Works

GEORGE ADAMS, University of Chicago

Self-Driving Songs? Popular Music and Collaborative Artificial Intelligence

CHARLES HIROSHI GARRETT, University of Michigan

Session 8d: Sources and Memory

Chair: TOM RIIS, University of Colorado

A Scrapbooking President and a Few Good Tunes: Musical Practices in the Jefferson-Randolph Family Scrapbooks

LAURA LOHMAN, Queens University of Charlotte

Rewriting the History of Classical Music's Entry into 19th-Century American Psalmody:
Clifton's 1819 *Original Collection*

PETER MERCER-TAYLOR, University of Minnesota

Reading, Writing, and Recollection: Memorization in the Production of the Caster Family
Account Book

ERIN FULTON, University of Kentucky

Session 8e: *Prince*

Chair: MIKE ALLEYNE, Middle Tennessee State University

Prince, Improvisation, and the Muse of Black Popular Music History

MATTHEW VALNES, Durham, North Carolina

"Irresistible B****": Prince's Hip-Hop Ambivalence in the 1980s

GRIFFIN WOODWORTH, University of South Carolina Upstate

The Revolution of 1999: Prince's Sound Influenced by the Addition of the Revolution

JEFFREY C. YELVERTON, JR., University of South Carolina

12:15-1:15 PM [Time tentative]

Chair: JAMES M. DOERING, Randolph-Macon College

Lecture-Recital: Sound Off! A Re-Creation of Trap Drumming from the Silent Film Era

KELLI RAE TUBBS, Minneapolis

12:15-1:45

Poster Session 2:

The Classical Topic in American Popular Music

ALYSSA BARNA, University of Minnesota

William Walker's *Christian Harmony*: Southern Harmony for the Reconstruction Era

RACHEL HALL, Saint Joseph's University

The Myth of the Delayed Backbeat in Southern Soul: Discourses of Rhythmic, Corporeal, and
Racial Authenticity

ERIC SMIALEK, Montreal

Jazz Images from Ghana: On Documenting a Scene and Rediscovering My Home

SAMUEL BOATENG, University of Pittsburgh

Sonic Impressions of Crater Lake: Michael Gordon's *Natural History* (2016)

ADAM HEYEN, Arizona State University

Workshop: *Building Bridges, Sounding Spirits: Digitizing American Music*

Chair: JESSIE P. KARLSBERG, Emory University
MEREDITH A. DOSTER, Emory University
GREG REISH, Middle Tennessee State University
JAMES REVELL CARR, University of Kentucky

Workshop: *Career Connections, Committee on Contingent Workers and Independent Scholars*

Co-Chairs: CHRISTINA BAADE, McMaster University, and CAROLYN BRYANT, Independent scholar

2:00-4:00 pm Session 9

Session 9a: Panel: *Music for a Nation of Immigrants: Between Self-Determination and Cultural Assimilation*

Chair: LARRY HAMBERLIN, Middlebury College

“Gateway of the Nation”: Ellis Island’s Musical Life and the Americanization Movement
DOROTHY GLICK MAGLIONE, University of Kansas

Red Emma’s Aria: The Personal and Political Dimensions of Opera in Goldman’s Writings
SAMANTHA M. COOPER, New York University

‘Armed with Tin Pans and Flags of All Sizes’: Songs of Belonging in the Streets of the Immigrant City, 1912
JANE K. MATHIEU, Tulane University

Take Them Where They Are At: The Phonograph in Philadelphia Public Schools and the Double Standard of Musical Italianness (1911–1924)
SIEL AGUGLIARO, University of Pennsylvania

Session 9b: *Dramatic, Postdramatic, and Theatrical Works*

Chair: CHARISSA NOBLE, San Diego State University

“Yes, I am a woman; and I am a composer. But rarely at the same time”: the Dramatic-Abstract Works of Thea Musgrave, 1966–1974
LESLIE LA BARRE, Las Positas College

Corporeal Witchery and Criticism of the Contemporary Culture in Harry Partch’s Postdramatic Ritual, *The Bewitched*
NAVID BARGRIZAN, University of Florida

Leaving Orientalism for the *Bildungsroman*: Childhood Narratives in Contemporary Asian American Musical Theater
EDWARD WANG, Wesleyan University

New Music Theater and American New Music Ensembles
RYAN EBRIGHT, Bowling Green State University

Session 9c: *Hip-hop Locations and Articulations*

Chair: LOREN KAJIKAWA, The George Washington University

Reassessing Authenticity in Hip Hop: A Case for Objects

MATTHEW KENT CARTER, The Graduate Center, CUNY

Inaudible Queerness: New Orleans Bounce in the Mainstream

LAURON KEHRER, Western Michigan University

“Mi Bandera es Negra”: Articulating a Radical Politic for Guatemala Through Hip-Hop

TAD BIGGS, University of Arizona

The “New” Civil Rights Era: Sampling Resistance in Contemporary Conscious Hip-hop

ALYSSA WOODS, University of Guelph, and ROBERT MICHAEL EDWARDS, University of Ottawa

Session 9d: *Resistance, Refusal*

Chair: BONNIE GORDON, University of Virginia

Singing What Cannot be Said: Music, Trauma, and Sexualized Violence During the Civil Rights Movement

