AMS Program

Online Annual Meeting

11-12 and 20-21 November 2021

This schedule is subject to change. A final program will be published at the end of October.
Among Joseph Joachim's students was the Italian Ettore Pinelli (1843-1915), an influential violin professor at the "Liceo Santa Cecilia", Rome, and founder and director of the "Società Orchestrale Romana." Pinelli remained an ardent supporter of Joachim, in effect dispersing, with Jessie Laussot and others, the German "classics" in Italy. The unpublished letters between Jessie Laussot Hillebrand, Ettore Pinelli, and Joachim (1864 - 1905), an especially rich and undiscussed trove, are kept at four archives in Hertogenbosch, Rome, Chicago, and Berlin. They reveal that Laussot, a well-connected English piano pedagogue and choir conductor who resided in Florence, systematically connected young Italian talents with well-known German pedagogues. She sent Pinelli to Joachim in 1864. Introducing young Italian musicians to "German" culture, as Laussot did with Pinelli and several pianists (Walter Bache, Giuseppe Buonamici, and Giovanni Sgambati), allowed them not only to acquire the skills and mindsets necessary to elevate "the state of Italian music," but also to foster appreciation for the Austro-German classics. As Pinelli informed Joachim in 1864, the state of Italian music at the time was "completely unsuitable to promote and develop a striving artist." Laussot chronicled the success of her protégés and corresponded with their teachers, as evident in unpublished letters from Joachim to Laussot, which point out Pinelli's progress. Mirroring Joachim's conducting career in Hanover, which Pinelli witnessed during his studies, Pinelli conducted Haydn's _Creation_ in Rome in 1868 and gave the first Italian performance of Beethoven's 9th Symphony in 1879. On the basis of Borchard (2005), Leistra-Jones (2016), Uhde (2018),
and Eshbach (2021), this paper examines Joachim's function as _Vorbild_ for young non-
German students, including his rituals of initiation. It investigates Joachim's key role in
Pinelli's artistic life, revealing the latter's close adherence to the lessons learned from
Joachim, particularly with regard to developing and elevating the state of classical music in
Italy. By examining Pinelli's reports about his German cultural immersion, we can
reconsider issues of German nationalism from an Italian perspective. The notion of an
inner-European musical colonialism mirrors Joachim's own path of assimilation from
under-developed Hungary to Mendelssohnian Leipzig.

The Peculiar Border Crossings of a Late Romantic Cantata
10:00AM - 10:50AM
Presented by :
Dietmar Friesenegger

Four performances of the cantata Im Buchenland (In Bukovina) by the composer Eusebius
Mandyczewski (1857–1929) will be examined in this paper: the first is the premiere in
1889; the second and third are performances in the 1920s; and the fourth took place in
2018. The first and third performances were given in German; the second was in
Romanian; and the fourth in German with a finale in Ukrainian. These four performances
took place in three different countries, Austria-Hungary, Romania, and Ukraine; but they
all happened in a single city, Czernowitz, at the same time the only place where the piece
had been performed until 2018. Each performance zoomed in on the politics and
predominant ideologies of its time, the late Habsburg Empire, interwar Greater Romania,
and current Ukraine, respectively; after all, much is at stake when a musical piece is about
a contested territory, Bukovina, which as a political entity had only come into existence in
the late eighteenth century, was an entity for 160 years, and is today divided between two
countries. The piece's original version bore traces of divergent views on Empire, internal
colonization, and regional identification in the late Habsburg Era. The two performances
in Greater Romania, in 1920 and 1927, betrayed tensions between a loyalty to the current
and nostalgia for a past regime. And the 2018 performance in Ukraine highlighted the role
of shifted borders and competing territorial claims, as well as regional identification and
cosmopolitanism in our current age of reinvigorated nationalisms in a globalist context.
The paper will demonstrate how this music was perceived to transcend boundaries,
absorb diverse influences, and signify across linguistic divides, while it also served to
promote national identification and to construct space and its borders.

Music as Political Manifesto: Elfrida Andrée's Cantata for the Sixth Conference
of the International Woman Suffrage Alliance (1911)
10:00AM - 10:50AM
Presented by :
Jonathan Spatola-Knoll, Olympia School District (WA)

The Sixth Conference of the International Woman Suffrage Alliance, hosted in Stockholm
in 1911, welcomed delegates from 24 nations. Over one thousand additional guests
purchased tickets to witness meetings and addresses by such eminent figures as the
organization's founder Carrie Chapman Catt and Sweden's own Nobel Prize-winning
author Selma Lagerlöf. The conference included contributions from male allies, and Hugo
Alfvén composed a "Suffrage Song" for the opening ceremony. But the honor of
composing and conducting the conference's musical highlight went to Sweden's
preeminent female composer, Elfrida Andrée (1841-1929), a woman who, after
campaigning to change Swedish laws forbidding women from becoming church organists,
had become Europe's first female cathedral organist in 1867. Her 30-minute _Suffrage
Cantata_ for women's voices and orchestra is a rare example of a large-scale political
composition written and performed by women, and targeted to an audience of
women. Swedish-speaking scholars like Wikander (2006) and Peterson (2006) have related this conference to the era's philosophical discourses on women's rights in Sweden and abroad. Öhrstrom has identified some of the broad musical characteristics of Andrée's cantata while explaining its historical context (1999). Nevertheless, no scholarship has adequately demonstrated how the musical activities of the conference inflected its political message. I analyze surviving manuscripts and primary sources such as conference reports to argue that Andrée's _Suffrage Cantata_, like many of the conference's speeches, functioned both as a call to action and as a statement of the distinct ideological priorities of its author. Its critique of the past oppression of Swedish women and evocation of pioneers like Fredrika Bremer (1801-65) illustrate a national struggle whose challenges resonated with an international audience. Andrée's compositions from as early as 1874 likewise associated women's civic engagement with Swedish nationalism. In addition to reinforcing the conference's emphasis on political rights for women, the _Suffrage Cantata_ strongly advocates for professional equality, one of Andrée's guiding principles. Analyzing the political implications of Andrée's _Suffrage Cantata_ not only improves our understanding of the roles music played in the women's suffrage movement, but also demonstrates how a composition may function as a political manifesto.

10:00AM - 10:50AM
Zoom Webinar
Room 1
Musical Theater and Race
Speakers
Hannah Lewis, University Of Texas At Austin
Kelli Minelli, Case Western Reserve University
Makulumy Alexander-Hills, Columbia University

Moderators
James Leve, Northern Arizona University

_A Strange Loop_: Rethinking Analytical Assumptions While Studying Black Musical Theater
10:00AM - 10:50AM
Presented by:
Makulumy Alexander-Hills, Columbia University

The musical _A Strange Loop_ played off-Broadway in the summer of 2019 to mixed reviews, but a year later it became the first musical by a black writer to win the Pulitzer Prize in Drama. Writer and composer Michael R. Jackson describes the show as "self-referential," portraying the struggles of a black, queer musical theater writer attempting to write a musical about a black, queer musical theater writer (and so on). The show blatantly yet comedically displays the hate and discrimination faced by black, queer folks trying to live and work as theatrical artists, eschewing conventional storytelling in favor of a spiraling glimpse inside the protagonist's mind, stuck in "a strange loop." Why are shows like Jackson's – shows about black lives, authentically written by black artists – such extreme minorities on and off-Broadway? How does the history of black musical theater provide context? The historic exclusion of Black Americans' contributions from conventional narratives of "The Great White Way" reinforces the barriers shows like _A Strange Loop_ must surmount, even as they see public recognition. But when these shows _do_ succeed and ultimately become subjects for music scholarship, do we as music analysts have the correct mindset and tools to respectfully think and write about them? I turn to my own experience of discovering and listening to _A Strange Loop_. What assumptions did I bring? Were they correct? (Spoiler: Initially they were not, and I gleaned
evidence of my misconceptions from an interview with Jackson himself.) What do those misguided assumptions say about my perspective, and how can I work – as an individual, academic, musician, instructor – to reduce white(cis-het)-biases that emerge from a privileged, western-classical-trained perspective? And how do I avoid constructing narratives of artists without sufficient attention to their personal trajectory, creativity, and agency in crafting their own story? This paper describes the rethinking and re-listening process that has allowed me to better acknowledge the complexities of musical influences in the score of _A Strange Loop_, and strives to honestly confront why such rethinking is so deeply necessary.

_Oklahoma!_ (1943) and the Politics of #MeToo and #BLM
10:00AM - 10:50AM
Presented by:
Hannah Lewis, University Of Texas At Austin

The 2012 restaging of Rodgers and Hammerstein's classic musical _Oklahoma!_ (1943) by Seattle's 5th Avenue Theatre was met with controversy when African American actor Kyle Scatlie was cast as Jud Fry, the misanthrope outsider character. Scholars have long suggested that Jud's character is coded as a racial other (Most 2004; Miller 2016); in this staging, Jud's exclusion from _Oklahoma!_'s community and subsequent death took on more pointed implications, as the celebratory formation of statehood onstage became explicitly based on racial exclusion. In 2019, HBO's series _Watchmen_ used _Oklahoma!_ to deliver its commentary on racial tensions in contemporary U.S. society. Police Chief Judd Crawford becomes closely affiliated with the show and its music before he is killed in the first episode; soon after his death, it is revealed that he had connections with a white supremacist terrorist group. These two reimaginings of this beloved show are examples of a spate of recent revivals and new works that have revisited _Oklahoma!_ through the lens of contemporary politics, bringing new perspectives to the musical's symbolic forging of national identity, with particularly pointed interpretations of Jud's character.

This paper examines recent reinterpretations of _Oklahoma!_ on stage and screen, including revivals by the 5th Avenue Theatre, the Oregon Shakespeare Festival (2018), and on Broadway (2019), as well as references in _Watchmen_ and the 2020 film _I'm Thinking of Ending Things_ (dir. Kaufman). In each case, Jud's outsider status is explained either through contemporary notions of white supremacy, or of toxic masculinity (including as an incel and as a straight man pursuing a lesbian). I analyze how the source material has been reworked in each example, and I argue that, despite the wide range of contemporary issues addressed, they collectively bring the show's underlying messages surrounding nationhood and community into sharper relief. Further, these reinterpretations address the ever-pressing question in contemporary society about who is assimilable, whose voices are heard, and who should be purged from society for the sake of the broader community. Each restaging points to the multivalence of _Oklahoma!_ and its adaptability at different moments of political and cultural crisis in American history.

“Proud of Your Boy”: Performance, Voice, and Identity in Ashman's _Aladdin_
10:00AM - 10:50AM
Presented by:
Kelli Minelli, Case Western Reserve University

Lyricist and playwright Howard Ashman first approached Walt Disney Feature Animation with his original treatment of _Aladdin_ in 1988, the story of “the youngest Shark in _West Side Story_ [set in a] zany and fanciful Baghdad of the imagination” (_Aladdin_ Treatment, 12 January 1988, Box 1, Howard Ashman Papers, Music Division, Library of Congress, Washington, DC). Like his earlier collaborations with composer Alan Menken, _The Little
Mermaid_ (1989) and _Beauty and the Beast_ (1991), Ashman's original draft of _Aladdin_ relied heavily on the dramaturgical and musical influences of the Broadway musical. As Sam Baltimore has documented, Ashman's original conception of _Aladdin_ also utilizes frequent references and signifiers of queer culture, working within a problematic tradition of queer Orientalism that attempts to express solidarity between the white author and the exoticized subject. Disney eventually accepted Ashman's story, though not without drastic changes. Through the development process, _Aladdin_ lost much of its queer sensibility and Broadway-inspired music. Crucially, Aladdin as Disney's first non-white, male (musical) protagonist does not get an "I want" song, the musical's fundamental statement of self. Although many of Ashman's Broadway-informed scenes and songs were cut from the 1992 film, the stage production two decades later resurrected much of the lyricist's original script.

Building from the work of Baltimore (2017), Colleen Montgomery (2017), and Oliver Lindman (2019), this paper examines _Aladdin's_ transformation through its Broadway-informed conception to eventual Broadway manifestation, centering sexuality, musical Orientalism, and theatrical influence. I first analyze Ashman's _Aladdin_ as a Broadway musical, focusing on the musical numbers excised throughout the development process. I then connect _Aladdin's_ music and depictions of race to American anxiety surrounding the Middle East in the 1990s, concluding with a consideration of _Aladdin's_ stage realization in 2014 and its depiction of race. _Aladdin's_ existence as a cultural artifact synthesizes theatrical conventions, musical styles, and late twentieth century American history, as well as reflects the already-changing style and sound of the Disney Renaissance musical.

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**Women and Gender in Early Modern Europe**

**Speakers**
- Claire Fontijn, Wellesley College
- Matt Bickett, Yale University
- Regina Compton

**Moderators**
- Alison DeSimone, Associate Professor Of Musicology, University Of Missouri-Kansas City Conservatory

**Barbara Strozzi's “La sol fà, mi, rè, dò”: Code for Courtesan?**

**Presented by:**
- Claire Fontijn, Wellesley College

In the arietta "La sol fà, mi, rè, dò" from opus 2 of 1651, Barbara Strozzi offers a lyrical portrait of a singer who proclaims the value of her song to a male admirer who narrates. Communicating exclusively through notes in solfege syllables, rather than in words of speech, she expects payment for each note. For instance, her phrase "do fa mi" not only sounds as an ascending fourth descending to a third but has the double entendre of a command: "give me a present" ("do[n] fa mi"). The arietta is the fruit of Strozzi's collaboration with Giovanni Battista Maiorani, who wrote the _poesia per musica_. While this "solfege song" initially might strike one as amusing, below the surface it suggests the struggles of a courtesan who needs to be paid for what she does with the skills of her voice and body. In his portrait of Barbara Strozzi, Bernardo Strozzi painted the accoutrements of the Renaissance musical courtesan: her instruments-viola da gamba and violin-and her voluptuous body. He provided a point of comparison between Barbara Strozzi's attributes and the intellectual skill, independence, and erudition of some of the
foremost "honest courtesans" of the Renaissance: Tullia d'Aragona, Gaspara Stampa, and Veronica Franco. In this paper, I draw on the work of Margaret Rosenthal, Martha Feldman, Bonnie Gordon, Amy Brosius, and others to explore the notion that—with the coded language of solfege in her arietta—Strozzi describes the work of a woman who is neither a whore (_puttana_) nor a prostitute (_meretrice_) but, rather, an honest courtesan (_cortigiana onesta_). Rosenthal uses the term for women who were able to acquire capital "through intellectual and literary projects." Through the protagonist of the arietta, might Strozzi have wished to represent herself as an honest courtesan? Might the "virtuosissima cantatrice" have considered this song to be the musical counterpart to her portrait? Ultimately, the arietta as well as what we are coming to know about the courtesans' lives reveal the challenges of earning a living as an independent early modern woman, whether pursuing a career as a writer, composer, or musician.

Experiencing Motherhood: The Significance of the Replacement Aria “Ahi perché” in the First Revival of _Rodelinda_ (December 1725)

10:00AM - 10:50AM
Presented by:
Regina Compton

Handel evidently thought carefully about the experience of motherhood in _Rodelinda_. The sundry revisions in the autograph, performing score, and first revival display aria amendments that either dull or hone Rodelinda's maternal expressivity. For example, Handel labored over "Ho perduto" (Act 1, Scene 1) in the autograph and performing score (February 1725): he ultimately cut the original B section, in which Rodelinda chooses to live for the sake of her son - a cut that refocuses the aria on the essential theme of Rodelinda's widowhood and curtails her motherhood. Conversely, Handel sharpened the maternal dimensions of Rodelinda in the first revival (December 1725). Handel replaced the heart-breaking lament "Se'l mio duol" (Act 3, Scene 4) with another equally moving aria "Ahi perché, giusto Ciel." In both, Rodelinda mourns the assumed death of her husband, but in "Ahi perché" she acknowledges her son and their shared sadness. This paper explores how "Ahi perché" engages the experience of motherhood in two ways. First, "Ahi perché" dims the emphasis on Rodelinda's widowhood (the primary topic of "Se'l mio duol") and underlines the complexities of her motherhood. Notably, the B section of "Ahi perché" cites "Vieni, o figlio" from _Ottone_ (1723), a poignant aria sung by the mother Gismonda to her ill-fated son. Second, "Ahi perché" brings to light an association between Rodelinda and Francesca Cuzzoni, who Handel employed as the title character in the premiere and first revival of _Rodelinda_. Suzanne Aspden has argued that London audiences appreciated an "interplay of performer and character" expressed by Cuzzoni, her roles, and her music. "Ahi perché" enriches this intersection, though in a remarkably material way. Cuzzoni gave birth to a daughter on August 22, 1725 - just months before the 1725 revival. _Rodelinda_ thus betokens a metatheatrical connection, wherein Rodelinda references Cuzzoni and Cuzzoni references Rodelinda.

Music Instruction for the Bourgeois Woman?: Transgressing Gender and Genre in Byrd's "A voluntarie" from _My Ladye Nevells Booke_

10:00AM - 10:50AM
Presented by:
Matt Bickett, Yale University

The concluding piece "A voluntarie" stands out among William Byrd's free works for keyboard in _My Ladye Nevells Booke_ (1591; hereafter MLNB). Stylistic elements within the work point to the organ, not the virginal, as Byrd's imagined instrument for performance. In addition to bearing the organ-like title "A voluntarie", the piece shows Byrd writing almost entirely in a three-voice polyphonic texture, avoiding the lowest short
octave keys that were unavailable to the organ, and relying on figuration more reminiscent of organ versets than his other keyboard fantasias. Byrd's apparent choice to end a virginal book with a piece seemingly idiomatic to the organ might coincide with Byrd's desire, as John Harley conjectures, "to make an authoritative collection of his keyboard music comparable to his printed collections." However, such a conjecture fails to avoid the pitfalls of anachronistic analysis steeped in the Romantic work-concept. Instead, I argue that through the concluding voluntary from MLNB, Byrd transgressed gender expectations and provided Lady Nevell with access to a masculine gendered performance tradition in Tudor England—that of improvised voluntaries at the organ. Having established the uniqueness of MLNB's concluding voluntary through comparative analysis with Byrd's other free keyboard works, I connect this unique voluntary to the traditions of improvised polyphony taught to choirboys. The skills required to improvise the Elizabethan organ voluntary represents a continuation of choirboy training, relying on the same counterpoint rules while replacing the chant cantus firmus with a free subject. On the other hand, the musical training of sixteenth-century bourgeois women, like that of Lady Nevell, would not have incorporated the rigors of improvised vocal polyphony necessary to improvise such an organ voluntary. The expected avenues for participating in the performance tradition of the organ voluntary would therefore have been otherwise inaccessible to Byrd's dedicatee for MLNB. The contrast in musical education provided to bourgeois women with that provided to choirboy-organists shows that Byrd's inclusion of a notated organ voluntary in MLNB transgresses gendered boundaries of pedagogical access.

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10:00AM - 10:50AM
Zoom Meeting Room 2

CRITICAL THEORIES OF ART AND SOCIETY: ADORNO, BENJAMIN, MARCUSE

Speakers
Michael Puri, University Of Virginia
Sherry Lee, University Of Toronto
Fumi Okiji, UC Berkeley
Daniel Chua, The University Of Hong Kong

Moderators
Daniel Chua, The University Of Hong Kong

Theodor W. Adorno's intensive engagement with certain intellectual traditions—German Idealism, Marxism, Freudian psychoanalysis, aesthetic modernism—is the result not only of his personal proclivities, but also of his membership in particular communities, especially those associated with the Institute of Social Research. In its inquiry into the relation between art and society, this panel necessarily spends time with Adorno—one of the most insightful analysts of this relation—but also considers relevant thought by other figures associated with the Frankfurt School, including Walter Benjamin and Herbert Marcuse. The first paper, "Finding a way back to its folk: Adorno, rationalization and musical 'blind spots,'" makes a case for Black music to occupy a site of resistance to the rationalizing tendencies of an administered society. The second, "Listening (again) to Dissonance, between Realism and Utopia," asks how musicology today might benefit from attending to the debate in 1969 between Adorno and Marcuse over the role of critical theory in a world rife with political conflict and social injustice. The panel closes with "Art, Craft, Commodity: Music in Light of Benjamin's _Arcades Project_." It draws on Benjamin's major study of capitalism to construct an interpretive framework for western art music at the end of the long nineteenth century.
Art, Craft, Commodity: Music in Light of Benjamin's _Arcades Project_
10:00AM - 10:50AM
Presented by:
Michael Puri, University Of Virginia

Drawing on the _Arcades Project_ and associated writings, this presentation triangulates Benjamin’s notions of art, craft, and commodity to provide a framework for interpreting western music at the end of the long nineteenth century. According to this body of work, art is neither commodity nor craft, but bears relationships to both that change over time. In the pre-industrial era, the bond between the artwork (_Kunstwerk_) and the craftwork (_Handwerk_) was strong. Both were unique, enduring, shaped by hand, and steeped in makerly traditions. The advent of capitalism, however, threw into crisis both art and its relation to craft. In particular, the technological ability to reproduce art en masse threatened to deprive it of its uniqueness, durability, authenticity, and authorship. Faced with this crisis, artists had various options. They could, for example, either double down on craft, or produce commodified art, or adopt a more synthetic approach by somehow suffusing craft with an awareness of art’s commodifiability. In his writings on art, Benjamin offers little guidance about how we might apply his insights to music. Nonetheless, the oeuvre of Maurice Ravel immediately springs to mind as a fitting case study. It emerges at the end of the long nineteenth century in France, which is the setting for the _Arcades Project_. It has also long been considered consummate craftsmanship. Less attention has been paid, however, to its participation in commodity culture. The influence of this culture on Ravel’s music is most overt in showpieces such as _Daphnis et Chloé_ and _Tzigane_, as Lawrence Kramer and Steven Huebner have shown. But it is equally perceptible in his piano music. This presentation concludes by demonstrating, through a discussion of the suite _Gaspard de la nuit_ (1908), how a pinnacle of musical craft can still be shadowed so closely by the commodity.

Listening (again) to Dissonance, between Realism and Utopia
10:00AM - 10:50AM
Presented by:
Sherry Lee, University Of Toronto

This paper begins within the entanglement of deeply-felt sympathy and committed disagreement in the 1969 correspondence between Theodor Adorno and Herbert Marcuse. Their debate concerning the student protests in Germany and California, begun in late winter/early spring of that year, continued literally until the day of Adorno’s death in early August. The urgency of their discussion arose from a historical moment when a longstanding, shared commitment to the aesthetic as precisely a critical, dissident sphere of praxis was sharply confronted with calls, indeed demands, for praxis of another kind. The issues they discussed with such fervour have been repeatedly flagged in recent years as newly relevant for multiple fraught political scenarios today (_FIELD_ journal 2016; Davis 2019; Thorkelson 2019; Gordon 2020); and while nothing returns as it was, as Peter Gordon notes in reference to _The Authoritarian Personality_’s study of traits of fascism (Adorno et al. 1950), the question of “relevance” doesn’t rely on all conditions remaining unchanged across time. Indeed, the adherence of Adorno’s and Marcuse’s Frankfurt School generation to art as a crucial sphere for reflection on the ethical, political, and social dimensions of life might seem to point toward the particular relevance for musicology of Critical Theory’s affordances for grappling with manifestations of authoritarianism, ethnocentrism and racism, and the inequities of global capitalism. However, the refusal of normativity by these same thinkers (Angermann 2015) begs the question of whether their focus on details of their contemporary culture cancels the value of their critiques for later historical contexts, when socio-cultural phenomena have unarguably changed. Yet it is partly the persistent belief in the emancipatory capacity of
aesthetic experience, philosophy's utopian element (Davis 2019) in the face of a heightened culture of protest as the "realist" realm of action, that draws renewed attention to their discourse. Thus, my talk proposes a necessarily self-reflexive stance in questioning what the notions of dissonance within Adorno's and Marcuse's relation of the aesthetic to social reality (Marcuse 1968) offer for thinking about and practising music in a new context of socio-political dissent.

Finding a way back to its folk: Adorno, rationalization and musical “blind spots”
10:00AM - 10:50AM
Presented by:
Fumi Okiji, UC Berkeley

A central contention to be explored in this paper is that the rationalization of music cannot abide folk. The dialectical movement of music within "exchange society" is unable to take in this orientation, as the folkic reflects a way with time and world that looks to safeguard equivocality. Crucially however, artistic practice, whether popular or art, cannot do away with this aspect, this necessity frustrating processes of standardization and spiritualization in the popular and art spheres, respectively. My interest is in an aspect of music-making that slips outside the "process of rationalization." It is fascination with comportment that "might be [of] the waste products and blind spots that have escaped the dialectic" (Adorno, 1974, 151). The discussion illuminates a predisposition, seemingly indispensable to music-making that reflects "ontological and epistemic instability and incompleteness," (Folayan, 2020, 9) that frustrates self-containment, and so is wholly incompatible with the teleology and "laws of historical movement" (Adorno, ibid.). Toward this explication, the paper culminates in a juxtaposition of the late Adorno prescription to cure an aging new music, and the contemporaneous blooming of the black "new thing," as I argue that music, however autonomous, seeks to find a way back to its folk, those works and that material that speaks to it, and that it must speak with.
Better Off Dead? Challenges in Researching Living Composers

Speakers
William Robin, University Of Maryland
Alice Miller Cotter
Alejandro L. Madrid, Cornell University
Cecilia Livingston
Ana Alonso-Minutti, University Of New Mexico

Musicologists have long debunked the stories that composers construct for themselves. But what happens when those composers are still alive, and part of the research process itself? Scholarship on living composers blurs boundaries between archival research, oral history, and participant observation. It can also complicate traditional approaches: living composers may maintain extensive personal archives to which they grant only limited access, and they may seek an editorial role, supervising what can and cannot be said about them. What happens when research complicates or repudiates the stories that these composers have long told about themselves? How can musicologists maintain a commitment to ethical ethnography—taking the concerns of interlocutors seriously—while also avoiding duplicating their self-mythologization?

In this panel, each participant will present a brief case study in their research on living composers, followed by discussion. Will Robin will address his scholarship on the Bang on a Can festival, including how he incorporated feedback from its founding composers into his manuscript about them, and attempted to maintain critical distance from an organization that remains active today. Based on his experience writing about Tania León's compositional voice, Alejandro L. Madrid will discuss strategies to approach music analysis as a counterpoint that incorporates the composer's own take on her music as well as listening regimes that may depart from that interpretation. Female scholars are often accused of becoming too close to their subjects. Addressing her research trajectory on Mario Lavista, Ana Alonso-Minutti challenges academia's heteropatriarchal expectation of objectivity by elaborating on her experience of writing as an affective practice. Alice Miller Cotter, who has worked extensively with John Adams's archival materials, will examine the unavoidable technical and human problems of how to attain an ethical balance between respecting the privacy of the individual subject and adhering to the integrity of the findings. Cecilia Livingston will reflect on the peculiar critical and ethical balance of writing about living composers (e.g. Benjamin, Adams, Cerrone, Norman) as a "living composer" herself, and examine how her professional experience of opera creation (e.g. at Glyndebourne) gives her scholarly work on opera an unusual vantage point.