KRISTEN M. TURNER, Raleigh, NC

The Sonic Politics of U.S. Anti-abortion Protests

REBECCA LENTJES, RILM Abstracts of Music Literature

Paradoxes of the Enlightenment: Beethoven’s ‘Ode to Joy’ as a Protest Song in 1970’s Chile

EDGARDO SALINAS, The Juilliard School

The End of Song: *Canção*, Critique, and Popular Improvisation in Contemporary Brazil

JAMES McNALLY, University of Illinois at Chicago

Session 9e: Panel: *Mapping Space, Place, and Race in American Music History*

Chair: LOUIS EPSTEIN, St. Olaf College

The Music that Built the West: Women’s Work in Frontier Mining Towns

SIRIANA LUNGREN, Harvard University

Measuring a Legacy: The Global Reception of H.T. Burleigh’s Songs

REED WILLIAMS, St. Olaf College

Dreaming and Signified Spatial Relationships: A Cultural Ecology of American Southern Prison Music 1933-1940

EMILY HYNES, University of North Carolina Chapel Hill

Mapping Marvin
ANDREW FLORY, Carleton College

4:30-6:00 pm SAM Business Meeting

6:30-9:00 pm Reception and Entertainment

SUNDAY, MARCH 29

8:30-10:00 am Session 10

Session 10a: *The Female Celebrity*

Chair: TODD DECKER, Washington University in St. Louis

A New York Actress on Broadway: Marie Cahill and the Early Twentieth-Century Musical
JOHN GRAZIANO, The Graduate Center, CUNY

Vamp Queens: Transmedia Relationships and the Influence of Theda Bara on Tin Pan Alley
MARTHA SCHULENBERG, The Graduate Center, CUNY

Doris Day in Postwar Hollywood: Creating a Musical Star Persona
GREGORY CAMP, University of Auckland

Session 10b: *Instrumental Remixes and Stylistic Transformations*

Chair: MICHAEL BROYLES, Florida State University

William L. Dawson's Instrumental Music: Unjustly Remembered, Unjustly Forgotten
GWYNNE KUHNER BROWN, University of Puget Sound

Composing a Nation in Crisis: Musical Americanism and U.S. National Identity in Elie
Siegmeister's Vietnam War Works
APRIL MORRIS, University of Western Ontario

The American Maverick Who Looked Back: "Lyrical Ruminations" in Lou Harrison's *Elegiac
Symphony* (1975/88-1942)

JINGYI ZHANG, Harvard University

Session 10c: *Race and Genre Formation*

Chair: DAVID BRACKETT, McGill University

Doo-Wop as a "Barber Shop" Sub-Genre: American Close Harmony Under Review
ELIZABETH UCHIMURA, The Florida State University

Cultural Geography and Genre Formation in 1930s Fort Worth
SAMUEL PARLER, Baylor University

Between Minstrel and Folkloric Authenticity: On the Racialization of Musical Genres in the United States

AARON HARCUS, University of North Carolina at Chapel Hill

Session 10d: *Education, Canonization, and Meritocracy*

Chair: KATE STORHOFF, Winston-Salem, NC

Eugenics at 78rpm: The Phonograph as Instrument of Human Betterment

ALEXANDER W. COWAN, Harvard University

In the Wind Band Classroom: Literature, Canonization, and Culture

ANDREW GRANADE, UMKC Conservatory

“No Accident of Birth”: Musicality, Meritocracy, and the Suzuki Industrial Complex

LINDSAY J. WRIGHT, University of Chicago

10:15 am -11:45 pm Session 11

Session 11a: *Voices from Archival Collections*

Chair: KEVIN KEHRBERG, Warren Wilson College

Incarceration, Race, and Early 20th-Century Folk Song Collections: The Lomax Prison Project in Context

VELIA IVANOVA, Columbia University

Hearing Identity across Ethnic Divides in the Mennonite Musical Archive

AUSTIN McCABE JUHNKE, The Ohio State University

The Jean Trudel Collection: Engaging with Community Partners to Preserve and Disseminate Archival Recordings in Quebec

LAURA RISK, University of Toronto Scarborough

Session 11b: *Popular Music and Commercial Recording*

Chair: PAULA BISHOP, Bridgewater State University

Jingle Function in Contemporary Commercial Advertisements

SAM REENAN, Eastman School of Music

Understanding Gender through the Spatialization of Recorded Voice in Contemporary Popular Music

MICHÈLE DUGUAY, The Graduate Center, CUNY

Reactive Media: The Theory of Listening in Popular Music Reaction Videos

BYRD McDANIEL, Northeastern University

Session 11c: *Instrumentalists and Styles*

Chair: ROBERT WALSER, Case Western Reserve University

A Trombone from the Bronx: Barry Rogers as Architect of the Salsa Genre
LUDIM PEDROZA, Texas State University

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

Lighting Boys—Electric Demons: White Masculinity and Guitar Mythology in 1980s
Hollywood
KAI WEST, University of Michigan

Session 11d: *Modernist Architectures*

Chair: SABINE FEISST, Arizona State University

Material Connections: Bruce Goff and American Modernism Across Music and the Arts
BENJAMIN LEVY, University of California, Santa Barbara

Hearing the Primitive in the ‘Skyscraper Primitive’: Transnational Tropes of Racial Alterity in
John Alden Carpenter’s *Skyscrapers*
KASSANDRA HARTFORD, Muhlenberg College

Composition During Crisis: Resituating Crawford’s *Prayers of Steel* in the Great Depression
STANLEY RAPLH FINK, The Florida State University