History, Imagery, and Allegory in 18th-Century Musical Drama

Speakers
Minji Kim
Maria Virginia Acuna, University Of Victoria

Moderators
Harris Saunders

From Milton to Hamilton and Handel: Darkness, Judgment, and Enharmonicism in _Samson_
11:00AM - 11:50AM
Contrary to the passing nature of darkness caused by a total solar eclipse, the astronomical event depicted in the aria, "Total eclipse," in Handel's Samson (1742) offers no hope of re-emerging light. As a metaphor for Samson's blindness, the eclipse is described with bewilderment and distress equal to the trauma of losing sight. The librettist, Newburgh Hamilton, draws the majority of his text for the oratorio from John Milton's Samson Agonistes (1671). With respect to scientific knowledge on the eclipses, however, the two works are from completely different eras. They are separated by a major discovery in 1715 by an English astronomer, Edmond Halley, who explained the eclipses as natural events, refuting their long-held view as terrifying supernatural phenomena that brought tragic consequences and change. Superstition did not immediately die out with science, but the fact that Milton's tragedy predates, and Hamilton's libretto postdates, Halley's explanation is important in understanding the difference in their treatments of the metaphor. This scientific historical context, hitherto not considered in the scholarship on the oratorio, offers an important insight into Hamilton's adaptation and alteration of Milton's text. It helps identify Hamilton's updating of Milton by omitting his scientifically inaccurate attribution of doom to the eclipse, while providing the basis for determining Hamilton's assignment of a different cause for the condemning weight of darkness. In the latter half of the aria, the librettist alters the eclipse reference to allude to darkness of the celestial bodies as a sign of divine judgment in the Bible. This new textual reading calls for a new consideration of Handel's musical setting. It invites a comparison of the aria to Handel's other compositions on the topic of darkness and divine judgment, broadening our understanding of his musical language. The study reveals Handel's use of similar tonal framework and enharmonicism in conveying intense physical and spiritual torment. This paper's examination of historical, literary, biblical, and musical contexts for "Total eclipse" unveils an unexplored layer of darkness in the aria and the oratorio as a whole.

Of Strong Women in _La Guerra de los Gigantes_ (1701)
11:00AM - 11:50AM
Presented by:
Maria Virginia Acuna, University Of Victoria

Towards the end of scene 5 in the opera _La guerra de los gigantes_ by Sebastián Durón, the goddess Minerva defeats the giant Palante by stabbing him to death. In the next scene, she celebrates the victory of the deities over the giants with Jupiter and Hercules, and thus ends the opera. Why does Minerva strike the final death blow? Why not Hercules or Jupiter, who were seen as the embodiment of omnipotence and manliness, respectively? Previous research has revealed that this opera was written for the wedding celebration of either King Philip V of Spain or the Count of Salvatierra. Further, that research proposed that _La guerra de los gigantes_ was conceived as an allegory of the War of the Spanish Succession (Antonio Martín Moreno, 2007; Pastor Comín, 2012, and Raúl Angulo Díaz, 2016). None of these studies, however, have examined the intriguing role of Minerva. This paper explores this little-known opera through the lens of Minerva. Building on current research, I argue that Minerva was intended to represent the bride and future consort queen of Spain, Maria Luisa of Savoy (1688–1714). I begin by exploring Minerva's characteristics--namely those of beauty, chastity, and manliness--and I suggest that Minerva represents a model of the perfect woman and wife as described in Spanish conduct books of the period. I then examine a few little-known texts of the era that discuss Maria Luisa's strength and virility, while drawing parallels between these writings and Durón's opera. I propose that Minerva's strength was meant to mirror the queen's fortitude. I further suggest that, through the use of allegory, the authors of this opera and
those who commissioned it elevated the royal bride to the category of the ideal wife. An examination of La guerra de los gigantes adds to our increasing understanding of early opera, while shedding light on early modern discourses on women.

Asian Transnationalism

Speakers
Grace Kweon, University Of North Carolina At Chapel Hill
James Gabrillo, University Of Texas At Austin
Xintong Liu, University Of Pennsylvania

Moderators
Yuiko Asaba

From Yellow Peril to Yellow Pearl: Asian American Musical Activism during the Vietnam War
11:00AM - 11:50AM
Presented by:
Grace Kweon, University Of North Carolina At Chapel Hill

In 1970, musicians of Asian descent gathered from various New York music scenes--orientalist Broadway, Manhattan's jazz clubs, Woodstock's rock 'n' roll festivals--to mobilize against the rising anti-Asian sentiment, sharpened in the wake of the Vietnam War. The most prominent of these musicians formed a folk music group called Yellow Pearl, named such to subvert the racist Yellow Peril ideology pervading the United States. Yellow Pearl wrote and performed songs from the first-person perspective of Vietnamese victims--both civilians and soldiers--as part of the Asian American Movement (AAM), an antiracist and anti-imperialist social justice movement that peaked in the late 1960s and 70s. Yellow Pearl's goal was to demonstrate to their AAM audiences, primarily from Chinese, Japanese, and Filipinx American communities, that the Vietnamese suffering was yet another iteration of anti-Asian violence in the history of the United States. Yellow Pearl's presence at political rallies and music clubs also attracted the attention of white musicians in broader antiwar activist circles, such as folk revivalist Barbara Dane, who recorded Yellow Pearl's first album through Paredon Records in 1973. My paper outlines how participants of the AAM and the broader antiwar movement interpreted and distributed Yellow Pearl's music. I first argue that musical activism was the generative force behind a new Asian American consciousness, which led to institutional and legal recognition of "Asian American" as a coherent racial category in the United States. Next, I show that white antiwar musicians amplified Asian American sounds as part of their agenda to perform solidarity with Vietnamese people and criticize U.S. imperialism. By centering Asian American musicians in U.S. history, my project advances our understanding of cultural-historical formations of racial categories in the United States.

11:00AM - 11:50AM
Presented by:
Xintong Liu, University Of Pennsylvania

In 1935, Alexander Tcherepnin (1899-1977), the Russian composer and pianist, published in Shanghai, China a volume titled "Piano Study on Pentatonic Scale." The volume includes
scales, arpeggios, fingering practices, and etudes—all based on pentatonic tonalities—suitable for piano beginners of Chinese nationality, the first intended audience. Originally published as a textbook at the National Conservatory of Music (NCM, now the Shanghai Conservatory of Music), the volume was greeted with applause and criticism from local musicians. From late 1935 to 1937, Tcherepnin republished the same repertoire in separate volumes through companies in France and Germany. These volumes would become his Op. 51-53, equally valued and dismissed for its use of Pentatonic materials. The work’s transnational print circulation bears traces of heterogenous listerings, and these in turn play a pivotal role in producing a distinct public for the music. Juxtaposing the Chinese and European versions of this set of pedagogical compositions, this paper maps out the importance of transnational music publishing: as a dynamic printing culture, transnational music publications politicized musical practices, compelled competing modes of understanding pentatonicism, and ultimately constructed a public realm characterized by a constant negotiation of musical aesthetics and cultural geo-politics. Cross-examination of the original Chinese publication and its European reprints suggests a set of relations (aural, pianistic, cultural, and pedagogical) that troubles uncritical colonialist or Orientalist narratives. Paradoxically, the reprints of Tcherepnin’s pedagogical works challenged what was assumed of his identity as teacher, mentor, or figure of authority. Instead, an attitude of humility emerges. First, the repertoire itself articulated Tcherepnin’s stance as a learner and apprentice of Chinese musical culture. Second, he repeatedly acknowledged the mentorship by his senior colleague in Shanghai, Dr. Hsiao Yiu-Mei (NCM President in the 1930s), and by his former teacher, Isidor Philipp (piano department chair, Paris Conservatoire); Hsiao and Philipp substantially endorsed this transnational publishing project. Out of this set of seemingly unsophisticated pentatonic compositions emerged an intricate transnational network of musicians who proactively negotiated the significance of pentatonicism with various political contexts such as Chinese nationalism, anti-colonialism, and even Nazism.

The Ballad of 'Grandmaster PH': Contesting Narratives and Lost Archives in Philippine Hip-Hop
11:00AM - 11:50AM
Presented by:
James Gabrillo, University Of Texas At Austin

The Philippines is regarded as housing the first hip-hop music scene in Asia. Historical records point to Dyords Javier’s 1979 single ‘Na Onseng Delight’ (Scammer’s Delight) as the country’s earliest hip-hop recording, a parody of ‘Rapper’s Delight’ by the American trio Sugarhill Gang. Complicating this historical fragment is Winston ‘Grandmaster PH’ Bustamante - and a murmured, yet enduring, assertion. In 1978, as a 46-year-old guitar teacher in the mountain province of Baguio, Grandmaster PH composed and recorded raps that covertly critiqued the military dictatorship of President Ferdinand Marcos. With his original tape recordings destroyed in a fire, Bustamante's claim persists largely through testimonials from peers and students. His name does not appear in chronicles of Philippine music, although a few producers and artists are aware of his founding role, as I discovered through archival and ethnographic encounters. This paper chronicles the myth-making and largely uncredited cultural legacy of Bustamante’s musical alter ego. Of particular focus are the theoretical, analytical, and practical challenges of excavating the birth of a music scene initially carried out underground, for fear of being policed by state censorship. In tracing the roots of a movement, who is deemed an amateur and a professional, and who is worthy of documentation? In the absence of material recordings, what should a complete (or at least wide-ranging) history of a hip-hop scene look like? The analysis concludes with a critique on the notion of ‘official’ archives: national, historical, and musical. Archives are sites of discovery and amplification, but also of musical marginalization, akin to how Bustamante and similar artists have been deemed
'historically undesirable' by state standards. Bustamante's case reveals limitations of the textual and curated archive, as mythical Grandmaster PH continues to live on through an unofficial, historical sensibility residing in individual memories, intertwined networks, and a scattering of verses sung and sampled. His prospective place in Philippine hip-hop gestures to a nuanced probe on the aesthetic pluralism of localized Western-influenced hip-hop genres, opposing clear-cut depictions of postcolonial forms as simply and happily hybrid.

Por la humanidad (y con/tra el neoliberalismo): Exploring the Expressive Agency of Latin American Popular Musicians at the Turn of the 21st Century

Speakers
Sarah Town, Duke University
Adriana Martínez, Eureka College
Amy Frishkey

Moderators
Loren Kajikawa, George Washington University

Neoliberal theorists argue that human well-being is best served when markets operate freely. In Latin America, along with the eased flow of capital and resources among nations, this sparked a new discourse about globalization and an ever-smaller world. National governments aimed to bolster their economies and mitigate debt through the implementation of neoliberal policies, often dictated by international lenders and advisers. Corporations strove to take maximum advantage of this new phase of deregulation. Meanwhile, citizens reacted to the emerging politics of scarcity by organizing through local and global grassroots networks. Popular musicians played a multifaceted role in this process. As governments sought to activate non-traditional exports, local cultural resources came to the fore and smaller nations in particular turned increasingly to tourism as a means of generating income; musicians were key actors in both of these arenas. The music they produced articulated local communities' experiences of precarity and self-branding while catering to an international public increasingly curious about global connections. In turn, they interfaced directly with companies seeking to invest in and extract from those resources. This panel brings together three distinct perspectives on this cultural moment, representing Mexico, Central America, and the Caribbean, rock, world music, and popular dance music. The first paper examines how rock musicians used Mexican folk elements and Afro-Caribbean rhythms like clave to articulate the many ethnic, social, and cultural ambiguities of modern Mexican identity, crafting a hybrid, self-exoticized idiom in order to become more marketable in an international, cosmopolitan music scene. The second paper considers the intersection of neo-traditionalism in Central American Garifuna popular music with neoliberal marketing strategies within the 2000s world music industry. The third paper investigates the work of Cuban artists as they lead the revolution's tentative reinsertion into capitalist markets, balancing the distinct but overlapping demands of domestic and foreign markets with their own drive for virtuosic self-expression. Together, these papers elaborate the complex interactions of structural constraints and individual agency that characterize the global neoliberal arena and its manifestations in Latin America, as evidenced in the work of these musicians.

Wanikiki = dinero: Cuban Artists Negotiate the 1990s with Pop Virtuosity
11:00AM - 11:50AM
After three decades of relative stability, the Cuban revolution faced its greatest challenge yet: the collapse of the Soviet Union and with it, the disappearance of the island's main source of income. Famously branded a "special period in times of peace," the early 1990s were a watershed, marking fundamental shifts in the island's domestic and foreign policy and ushering in a new cultural reality. Popular musicians were at the center of this. Supported by revolutionary institutions, sounding national cultural consensus, and celebrating revolutionary successes, they played an integral role in the nation's quest for autonomy and global leadership. As policy makers desperately sought to refill rapidly draining coffers, popular musicians emerged as key actors in attracting international investment in domestic industries related to tourism and entertainment. Young artists seized this opportunity, quickly ruffling establishment feathers by spotlighting social ills in their lyrics and upending existing socio-economic structures with their income. David Calzado y La Charanga Habanera were conceived in the late 1980s as a classic act for the European circuit. In the early 1990s, they updated their sound along the lines of trailblazing NG La Banda, seasoning the sweet timbres of the charanga's flute-and-strings format with fiery horns, juicy keyboards, and heavy percussion. Channeling effervescent virtuosity through a pop filter and taking a cue from international artists they encountered on the road, La Charanga Habanera's live act became a spectacle encompassing staging, choreography, fashion, and occasionally unexpected antics. This visual excess permeated their album art as well. Yet despite the outward-looking, capital-seeking orientation of the band's presentation, like nearly all Cuban musicians of their generation, David Calzado claimed his true loyalties lay with his own people. This paper situates La Charanga Habanera's 1990s production within the multilayered context of the Cuban crisis and global trends, challenging commonplace claims of Cuban exceptionalism by highlighting the island's ongoing integration into broader cultural and economic networks. Subjecting La Charanga Habanera's work to a close reading, it explores the global pathways of popular music production and reveals the multivocal capacity of popular artists in responding to crisis and opportunity.

Clave is the key... to what?: The use of clave in Mexican rock
11:00AM - 11:50AM
Presented by :
Adriana Martínez, Eureka College

The successful entrance of Mexican rock into both domestic and international music scenes in the late 1980s and early 1990s coincided with a self-conscious search for a distinctively "Mexican" sound through the use of folk elements in music, lyrics, and visual promotional materials. The most distinctive musical elements in Mexican rock are drawn from folk-based popular musics like música ranchera and música norteña, but also from Afro-Caribbean musics like cumbia, danzón, and salsa. In songs by Caifanes, Maná, Café Tacuba, Malaita Vecindad and others, musical references to indigenous and mestizo musics function within the rhythmic framework of clave, a rhythmic pattern of Cuban origin which has its own set of theoretical and cultural ambiguities. This paper examines Mexican rock of the late twentieth century in the context of the emerging rock en español movement in Latin America and Spain, as well as the neoliberal economic and cultural policies of President Carlos Salinas de Gortari, which culminated in the signing of NAFTA in 1994. Such policies can best be understood as a response to the ongoing challenges of modernity for a country whose culture is grounded by post-colonial traditions. Clave-based Afro-Caribbean genres are received in Mexico as working class musics, while American rock was seen as a symbol of both the technological modernity embodied by U.S. society and of the resistance of ethnic minorities within the U.S. itself. At
the same time, the use of Afro-Caribbean rhythms also signifies the participation of Mexican rock in the wider phenomenon of Pan-Latin American and Latinx identities. The hybridity and syncretism of Mexican rock articulates the many ethnic, social, and cultural ambiguities of modern Mexican identity, throwing into question traditional views of authenticity, folk culture, and cultural identity. Like the nationalist modernist works of earlier 20th-c. composers like Carlos Chávez, Silvestre Revueltas, and others, Mexican rock availed itself of a self-exoticized idiom in order to become more marketable in an international, cosmopolitan music scene shaped by neoliberal economic policies.

Standing the Test of Time: Neo-Traditionalism as Neoliberalism in Garifuna World Music
11:00AM - 11:50AM
Presented by:
Amy Frishkey

The encroachment of enclave tourism upon centuries-old villages of Afro-indigenous Garifuna along Honduras's North Coast presents but one example of neoliberalism's global ascendancy during the 1990s. One way that the privatization of the commons materialized was in the commodification of "minority" cultural practices within nation-states -- what Charles Hale (2005) calls "neoliberal multiculturalism." Mark Anderson (2013) observes that this "marketing of ethnicity produces the promise of inclusion at the potential price of cultural and territorial rights" (277-78). Garifuna cultural practices are pivotal to the promotion of Honduras as a tourist destination; however, visitors encounter visual art, costumes, music, and dance as forms of entertainment while remaining segregated from surrounding Garifuna communities. As a result, their market value is as "symbolic capital" which traffics in stereotypes and apolitical narratives (Harvey 2001, 103). I argue that Garifuna music functions similarly as symbolic capital within the world music industry. I examine the success of Garifuna musical neo-traditionalism within this industry during the mid-aughts as contingent upon neoliberal marketing strategies akin to those implemented by the resorts built within Garifuna Central American coastal villages. Dale Chapman (2018) and Jay Hammond (2020) have noted a similar function for neo-traditionalism in present-day jazz scenes, whereby musicians mine past aesthetics and values for new forms of individual branding and new options for consumers. Moreover, the premium placed upon "timelessness" in these cases presents neo-traditional musical practices against a foil of musical styles too "untempered" and "common" (reminiscent of "the commons") in comparison. Central to the story of Garifuna world music is its development as a preferred alternative to punta rock, which arose circa 1980 as a youth-driven genre realizing local punta and paranda rhythms on keyboards and drum machines. In contrast, the production of recordings by the Garifuna Collective and Aurelio Martinez from the early millennium until today -- dominated by acoustic instruments and made by time-tested, respected musicians steeped in traditional storytelling -- takes a page from the Buena Vista Social Club phenomenon of the late 1990s to generate global esteem for Garifuna music and culture.

First-Time Attendees Reception
Attending the AMS Annual Meeting for the first time? Meet new colleagues and be welcomed by members of the AMS Council and Board of Directors at the First-Time Attendee Reception! The First-Time Attendee Reception is a great opportunity to make new friends and get your bearings at your first AMS Annual Meeting.
Approaches to Transmedia Adaptation and Rearrangement (Music and Media Study Group)

Speakers
Reba Wissner, Columbus State University
James McGlynn, University College Cork
Katherine Reed, California State University, Fullerton
Kate Galloway, Rensselaer Polytechnic Institute
Paula Harper, University Of Nebraska

Moderators
Jessica Getman, California State University, San Bernardino

Reba Wissner (Columbus State University), "Transmedia Perry Mason: The Case of the Radio to Television Adaptation"
James McGlynn (University College Cork), "The Proliferation of "Musical Remakes" in Film and Television scores"
Katherine Reed (California State University, Fullerton), "Lazarus, David Bowie, and Afterlife through Adaptation"
Kate Galloway (Rensselaer Polytechnic Institute), "Remediating the Wildlife Preserve: Transmedia Adaptation and Critical Birding in Wingspan"
Paula Harper (University of Nebraska), "Viral Musicking and TikTok Adaptations"

Describing Jazz

Speakers
Anthony Bushard, University Of Nebraska, Lincoln
Lee Caplan, University Of Pittsburgh
Ken Prouty, Michigan State University

Moderators
Sarah Suhadolnik

Dirty Tricks and Hot Licks: Text, Sound, and Style in Early Jazz Method Books
12:00 Noon - 12:50PM
Presented by:
Ken Prouty, Michigan State University

The delineation of genre has long fascinated and troubled historiographers of early jazz; the lines between jazz, blues, ragtime, popular song, and related forms were frequently indistinct. Early jazz method books often attempted to bring clarity to this confused situation, in varied ways and with differing results. In offering methodologies for learning to perform the music, early jazz pedagogues did more than simply point to ways of playing; they made crucial contributions to the very definitions of jazz itself. Building on Lawrence Gushee's 2009 study of terminology in "middle period" jazz, this paper presents an overview and analysis of such publications, especially on the developing language of jazz solo style. In one notable example, the 1927 text _Trix Trombonix_ by Lester Brockton (a pseudonym for band composer Mayhew Lake used in a number of such publications) presents three particular approaches to the construction of a jazz solo: "clean" jazz playing is consonant with the underlying harmonic framework. "Dirt" playing, by contrast, leans on the use of dissonance juxtaposed against the tune. Between these approaches
lies "hot" playing, in which slurs and glissandi play a central role. An exploration of the distinctions between such categories will be a key consideration in this analysis. Whereas Gushee's study focused primarily on lexicology, this paper directly addresses the particular musical content of early jazz method books, using Brockton's work as an example. In providing clear, prescriptive musical examples, pedagogical writers were engaged in an act of defining what the music _was_ in both discursive and sonic terms. Brockton and his peers created a direct link between jazz performance practice, and the language used to describe it. By engaging directly with the musical content of such works, I hope to illuminate an often-overlooked area in early jazz studies, namely, the development of pedagogical materials and discourses designed to facilitate fluency in what was then a loosely defined genre.

"What to Do Over the Week-End": Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s
12:00 Noon - 12:50PM
Presented by:
Anthony Bushard, University Of Nebraska, Lincoln

In his Empty Moments, Leo Charney traces the increasingly "distracted" state of the modern city dweller in the early 1900s, noting the "reconceptualization of attention into peaks and valleys provided a regulated structure whereby forms of entertainment endeavored to control the participant's potential for unpredictably fluctuating attention." (1998:77) In the 1930s, everyday Kansas Citians distracted themselves in numerous ways following the work week and often turned to print media to discover the best place to enjoy jazz in the Midwest's vice capital. Like most cities, several newspapers served "Kaycee," notably the Kansas City Star and the Kansas City Journal-Post. Relatedly, the Kansas City Call was an important social mechanism for African Americans newly emigrated from the South. What one notices after examining these newspapers is: 1) nightclub advertisements bombard readers with vibrant sensory details-activating visual, aural, tactile, and even olfactory responses-designed to attract patrons and promote a venue's opulence and 2) the portrayal of the jazz/entertainment scene differs markedly depending on the source. In Ben Highmore's Ordinary Lives, Highmore echoes Charney by advocating for the concept that "distraction is often a form of vacillation of attention and sometimes fascination and that it can be a productive state for encountering the new in everyday life." (2011:119) When Highmore develops an aesthetic of distraction as "at once larger, less bounded [than concentration] and requires more nimble forms of attention," (120) he employs the work of early "distraction theorists" Walter Benjamin and Siegfried Kracauer and their examination of large German movie houses as "palaces of distraction." Kracauer's observation in 1926-"Spotlights shower their beams into the auditorium, sprinkling across festive drapes or rippling through colorful, organic-looking glass fixtures. The orchestra [is] ... buttressed by the ... lighting" (Quoted in Highmore 2011: 120)-likely resonated with readers of the aforementioned newspapers, accustomed to equally vivid prose describing numerous clubs in Kansas City. Applying Ben Highmore's concept of "distraction" this paper argues that "distraction advertising" paradoxically unifies-through everyday dynamics like race, sexuality, class, and even food/drink-each newspaper's depiction of the "Amusements" section while reinforcing target socio-economic, political, and racial readership demographics.

The Search for Alternative Models: Critical Pedagogy and Jazz Historiography
12:00 Noon - 12:50PM
Presented by:
Lee Caplan, University Of Pittsburgh
The history of jazz scholarship is teeming with epoch-defining moments that shape the field's discursive method, unannounced presuppositions, and even the stories worthy of a written account. From the teleological motivation informing Gunther Schuller's "Sonny Rollins and the Challenge of Thematic Improvisation" to the reflexive Derridean methodology underpinning Scott Devaux's "Constructing the Jazz Tradition: Jazz Historiography", discourse grows ever more aware of itself as a political tool. Foucault describes this moment as an epistemological rupture, bubbling up and revealing itself, subsequently aiding in the creation of new structures underlying the production of knowledge in a particular time and place. Indeed, music theorist Philip Ewell's "Music Theory and the White Racial Frame" marks such a fracture. Rather than limiting the scope of analysis to whiteness and academic jazz discourse, this paper draws on Paulo Freire's critical pedagogy and bell hooks's engaged pedagogy to examine contradictions regarding class, sex, gender, and race in the field of academic jazz studies. I argue that critical pedagogy functions as a continual source of social critique that continually reevaluates its methodology as socio-historical situations deem necessary. Dialectical analysis and exploring contradictions remain essential to Freire's/hook's's framework. Academic jazz discourse contains no shortage of contradictions. For instance, while jazz music is an afro diasporic means of music creation and community building, white males make up a large majority of the discipline's scholarly output. What are the implications of these contradictions, and how can they help our understanding of the music and its larger political ramifications in discursive and pedagogical settings?

12:00 Noon - 12:50PM

Modern Reflections of Musical Pasts

Speakers
Alannah Rebekah Franklin, Oklahoma Baptist University
Addi Liu, Case Western Reserve University
Benjamin Ory, Stanford University

Moderators
Kirsten Yri

How Early Music Became “Crisp”
12:00 Noon - 12:50PM
Presented by:
Addi Liu, Case Western Reserve University

In 20th- and 21st-century English-language reviews, critics often praise "crisp" performances of Baroque programs. Instrumentalists, vocalists, and conductors are praised for "crisp" articulations, textures, or diction, often accompanied with remarks on "brisk" tempos. Baroque violinist Fabio Biondi guest directed the Chicago Symphony Orchestra "with occasional flourishes of his baroque bow to ensure crisp attacks and elegant releases" (John von Rhein, 2017), while Banchetto Musicale led by Martin Pearlman delivered a performance of "Messiah" on period instruments at Carnegie Hall that would have "shocked our grandparents" and "sounded more plausible to Handel," in which "slender voices, transparent textures; crisp, detached phrasing and brisk dancing tempos were the watchwords" (Will Crutchfield, 1984). Critics also hear "crisp" performances in Renaissance and Classic era music. The Newberry Consort gave "lively, crisply articulated performances" of Robert Morton's "L'Homme Armé" setting (Allan Kozinn, 2005), and the conductor Matthew Hall "brought his own ideas of period style" to Mozart's "Jupiter" Symphony, "eliciting smooth yet crisply articulated playing at brisk
tempos" (James Oestreich, 2016). While over 100 of such reviews are found in the press (e.g. _New York Times_, _San Francisco Chronicle_, _Boston Globe_, _Guardian_, etc.), "crisp" is not conspicuous in historical sources, which instead focus on impassioned, tasteful, and rhetorical delivery. If historically informed musicians are striving for rhetorical performances while critics hear these as "crisp," what is at work here? Is there a performer-critic feedback loop for "crisp" performances? This paper will explore how "crisp" became a shorthand for "good" Early Music. Drawing on Richard Taruskin (1988, 1995), Dorotya Fabian has already remarked upon the success and modernity of HIP not because they are "historically or stylistically 'correct' but because they reflect current listening tastes that favour sleek, clear and crisp performances" (2003). Claire Holden (2021) likewise commented on listeners describing HIP "using adjectives such as 'clean,' 'clear,' 'crisp,' and 'light' that imply precise ensemble." I will contextualize trends in Early Music performances and consider whether current tastes (mis)align with practices of the past.

J.S. Bach's _Passion_ Premieres in the United States: An American Bach Festival Family Tree
12:00 Noon - 12:50PM
Presented by:
Alannah Rebekah Franklin, Oklahoma Baptist University

The first full North American performances of J.S. Bach's _St. Matthew Passion_, BWV 244, and _St. John Passion_, BWV 245, were given in 1879 and 1888 by the Handel and Haydn Society of Boston and the Bethlehem Choral Union in Bethlehem, Pennsylvania, respectively. These premieres were the first complete performances of any of Bach's large-scale choral-orchestral works in the United States, and the performance choices made by Handel and Haydn Society conductor Carl Zerrahn and Bethlehem Choral Union conductor John Frederick Wolle were vital to the _Passions_' performance history in America. They not only set a precedent of performance outside of the church in this country, but they also spawned other ensembles and festivals in diverse locations across the United States, including the Baldwin Wallace Bach Festival, the Bach Festival Society of Winter Park, and the Bach Society of Saint Louis. While historians Paul Larson, Grant W. Cook III, David W. Music, Charles Perkins, J.S. Dwight, and H. Earle Johnson, have written about the American Passion premieres individually, this paper is the first study to compare the performance practices of the two premieres and to explore how they prompted the creation of Bach festivals across the United States. Individuals such as Albert Riemenschneider, Isabelle Sprague Smith, and William B. Heyne, were inspired by the Bethlehem Bach Choir and Handel and Haydn Society's Bach performances to bring Bach's music to their local communities in Ohio, Florida, and Missouri. The performance practices of the _Passion_ premiering ensembles continue to influence the subsequent performance history of Bach's music in the U.S., especially in these descendant festivals, in terms of ensemble size, use of modern instruments, and performance language. The _Passion_ premieres are thus more important to the reception and history of twenty-first century Bach performance culture in this country than has been previously understood.

The "In Between" Generation: Mid Sixteenth-Century Polyphony and the Long Shadow of Early Twentieth-Century German Historiography
12:00 Noon - 12:50PM
Presented by:
Benjamin Ory, Stanford University

Discussions of mid sixteenth-century polyphony continue to reverberate with narratives set in motion by early twentieth-century German scholars. Joseph Schmidt-Görg and Hermann Zenck pioneered research on Nicolas Gombert and Adrian Willaert, respectively;
Heinrich Besseler delved into matters of historiography in his influential _Die Musik des Mittelalters und der Renaissance_. Recent work by Pamela Potter and Thomas Schipperges has offered insight into how these scholars used their political and institutional power to foster nationalist agendas in the Weimar Republic and during the Third Reich. But we have yet to fully appreciate the long shadow early twentieth-century German scholarship continues to cast on the historiography of mid sixteenth-century music, above all its tendency to lump together and give short shrift to a heterogeneous collection of composers. Indeed many scholars continue to skip over this period or characterize it mainly as building on Josquin and preparing the way for Palestrina. I argue that a confluence of factors catalyzed the notion of an "in between" generation ca. 1515–1555. A longstanding cultural program devoted to promoting Luther’s Protestant contemporaries led Schmidt-Görg and Zenck to deemphasize the aesthetic value of music by Catholic musicians such as Gombert and Willaert. Alongside religious politics, nationalist agendas caused what would have been groundbreaking critical-edition projects to be placed on the back burner. Besseler, too, neglected the music, both because he drew his conclusions from a mere handful of examples and because he prioritized teleological and organicist historiographical models that he would later reject. After the war, younger German scholars seeking to break with the past largely avoided sixteenth-century topics; in the United States, by contrast, German émigrés picked up where Besseler and his colleagues had left off, with scholars such as Edward Lowinsky adopting—and amplifying—many of their negative judgments. All of this invites a new interpretation of mid sixteenth-century polyphony alongside a historiographical critique. By placing the writings of Zenck, Schmidt-Görg, and Besseler in dialogue with the historical materials they studied, I reveal the enduring influence of early twentieth-century German scholarship on the discipline.

12:00 Noon - 12:50PM
Zoom Webinar
Room 1

Forgery and Deception

Speakers
Devon Nelson, Indiana University
Frederick Reece, University Of Washington
Samuel Parler, Baylor University

Moderators
Dana DeVlieger, Northwestern Pritzker School Of Law

#NOTGARTH: Garth Brooks Sound-alikes, Online Deceptions, and Recording Authority
12:00 Noon - 12:50PM
Presented by:
Samuel Parler, Baylor University

Country musician Garth Brooks (b. 1962) has long resisted placing his music on streaming platforms like Spotify, and his legal team vigorously polices sites like YouTube to discourage unauthorized uploads of his recordings. Although intended to increase sales of more lucrative media such as CDs and mp3s, this artificial scarcity has led many online users to settle for virtually identical recordings performed by Garth Brooks cover bands. Known as "sound-alikes," these recordings garner millions of streams on YouTube by delivering a similar listening experience via a no-cost, frictionless interface. Seldom posted by the musicians themselves, these recordings are often willfully misidentified as the original Brooks recordings by uploaders, who stand to profit from the deception. Sound-
alikes thus invite a broad array of questions about the aesthetic and ethical ramifications of the streaming era. This paper uses text data mining to examine online reception for three Garth Brooks songs: "The Dance," "The Thunder Rolls," and "Friends in Low Places." Analyzing over 18,000 YouTube comments, I argue that online sound-alikes challenge the textual authority of recordings and their musicians, destabilizing historical notions of authenticity in country and pop music. Online audiences disagree about whether sound-alikes can deliver the desired listening experience of the Brooks originals. For some, unmasking deception demonstrates a discerning ear and a more sincere, sophisticated fandom. Comparative listening reveals that stylistic disparities between original and sound-alike are indeed easily detected. Yet many others, unwittingly or not, enjoy sound-alikes as sufficient and admirable alternatives, thereby denying authenticity as inherently desirable or necessary. More fundamentally, the debate around Brooks sound-alikes conveys ambivalence toward streaming media's false promise of free, ubiquitous, and comprehensive listening access. Joining recent scholarship on musical forgery by Chris Atton and Frederick Reece, this paper questions how listeners and musicologists should adapt our assumptions of recording authority as audio deepfakes, re-recordings, and other sound-alikes continue to proliferate online.

"Albinoni's" Adagio: Baroque Forgeries and the Test of Time
12:00 Noon - 12:50PM
Presented by:
Frederick Reece, University Of Washington

The Adagio in G minor by Tomaso Albinoni (1671–1751) is one of the most enduringly popular "baroque" compositions in the repertory. Shunned by most music history textbooks, it nonetheless appears regularly on anthology discs with titles like _Baroque Masterpieces_ (Sony Classics, 2002) and _Essential Baroque_ (EMI Classics, 2009), and has become so ubiquitous in cinema that Anthony Lane suggested, in a 2016 review, that the time has come for the piece to be "banned onscreen." Culturally omnipresent though it remains, this most famous of Albinoni's compositions is not, in fact, by Albinoni at all. As the Saxon State Library began clarifying in private communications to researchers dating back to the 1980s, the piece is a twentieth-century "forgery" [Fälschung]—i.e., a newly composed work deliberately misattributed to a figure from the historical past. Despite Remo Giazotto's claims (1958) to have adapted it from a "figured bass...and two first violin fragments...sent [to him] by the State Library of Dresden," the Sächsische Landesbibliothek has always maintained that no such transaction occurred, and that "The Adagio is from A to Z his [Giazotto's] original creation." Musicology has no established vocabulary for addressing pieces such as this on their own terms. In the first major English-language study of Albinoni, Michael Talbot (1990) adopts the usual approach, understandably dismissing the Adagio in G minor as a composition whose style is "so totally unlike Albinoni's that it invites us to explore his music under false premises." This paper respectfully takes the opposite tack, asking what can be learned about postmodern classical-music culture by subjecting an exposed compositional forgery to in-depth stylistic and historical analysis. Adopting philosophical and art-historical writing on forgery to music suggests that works such as this often succeed, in Max Friedländer's words (1942), because "the forger has understood, and misunderstood, the old master in the same way as ourselves." A hypothesis of transhistorical mishearing in this mould gives the Adagio's astonishing montage of archaic descending-tetrachord suspension patterns and abrupt chromatic-tertian modulations rich new meaning as a cultural document not of the eighteenth century, but of the twentieth.

Preserving Authenticity and Exposing Forgery in Eighteenth-Century Britain
12:00 Noon - 12:50PM
In his 1760 anthology Cathedral Music, editor William Boyce emphasized his use of historical sources and stated that his goal was to provide "a correct collection of our old English Cathedral Music." Similar statements continue to appear in antiquarian music anthologies through the early-nineteenth century. Editors paired two related claims: first, that their works were based on carefully transcribed original sources; second, that their work protects the repertory and reverses corruption ranging from copying errors to the inclusion of fraudulent sources. Boyce completed Cathedral Music after the death of Maurice Greene, who originally funded, compiled sources, and edited works for the publication. Greene began the project to promote authentic sources of old church music, but he also had a reputation to repair. His former efforts to promote old music were in the Academy of Vocal Music where he became embroiled in a major musical plagiarism controversy: the Bononcini-Lotti affair. Greene's involvement led to his departure from the academy. Reception of Greene throughout the eighteenth century focused on these two events related to his antiquarianism: his involvement in the plagiarism scandal and the creation of his seminal anthology. Greene's connection to plagiarism and his editorial work were known to many later anthology editors who sought to preserve the authenticity of their repertory and confronted any potentially fraudulent materials they encountered. This paper explores the relationship between the search to preserve musical works of the past and the efforts to denounce musical corruptions and forgeries in antiquarian anthologies starting with Cathedral Music and continuing in publications by Joseph Ritson, Edward Jones, and others in the late-eighteenth century. It argues that an emphasis on authenticity was fueled by the uncovering of forgeries in antiquarian works about music and on other topics. British antiquarians interested in music were exposed to both musical and non-musical forgeries. The rhetoric in musical antiquarian writings was closely related to that in writings about authenticity and forgery in literature, art, and archaeology. Antiquarian music anthologists combined these issues with larger eighteenth-century discussions about musical taste, the cultivation of fake-old musical styles, and performance.
Theater, Genre, and Urban Geography in Paris, 1800–1900

Speakers
Jacek Blaszkiewicz, Wayne State University
Mark Everist
Annelies Andries
Tommaso Sabbatini

Within the historiography of nineteenth-century Parisian theater, issues of genre are inseparable from the policies that shaped political and social institutions in the city. But focusing these issues around the Opéra inadvertently reinforces nineteenth-century hierarchies that privileged centered, state-funded theaters over the cultural politics of independent institutions. Such a narrative is particularly limiting within the context of urban change in Paris. Urbanization—that is, the "creative destruction" of infrastructures, communities, and sensory experiences—generated new opportunities and challenges for Paris's sprawling theater industry, which in turn inspires questions about sociability, genre, and aesthetics in the city. This roundtable explores the connections between genre and geography in Paris through an examination of what we call non-canonic or "decentered" theatrical spaces: hippodromes, salons, cafés, and commercial theaters. Musical events within these spaces reveal unexplored connections between Parisian theater deregulation and urban planning. Threading the needle between theatrical and urban policy, the panel explores how Parisian spectacle mediated aspects of public urban life. While imperial French politics revolved around ideologies of centralization—from networked boulevards to the Opéra to colonization abroad—a series of civic deregulation policies eventually defined theatrical genres in tandem with their design-intensive performance spaces. We ultimately ask how generic and geographic borders shaped how the city was perceived and policed. The roundtable features four ten-minute case studies, followed by four five-minute responses and thirty minutes of open discussion. Annelies Andries examines Paris's first hippodrome as a site where commercial ingenuity, military spectacle, and location fed a mass aesthetic of Bonapartist nostalgia. Jacek Blaszkiewicz revisits the café-concert, a popular if misunderstood institution that fused the cultures of spectacle, sociability, and drink. Mark Everist brings questions of genre, power, and space into alignment in a study of the emergence of _opéra de salon_ during the Second Empire. Tommaso Sabbatini outlines the evolution of _féerie_ with original vocal music over the last third of the century, from Hervé and Offenbach to Gaston Serpette.
12:00 Noon - 01:50PM
Zoom Webinar Room 5

Current Work by Eileen Southern Fellows (AMS Committee on Cultural Diversity)

Speakers
Anna Gatdula, University Of Chicago
Erika Honisch, Stony Brook University
Lauron Kehrer, Western Michigan University
Shelley Zhang, University Of Pennsylvania
Devon Borowski, University Of Chicago
Andrea Moore, Smith College

Current Work by Eileen Southern Fellows
12:00 Noon - 01:50PM
Presented by:
Andrea Moore, Smith College
Lauron Kehrer, Western Michigan University
Erika Honisch, Stony Brook University
Anna Gatdula, University Of Chicago
Shelley Zhang, University Of Pennsylvania
Devon Borowski, University Of Chicago

This panel celebrates previous recipients of the Eileen Southern Travel Grant (ESTG). The Committee on Cultural Diversity seeks to showcase the research of these scholars, particularly in the emerging and junior career phases, demonstrating the depth and breadth of scholarship undertaken by this diverse cohort. This year's panel includes three papers: "Einstein on the Beach and the Nuclear Event," Anna Gatdula; "Across the Pacific: Performing "Asian" in Western Classical Music," Shelley Zhang; and "Music Notes, Planter History: Beckford, Burney, and the Orphic Silence of Eighteenth-Century Musicology," Devon Borowski. With these three papers, the CCD launches its new mission of developing a long-term mentoring pipeline that fosters the scholarship and careers of ESTG fellows as a concrete way to cultivate diversity within the AMS and support emerging scholars.

01:00PM - 01:50PM
Zoom Meeting Room 1

European Jews in Exile

Speakers
Arni Ingolfsson, Iceland University Of The Arts
Nicolas Aguia, University Of Pittsburgh
Nicolette Van Den Bogerd, Indiana University

Moderators
Tina Frühauf

Exiled Musicians from the Third Reich and the Development of Music in Iceland, 1935–1950
01:00PM - 01:50PM
Presented by:
Arni Ingolfsson, Iceland University Of The Arts
Although the government of Iceland ran a hardline immigration policy in the 1930s and beyond, three exiled musicians from the Third Reich were allowed to settle there. Two were of Jewish descent: Robert Abraham (1912–1974, a conductor and musicologist from Berlin) and Heinz Edelstein (1902–1959, a cellist and music educator from Freiburg); Victor Urbancic (1903–1958, a Viennese conductor and pianist) was married to a woman of Jewish heritage. These musicians faced a challenging task in their new homeland, where Western ‘classical’ music had only been tentatively established in the late nineteenth century. No professional music ensembles were in place; the first local performance by a symphony orchestra (a visiting ensemble from Hamburg) was in 1926, only nine years before Abraham arrived. For the next two decades, these exiled musicians played a key role in the development and increasing professionalization of local choirs and orchestras, as well as having a major impact in the field of music education. Yet their contributions were not always fully appreciated. The Urbancic family narrowly escaped deportation at the order of Iceland’s xenophobic prime minister in 1940; Urbancic and Abraham were both passed over for the post of chief conductor when the Iceland Symphony Orchestra was founded in 1950; Edelstein returned to Germany in 1956.

In this paper, I will examine the roles of three musicians in the Icelandic musical community, with a particular focus on the interplay of music, politics, and xenophobia in the 1930s and ‘40s. I will also discuss the role of the Reykjavík Music Society, a private organization run by twelve distinguished and well-to-do local amateurs, which provided employment for all three at various points in their careers. A careful study of official documents and private letters sheds new light on their successes (which included the first local performances of Mozart's _Requiem_ and J.S. Bach's _St John Passion_), frustrations, and disagreements. Their story is an enlightening case study in the interaction of cultural and identity politics, patronage, race, and reception during a pivotal period in Iceland’s musical history.

Resurrection and Messianism in Mathew Rosenblum’s Lament/Witches' Sabbath
01:00PM - 01:50PM
Presented by: Nicolas Aguia, University Of Pittsburgh

American composer Mathew Rosenblum’s clarinet concerto, Lament/Witches' Sabbath (2017), was commissioned and supported by the Guggenheim Foundation for clarinetist David Krakauer and the Boston Modern Orchestra Project. Rosenblum's concerto uses recordings of the voice of his grandmother Bella Liss, and recordings of Ukrainian and Ashkenazi Jewish laments as part of the musical fabric. In the course of the concerto, Liss tells her family's story of how they fled the pogroms in Ukraine and escaped murderous mobs in the town of Proskurov, in 1919. The composition has two foundational materials: the laments and citations from Berlioz's last movement of his Symphonie Fantastique, Dream of a Witches' Sabbath. The pitch world of the laments informs the piece's microtonal language which gives it its unfiltered expressivity. The quotations from Berlioz, according to Rosenblum (2017), allude to his grandmother's superstitious beliefs rooted in Eastern European Jewish culture and the fear that drove the violence against Jewish communities in Ukraine. The appropriation of Berlioz's music is redefined, moreover, by its inscription in Rosenblum's sound world shaped by his filiation to traditional Jewish klezmer music and admiration for Krakauer's playing. Following cultural critic John Beverley (2010), this paper will argue that Rosenblum's composition can be thought of as "transculturation from below": the oral elements are not modified to fit the cultural codes of the concerto, instead, orality and vernacular klezmer music reconstitute the concerto format of Western classical music. By underlying the structural tension between the medium of classical music and the historical memories coming from oral tradition, I contest that the lament's narratives and Bella Liss' historical account manifest the
symbolic value of memory—which philosopher Walter Benjamin calls "messianic" (Lowy 2005). They resurrect subalternized historical subjects and their narratives become constitutive of Lament/Witches' Sabbath's artistic expression.

The Composer as Intellectual: Biblical Interpretation and Jewish Martyrdom in Alexandre Tansman's _Isaïe le prophète_

Presented by:
Nicolette Van Den Bogerd, Indiana University

In 1949, three years after returning to France from his temporary exile in the United States, where he escaped Nazi persecution, the Polish-born French-Jewish composer Alexandre Tansman began working on his oratorio _Isaïe le prophète_. Tansman, who had cultivated a strong attachment to the French nation since leaving his native Poland, returned to a country that he barely recognized. Although the French government purportedly supported all its citizens under the auspices of universalism, it willingly persecuted its Jewish citizens during the Holocaust and remained hostile to the survivors. Without a stable sense of belonging in France, Tansman developed a self-identification with ancient Israel and turned to a biblical subject to memorialize the six million Jews who perished in the Holocaust and celebrate the new state of Israel in the oratorio. Drawing on materials from Tansman's archive and published writings, this paper situates _Isaïe le prophète_ in Paris' postwar French Jewish culture to reveal an intimate picture of identity construction in the wake of the Holocaust. Musicologists have expended much scholarly currency to address music's function in Nazi camps and ghettos and postwar musical constructions of Holocaust memory, but they have paid limited attention to the role of postwar identity politics in such commemorations. Religious studies scholars have recently begun to analyze the work of French Jewish intellectuals to understand how they interpreted biblical narratives to construct a Jewish identity in relation to France during the war, as well as how this work affected survivors' identification with France and Israel after the war. Building on this research, I propose that these thinkers significantly influenced Tansman's identity and his oratorio. By exploring how Tansman's musical, political, and philosophical observations about Judaism and French universalism intersect in his correspondence and writings, I demonstrate how Tansman participated in French Jewish intellectual culture. By reading the oratorio as an intellectual expression, I show that Tansman turned to biblical literalism to construct an allegorical framework for both Holocaust suffering and his understanding of Zionism. Tansman's oratorio, I argue, thus illuminates music's contributions to postwar French Jewish intellectual culture.
An Introduction To Scrivener

Speakers
Oliver Evensen, Literature & Latte

This presentation guides participants through the basics of Scrivener, the app tailor-made for the creation of complex texts such as research papers. If you've ever been frustrated while trying to write and edit using a traditional word processor such as MS Word, this presentation is for you. Scrivener expert Oliver Evensen will demonstrate how Scrivener can help streamline your writing process by bringing all your notes, PDFs, audio files and so forth into a single virtual binder, allowing you to refer to your research as you write - no more searching around your hard drive for misplaced materials. There will also be a tour of Scrivener's integrated outlining, writing and editing system, with a guide to some helpful tools. The event will end with a Q&A session - queries from those new to Scrivener and existing Scrivener users are welcome. Attendees can obtain a 20% discount on Scrivener for macOS or Windows using the code MUSICOLOGICAL until December 20th.

Gender and Popular Music

Speakers
Cintia Cristia, Ryerson University
Justin Sextro, University Of Kansas
Lily Hirsch, Visiting Scholar, California State University, Bakersfield
Roger Mantie, University Of Toronto

Moderators
Robin James

_Daddy, You've Been a Mother to Me_: Parlour Music and Gender Relations in the 1920s
01:00PM - 01:50PM
Presented by :
Cintia Cristia, Ryerson University
Roger Mantie, University Of Toronto

Among other social transformations, the 1920s witnessed a paradigmatic shift in amateur music-making due to the emergence of mediated music engagement (e.g., radio, mechanical reproduction). As evident in the massive quantity of sheet music intended for home use, however, parlour music continued to be a common practice in many (primarily white) middle-class homes. Parlour music is notable for its gendered history, a practice Solie (2004) has described as "girling at the piano." The practice is also notable for enacting Victorian-era "separate spheres" societal norms and sex roles expectations. An examination of American and Canadian popular song sheet music published between 1918 and 1925 suggests that societal norms and expectations around matters of gender were at the time in a state of transition. This is apparent not only in lyrics emphasizing women's agency and including some mentions of men performing roles historically reserved for women, but also in the iconography of sheet music covers, which in some cases blur gendered binaries. That sheet music of the early 20th century intended for "at-home" use existed within the prevailing economic motive of production and consumption.
in North America suggests the presence of a market for musical subject matter expressing and promoting new gender relations. Drawing upon digital archives of parlour music that includes cover art imagery (e.g. the Margaret Herrick Library) and implementing a maximum variation sampling, we use Goffman’s (1979) gender display theory and frame analysis (Goffman, 1974) to operationalize the cover art according to the presence of women's bodies, feminine attributes, and words identifying women (e.g., girl, lady, mamma) (e.g., Wallis, 2011). Treating the corpus as an archive (Foucault, 1972), we also connect cover art with cues in the lyrics, musical styles, and melodic treatment to examine the ways in which underlying societal renegotiations around gender identity and gender relations were reflected in the musical, poetic, and visual discourse of popular sheet music. Ultimately, this paper shows how popular music participated in reshaping sex roles expectations in North American modernist society.

The Belles of Harmony: 1950s Women’s Barbershop Quartets in Illinois and Iowa
01:00PM - 01:50PM
Presented by:
Justin Sextro, University Of Kansas

In 1945, a group of women from Oklahoma formed the Sweet Adelines, International (SAI) to create a space for female barbershop quartet music. Their efforts were supported and, at times, directed by members of their male counterpart organization, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA). The Belles of Harmony, four independent women's barbershop choruses from Illinois and Iowa, joined SAI in 1952 with their director, SPEBSQSA member Floyd Connett. Representative quartets from these choruses soon dominated the SAI annual competitions with low, powerful arrangements influenced by Connett's SPEBSQSA experience. In this presentation, I posit that Connett and his quartet mentees shifted SAI's musical trajectory to arrangements and singing techniques that emulated the masculine style of barbershop quartet singing developed by SPEBSQSA. I rely on the framework of barbershop scholar Liz Garnett, which argues that competition rules define barbershop style. Garnett also theorizes a "separate but equal" dichotomy between male and female barbershop organizations which allows for potential autonomy but also marginalization for women's groups. Extending Garnett's work, my presentation analyzes competition recordings and repertoire to determine the stylistic changes between SAI champions before and after 1952. I also examine the activities of former Connett-mentored quartet members who later held influential roles within SAI, drawing on SAI trade publications and my own recently conducted interviews. Ultimately, this emphasis on SPEBSQSA barbershop style further cemented the codification of this quintessentially American genre as male, despite the role women played and continue to play.

The Yoko Effect: From Alma Mahler to Ariana Grande
01:00PM - 01:50PM
Presented by:
Lily Hirsch, Visiting Scholar, California State University, Bakersfield

The idea that Yoko Ono broke up the Beatles is the myth that will not die. It is trotted out and rehashed perennially in pop culture, on television shows (_The Simpsons, 30 Rock, Big Bang Theory, Freaks and Geeks_), in movies (_This Is Spinal Tap_), and even in song (Barenaked Ladies' "Be My Yoko Ono"). The specifics might spotlight one aspect of the myth over others, focusing on gendered stereotypes, Dragon Lady racism, or simply making fun of a woman's independent artistic efforts. But the general theme endures. The woman is lacking; the woman is to blame. Ono herself reveals awareness of her reputation, responding to it and even incorporating it into her art. But the myth is much
bigger than Ono, the list of women dubbed "modern-day Yokos" post-Beatles ever expanding, from Courtney Love, L'Wren, and Taylor Swift, to Meghan Markle and Ariana Grande, among others. Though the tag is often used in jest or as an off-hand insult, this paper argues that the label has serious repercussions we cannot tolerate or afford in the wake of #MeToo, recent contentious political battles around gender, as well as reassessments of the ways in which we explore and talk about music in the field of musicology. Without awareness of the operation of the Yoko myth, its effects persist, insidiously and subtly directing what women in music can and cannot do. To explore these effects, this presentation explores the links between the various "modern-day Yokos," asking several specific questions: what is the catalyst for the Yoko tag? What is the overall effect of this pervasive myth on these women? Is it a warning-stand back, stand aside, or stand accused? Ultimately, this paper draws a connection between this myth and a historical expectation of women connected to men in music-women who were supposed to support their men without undue attention (even perhaps quietly penning some of their music like Anna Magdalena Bach) or face censor (like the "malevolent muse" Alma Mahler), punished when they found or accepted their own spotlight.

01:00PM - 01:50PM
Zoom Webinar Room 4
Portraying Disability
Speakers
Jessica Holmes, University Of Copenhagen
Jeremy Tatar, McGill University
Sarah Kovich

Moderators
Jillian Rogers, Indiana University

“The Worrying Rise of Misery Music”: Representations of Depression, Anxiety, and Suicide Ideation in the Music and Reception of Billie Eilish
01:00PM - 01:50PM
Presented by:
Jessica Holmes, University Of Copenhagen

With her melancholic "whisper singing," "death-haunted" lyrics, and disaffected, goth-like image, 19-year-old pop singer Billie Eilish has established herself as pop's clinically depressed "misfit." In the music video for her ballad "When the Party's Over," the blue-haired Eilish, clad in oversized white prison clothes and metal chains, drinks a glass of black viscous liquid before black tears hemorrhage rapidly from her eyes and down her cheeks as the song builds to a climax, a gruesome outpouring reminiscent of self-harm. While Eilish speaks candidly about how her mental health informs her music and desire to support her fans, many critics caution that she glamorizes depression from a position of extraordinary white privilege at the expense of impressionable young fans, exacerbating the so-called "trendification of suicide" in pop culture. Eilish is among a growing number of pop artists – including self-proclaimed "lonely stoner" rapper Kid Cudi, "sad boy" singer-songwriter James Blake, and emo rappers Lil Uzi Vert and the late Lil Peep – who explicitly center personal accounts of depression, anxiety, and suicide ideation in their music, whether by championing a message of nihilistic resignation, vulnerability, solidarity, and/or resilience. Yet even as depression expressly enters pop on an unprecedented scale, it figures as predominantly masculine, due in no small part to the veneration of "madness" as authenticity in male musicians, and its stigmatization among women (McKay 2015; Cheng 2018). Indeed, Eilish is without a woman precursor or peer in her defiant
projection of depression, "the negation of what a female teen-pop star used to be," "the anti-Britney Spears" (Perles 2019; Kirscher 2019). This paper thus analyses the representation of depression and its corollaries in Eilish's music and reception relative to the enduring psycho-pathologization of women pop musicians, Eilish's whiteness, and the ethical ramifications of her fandom. I ultimately position contemporary pop music as a creative, unregulated site of public mental health interest, building on scholarship in disability studies and Mad studies through addressing a nexus of variable categories that both mirror and diverge from representations of disability and "madness" in instructive ways.

Injury, Affirmation, and the Disability Masquerade in Kanye West's "Through the Wire"
01:00PM - 01:50PM
Presented by:
Jeremy Tatar, McGill University

Familiar from queer studies and critical race theories is the concept of passing, "a form of imposture in which members of a marginalized group present [...] themselves as members of a dominant group" (Samuels 2015, 135). Less familiar, however, is the notion of the masquerade, which embraces a stigmatized identity as a different kind of performative cloak. Tobin Siebers (2008) adapts the masquerade for a disability studies context and identifies two broad strategies: 1) displaying an exaggerated version of a disability; and 2) disguising one disability behind another. This presentation explores how both strategies of the masquerade underpin Kanye West's song "Through the Wire." Originally recorded in 2002 after a near-fatal car crash, West rapped the song with his jaw wired shut while recovering from reconstructive surgery. Although his diction is slurred and muffled, West frames "Through the Wire" as a triumph over potential debilitation. In 2003, West re-recorded the song for release as the lead single of his debut album. The only hitch was that his jaw had by then healed: the eponymous wires were no longer there. Yet the story's appeal was irresistible, and the 2003 version of the song was still marketed as the authentic product of physical disablement. I argue that understanding West's 2003 re-recording as an exaggerated masquerade helps reconcile qualities of this version that initially appear disingenuous. His actions are not wholly beyond reproach, however, and I also compare the song with the Hollywood casting practice of "disability drag." Second, I suggest that the original "Through the Wire" recording allowed West to renegotiate his reputation as a weak rapper, which significantly impeded his early career. By disguising his limited technical abilities behind the physical impairment in his jaw, West leveraged the spectacle of disability to transform the unremarkable into the wondrous. Finally, other aspects of the song, such as the prominent sampling and deformation of Chaka Khan's voice, also engage with disability studies issues. As Khan's supernaturally high tessitura moves in counterpoint with West's audibly irregular vocal delivery, "Through the Wire" makes non-normativity visible and even celebrated.

Trauma and the Implications of Dmitri Shostakovich's Disability in Reconsidering the Eighth String Quartet
01:00PM - 01:50PM
Presented by:
Sarah Kovich

In the decades following the biographical "wars" that bore Dmitri Shostakovich's name, music scholars have grown especially cautious of certain sources and claims associated with the composer, his life, and works. The Western fascination with Soviet and post-Soviet political history encourages questions regarding the burdens, pressures, and stressors in Shostakovich's career. However, the composer's experience with significant
disability often becomes obscured in these discussions. In 1999, neurologist Robert Pascuzzi examined the surviving documentation and concluded that Shostakovich likely suffered from amyotrophic lateral sclerosis (ALS), commonly known as "Lou Gehrig's" disease. Enveloped in a consideration of Western and Soviet social perspectives on disability, as well as accounts from the composer and his children, I contextualize Shostakovich's substantial illness and establish the ways in which his consistently poor health remains largely outside Western reception of his oeuvre. This study draws on the research of psychologists H. Livneh and R. F. Antonak, who developed an eight-category crisis assessment for those with chronic illnesses and disabilities. To conclude, I turn to Shostakovich's String Quartet No. 8 in C Minor as a case study of the composer's experience with disability. I will demonstrate the ways in which the trauma of his continuously poor health is essential to our understanding of this composition within Shostakovich's output, which may further contribute to a more nuanced discussion aimed at better recognizing and then assessing the impact of chronic illness and/or disability within the classical community.

### Specters and Spectacle in Opera

**Speakers**
- Jingyi Zhang, Harvard University
- Olivia Cacchione, Northwestern University
- Pallas Catenella Riedler

**Moderators**
- Megan Steigerwald Ille, College-Conservatory Of Music, University Of Cincinnati

### Ghost Trials and Phosphorescent Horrors, Or the Operatic Specters of Professor Pepper

01:00PM - 01:50PM

Presented by:
- Pallas Catenella Riedler

In February of 1863, the British patent office approved a patent for Pepper's Ghost, a quasi-holographic device created by Henry Dircks and the eponymous John Henry Pepper of the London Polytechnic Institute. As the device became increasingly associated with "sensational" dramas and the ghost performances of operatic scenes from Carl Maria von Weber's *Der Freischütz* (1821) and Richard Wagner's *Der fliegende Holländer* (1840), champions of "good taste" across Britain began to decry the illusion and its perceived attempts to reconstitute the dead. Politician Philip Magnus declared that London's Polytechnic Institute needed to distance itself from "the scene of Pepper's ghost," and British stages were instructed not to feature the device under the revived Licensing Act of 1737. Pepper found himself in the midst of legal battles against music halls as he was forced to defend his patent in a series of metaphysical "ghost trials" centering around the question: how could a man lay claim to the "intangible nothing" of a ghost? Pepper's Ghost was an incendiary device throughout the latter half of the nineteenth century, inspiring questions about the legality, ethics, and taste of interacting with the specters of an "other" plane. In this paper, I trace the history of Pepper's device from its 1862 premiere at the London Polytechnic, through legal battles over spectral ownership and licensing, its use by travelling "spectral operatic" troupes, and its so-called resurrections of the sounds of the dead. Focusing on the Ghost performances of spectral opera companies, I argue that the disjunction of body and voice necessitated by the mechanics of Pepper's illusion points to
an experience of operatic ventriloquism that reframes notions of acousmatic omnipotence put forth by Carolyn Abbate and Michel Chion. In performances of spectral opera, the invisible voice does not represent an all-seeing, all-powerful being, but instead attempts to possess the spectral bodies on stage as unremarkably as possible. Ultimately, I use the case study of Pepper's Ghost and its operatic performances to demonstrate that nineteenth-century audiences were beginning to conceptualize virtual, in-between spaces (like the spectral realm) in economically and legally material terms.

The Haunted Imaginarius of Phantasmagoria Stage Shows, c. 1800
01:00PM - 01:50PM
Presented by:
Olivia Cacchione, Northwestern University

This paper examines the musical soundscape of the phantasmagoria stage show at the turn of the nineteenth century in England and France. In the 1790s, showmen began using a hidden magic lantern to produce moving images of ghosts and skeletons to the sounds of storms, bells, and glass harmonica. Nineteenth-century magic lantern manuals point to these sounds as harbingers of the supernatural, describing mournful whistling wind and the "sweet notes" of the harmonica summoning grotesque figures from the grave. In addition to playing a critical role in audience immersion, these sounds constituted a rich imaginarius linked to well-established aural signifiers of haunting. I locate the sounds of the phantasmagoria within a sonic genealogy of haunting and argue that these sounds were powerful not only through their haunted connotations, but as part of a scientific epistemology that increasingly collided with supernatural practices even as it enabled their work. Like later stage magicians, phantasmagoria exhibitors framed their shows within this episteme, opening productions with speeches that simultaneously illuminated their works' technological underpinnings and encouraged affective supernatural experiences. Sound and music facilitated these experiences, resurrecting sonic phantoms of nature and pairing them with the haunting resonances of bells and glass harmonicas to create an aural portal into another world. At the same time, however, these sounds were implicated in an evolving discourse on the natural world and the role of sonic vibration within it. Scholarship on phantasmagoria has interpreted alternately via Marx's critique of hidden labor, Adorno's writings on Wagner, or the relationship between the show's optical effects and later visual technologies. This literature depends on rarely-articulated connections between the human experience of reality and the nature of magic and haunting as practices that obscure as much as they reveal - a dynamic in which sound plays a critical role. Drawing on magic lantern manuals from archival collections at the Library of Congress, I reposition this soundscape as paramount to the history of haunting and its complex relationship with scientific discourse. Through exploring the lived phantasmagoria, I restore a phenomenological perspective that drives theories on the hidden world and its power.

01:00PM - 01:50PM
Presented by:
Jingyi Zhang, Harvard University

Michigan Opera Theatre's Twilight: Gods, conceived and directed by Yuval Sharon, is a drive-through opera presenting a vernacular reimaginaion of Richard Wagner's Götterdämmerung. Motivated by pandemic-related concerns, and shaped by creative thinking about operatic performance during lockdown mode, it was staged in the Detroit Opera House's parking garage. My paper calls attention to the site's history–its specific technologies, and innovative opera-performance rituals–to reflect broadly on how site-
specific staging incorporates a newly "unsettled" dimension to both the production and the singular event of the performance. (Levin 2007) This perspective challenges the presupposition of site-specificity's immersive aesthetics, and questions the politics of collaboration in conflating sound, city, and identity. To these ends, I employ methodologies from performance studies, media archaeology, and critical race studies, and place them in dialogue with Twilight: Gods. As opposed to being immersed in and transfixed by a fictional stage world, site-specific staging cultivates an alternative model of spectatorship—what Carolyn Abbate calls "ludic distance"—characterized by a simultaneous absorption in, and detachment from, the singular experienced performance. (Abbate 2006 p. 602) Enchantment is derived not despite, but because of our hyperawareness of the creative tensions existing in the hybrid media and technologies laid bare before us. My paper examines how the stagehands, cars, and candles in the spectacular Motown lightshow in Scene 4 ("Siegfried's Funeral March") flesh out before our eyes what immersion is about: a visual illusion invoked and sustained by illumination. This phenomenon is likewise evident in the epilogue, where we literally hear technological mediation in the white noise and fire crackling sounds accompanying the finale. These acoustic effects impose their own spatial subjectivities by constructing a kind of parallel-universe space that coexists with the performance occurring in the here-and-now. Engaging with Matthew Morrison's Blacksound, my paper scrutinizes the politics of collaboration with Black artists by critically interrogating how a racialized scripting underpins the display culture of this production. (Morrison 2019) The creative team could also be said to be mustering Detroit/Blacksound by performing imagined aspects of black aesthetics for the edification of an elite, not-so-local audience.

Performing Musicology Outside the Box: Feminist Approaches to Work in the Creative Industries

Speakers
Stephanie Jensen-Moulton, Chair, Committee On Women And Gender, Brooklyn College, CUNY

For more than a decade, the AMS has expressed concern about the state of post-PhD job opportunities, and through discussions and activism, strong voices and leadership have emerged among part-time faculty. The AMS has made it a priority to provide resources and dedicate sessions to the issues facing the contingent labor force, and in turn, AMS has profited immeasurably from these different perspectives on teaching, scholarship, and life in the academy. More recently, conversations have turned to the impact of musicologists who have made their mark as scholars, researchers, teachers, and/or writers in the public sector. This panel brings together musicologists who have built careers in the creative industries. A workshop will allow participants to consider ways in which PhD and MA programs can better prepare students for a range of pursuits and social justice issues. This session's topic has a particularly feminist epistemology, given that seeking a career in the creative industries is, in itself, a dismantling of the academy's linear, patriarchal construction. In addition, many of the individuals who will present their narratives in this session contend that working outside of the academy allowed them more freedom and creativity than staying inside its disciplinary walls.
Gardens were beloved places in early modernist Vienna: they were art objects, entertainment venues, and considered extensions of the home. Elevated in contemporary urban planning and architectural design, connected to nascent women's professionalization efforts, and replete with gendered and psychosexual symbolism, private domestic gardens were intertwined with many dimensions of modern urban life (Berger 2008; Krippner & Meder 2011, 2016; Niefanger 1993; Rotenberg 1995). Recognition of this context invites a new hearing of the walled garden in Schoenberg's _Erwartung_ (1909/1924), a site of faded domestic bliss to which the Woman mentally withdraws while wandering the forest. My presentation demonstrates that the dramaturgical function, musical construction, and symbolic subtext of _Erwartung_'s garden resonate with discourses around enclosed gardens in early 20C Vienna. Garden settings have a long history in opera, often present as exoticized, magical, and/or feminized retreats with special timbral profiles that convey their otherness (Brown 1984, Hunter 1993, Spencer 2014). Building upon recent efforts to examine opera and early 20C musical modernism from cultural geographic perspectives (Aspden ed. 2019, Grimley 2018), I suggest that gardens are a compelling site with which to consider opera's multiple points of intersection with the built environment. I interpret the garden in _Erwartung_ as a locus essential to the fluctuations between interior and exterior that Holly Watkins (2008) identifies in the monodrama's spatially collapsed atonal idiom and psychological dimension. The Woman's shifts between interiority and external awareness are made audible in her withdrawal inwards to the garden, an acoustic space that is rendered distant from her present experience through timbral and gestural difference. My rehearing of _Erwartung_'s garden also aligns with the spatial dynamics of the enclosed, claustrophobic garden and greenhouse in Schoenberg's _Das Buch der hängenden Gärten_ (1907-09) and _Herzgewächse_ (1911). _Erwartung_'s brief interiorized garden episodes and their reflections of aspects of the Woman's psyche take on new significance in light of contemporary gendered and psychological discourses surrounding gardening's curative capacity. Simultaneously, they suggest that the enclosed domestic garden has the potential to both shelter the female subject from threatening external stimuli and entrap her within a spatially-defined domestic economy.

Manuel de Falla's first opera _La vida breve_ (1904-1913) is generally noted for its stylistic hybridity, borrowing elements from zarzuela, Wagnerian opera, and French modernism
By assessing the critical reception of the opera's various generic elements, scholars have been able to situate the work within the ever-evolving conception of Spanish identity and Spanish music in the early twentieth century. What has been overlooked, however, are the ways in which _La vida breve_’s eclectic music may in fact productively resist stylistic cohesion. Inspired by the ideas of Judith Butler (1990/1993) and Fred Moten (2003), I explore how that aesthetic fragmentation could confront and help shape international perceptions of Spain by musically articulating the often-ambivalent intersection of gender, race, and nation. In this paper I demonstrate how Falla's oscillation between Spanish folk-influenced styles and unmarked musical gestures refuses to paint a picturesque vision of Spain and instead betrays a more complex struggle of self and other, or universal and exotic, that results in the necessary failure of representation. The stylistic disjunction is most relevant in the central character, Salud, whose music repeatedly suggests and defers dance-like characteristics that would have signaled "Spanish" to contemporary European audiences familiar with Spanish Gypsy tropes in Bizet's Carmen, flamenco dance, and zarzuela. It is through Salud's embodied dissonance with the archetypal Spanish Gypsy woman that _La vida breve_ can subtly challenge an existing image of Spain and foreshadow one yet to come. In this sense, I further suggest that Salud's character holds a metonymic relationship with the opera as a whole and, beyond that, the contemporary Spanish sociopolitical milieu as it levels an inherent critique of Orientalist representational practices. Ultimately, I seek to reconsider the historic and aesthetic significance of _La vida breve_ beyond Spanish nationalism and toward larger issues of exoticism, representation, and the role of music in performing more complex and heterogeneous collectivities.

Dream and Science: Henry Deutsch de la Meurthe, _Icare_ (1911), and Aeronautical Music in France before the First World War

02:00PM - 02:50PM

Presented by:
Federico Lazzaro, Université De Montréal
Marie-Pier Leduc, Université De Montréal

Despite what Futurist leader Marinetti claimed, Francesco Balilla Pratella’s _L’aviatore Dro_ (1914-15) was not the first opera with an aeronautical subject. In 1911, the Paris Opéra hosted a gala in honor of French aviators featuring Icare, a "lyrical epic" composed by Henry Deutsch de la Meurthe. This now forgotten opera gives an aeronautical dimension to the myth of Icarus, with an epilogue in which the Genius of Science presents Icarus as the tutelary figure of future aviators who, thanks to technology and fuel oil, will be able to fulfill the human dream of flight. At the beginning of the twentieth century, many considered oil as a gift from earth to humanity to overcome its natural limitations. The music patron and composer Deutsch de la Meurthe (1846-1919) was one of the leading figures in the development of motorized engines in France: he was an oil magnate, a sports amateur, and an important patron of flying engines. By reflecting upon Icare and other aeronautical compositions by Deutsch, this paper reveals his central and overlooked role in linking industrial technology, sports circles, and the French music scene. Deutsch's works will be discussed with reference to the cultural and musical history of the birth of French aviation. An ephemeral but rich repertoire of songs and sheet music leads to a double typology: on the one hand, of the attitude of Belle Époque France towards aviation and aviators (admiration, mockery, nationalist fervor); on the other hand, of the ways to represent human flight in music, evolving from aerostatic to motorized. Although Deutsch was a fervent supporter of the development of the modern airplane, his compositions only set to music the aerostat or other non-flying machines, never the airplane. Icare is an opera about aviation and aviators where motorized flight is absent. The difficulty of combining the liberating side of flight (the dream) with its technological aspects (science) is a dead end for Deutsch. The challenge of reconciling dream and science probably
explains why other composers who declared their interest in writing aviation music, like Ravel, did not finally follow suit.

02:00PM - 02:50PM
Francisco Franco's Specters and Shadows
Speakers
Igor Contreras-Zubillaga, University Of Huddersfield
Daniel Jordan
Pedro López De La Osa, University Of California Riverside
Moderators
Louise Stein

New Music and the Democratic Imaginary in Late-Francoist Spain
02:00PM - 02:50PM
Presented by :
Igor Contreras-Zubillaga, University Of Huddersfield

In 1972, distinguished composers including Steve Reich, Sylvano Bussotti, David Tudor, and John Cage, descended upon the capital city of Navarre for a turbulent episode in late-Francoist Spanish artistic life: the Pamplona Encounters experimental art festival. The festival drew international practitioners to experiment with new forms of audience-making and interaction. For musicians, a range of events, including free improvisation performances, minimalist pieces and electro-acoustic works, offered opportunities to put into practice emerging ideals around participatory spectatorship. Due to this participatory dimension, and in line with the idea that the construction of democracy in Spain began before Franco's death, the Pamplona Encounters festival has recently been celebrated as a laboratory of the upcoming democracy (López Munuera 2016). However, this interpretation does not consider sufficiently the strong tensions that arose during the encounters. Indeed, the festival was an extremely turbulent event: the armed leftist Basque nationalist and separatist organization ETA tried to sabotage it with bombs, the organizers censored some of the programmed works, loud electronic music was played to dissolve a spontaneous citizens' debate that was taking place in one of the festival venues, and the artists published a protest writing against the organizers. This paper channels growing interest in the relationship between music and democracy (Adlington and Buch 2020, Adlington 2019 and 2020) and participatory art and the politics of spectatorship (Bishop 2012, Zhong Mengual 2018) to examine closely the competing aesthetic and political ideals that characterized the Pamplona Encounters festival. Drawing on extensive archival research, interviews with artists and audiences, and the insights of political science and philosophy into democracy (Held 1987, Rancière 2007, Mouffe 2009), I offer a critical reassessment of the event, to argue that it illustrates particularly the strong political tensions that existed in the last years of Franco's regime. Rather than a laboratory in which to experiment artistically with democracy, I conclude, the Pamplona Encounters festival was a battlefield where opposing and incompatible ideas of democracy collided.

Punishment and Ostracism during the Franco Dictatorship: Rafael Rodríguez Albert's Internal Exile in Granada, 1940-47.
02:00PM - 02:50PM
Presented by :
Pedro López De La Osa, University Of California Riverside
Spanish musicologists tend to regard all the composers who remained in the country during Franco’s dictatorship as equal regarding their professional opportunities. In addition, they consider that the dictatorship and its repressive policies did not impact the development of Western art music, though scholars such as Xoán Manuel Carreira, Enrique Sacau-Ferreira, and Gemma Pérez Zalduondo have already stressed the opposite regarding cultural policies. However, none of them has ever mentioned or analyzed the careers of some of the composers who did not support the fascist regime after the Spanish Civil War, yet remained in the country, such as Fernando Remacha (1898-1984), Arturo Dúo Vidal (1901-64), Rafael Rodríguez Albert (1902-79), and Carlos Palacio (1911-97); when they suffered the consequences of their political position. Indeed, in her work on Rafael Rodríguez Albert, scholar María Palacio asserts that he did not suffer repression during the dictatorship. However, a close analysis on these disaffected composers shows a different professional and personal development in comparison with those who supported or were favored by the regime. It shows that they suffered the consequences of their political position as internal exiles, an ambiguous term and vague condition often misunderstood. By analyzing documentation from Rafael Rodríguez Albert’s archive, as well as other materials, in this paper I examine the first eight years of his life after the Spanish Civil War, from 1939 to 1947. A blind composer who nonetheless had already had a flourishing career when the Civil War broke out, Rodríguez Albert suffered internal exile due to his political position during the war, the actions he took then, the affiliations he consistently cultivated, and his determination to support and defend the legitimate government. His leftist views and activities resulted in his being tried, purged, and then forcibly deported to Granada, where he suffered ostracism, repression, and oppression during seven years in internal exile.

Sorority and Hispanidad Across the Atlantic: Women as Musical Diplomats in the Batista, Trujillo, and Franco regimes (1950-61)

02:00PM - 02:50PM
Presented by:
Daniel Jordan

This paper reveals how female representatives of the Cuban Batista regime (1952-59), the Dominican Trujillo regime (1930-61), and the Spanish Franco regime (1939-75) used music to promote a pan-Hispanic ‘sisterhood’ during the 1950s. Official Secciones Femeninas (Women’s Sections) organized diplomatic missions on both sides of the Atlantic to establish political solidarity and highlight common historical, cultural, and linguistic characteristics between Spain and two of its former colonies. Such transnational narratives were shaped through music education exchange programs and the establishment of local dance troupes in the Caribbean trained by Spanish female music instructors. Batista and Trujillo commissioned musicians of Spain’s Sección Femenina to collect, surreptitiously rewrite, and ‘Hispanicize’ many Cuban and Dominican folk songs, replacing local Afro-Caribbean rhythms and melodies with those of Iberia. This helped a lighter-skinned Cuban and Dominican elite to identify with a white, Spanish ‘fatherland’ and negate the cultural influences of Black citizens and neighboring states (e.g. Haiti). In Spain, fueled by a desire to recover national pride, propagandists of the Franco regime promoted cultural exchanges with Cuba and the Dominican Republic to support its own national myth of ‘heroic’ conquistadors of the sixteenth-century ‘Golden Age’. Franco’s resurrection of Spain’s imperial influence was not to be accomplished through military force, but by becoming the spiritual leader of a federation of Spanish-speaking nations. The cultural missions of the Spanish Sección Femenina in the Dominican Republic and Cuba were connected to the Franco regime’s broader diplomatic objectives in Latin America, including an intervention program against aggression from former Allied nations after the Second World War; mediation in inter-Hispanic conflicts; the protection and promotion of a shared cultural heritage; the strengthening of economic ties via a customs
union and an inter-Hispanic bank; founding an inter-Hispanic citizenship; and extraditing Spanish republicans and communists in exile. Referring to contemporary literature on soft power and cultural diplomacy, I show how Spain's imperial history in the Americas was invoked through music to help all three of these states maneuver out of political and economic isolation at the beginning of the Cold War.

Recontextualizing the Vernacular

Speakers
Karen Uslin, Defiant Requiem Foundation, Stockton University
Emily Ruth Allen, Florida State University
Velia Ivanova

Moderators
Kwami Coleman, New York University

Hidden in Plain Sight and Sound: Noises of the Lost Cause in Mobile, Alabama's Carnival
02:00PM - 02:50PM
Presented by:
Emily Ruth Allen, Florida State University

U.S. Southern white supremacy does not just manifest in physical forms like Confederate flags, statues, and museums--it is also embedded in rituals like carnival parades. Some of Mobile's carnival parades have consistently been, in part, celebrations of the Lost Cause, which is a term that refers to the ways in which the Confederacy is remembered as a heroic, noble endeavor, downplaying the horrors of these slavers' actions in the process. Connections between Mobile Mardi Gras and the Confederacy are hidden in plain sight and sound by carnival gatekeepers, e.g., the organization of the Joe Cain Procession. This parade honors a man who, according to legend, revived carnival in 1868 during Union occupation of Mobile by leading a group called the Lost Cause Minstrel Band and playing "discordant music" in a parade. He supposedly led the band as a Chickasaw chief character named Slacabamorinico to signify his "resistance" since he could not get away with more overt Confederate dress; from the very beginning, Cain has been tied to hiding Confederate symbolism in plain sight and sound, redface in this case. In solidarity with those beginning to question the racism of Mobile Mardi Gras traditions, I will discuss the sonic resonances of Joe Cain's minstrelsy not confronted in Mobile Mardi Gras historiography. I describe Cain's sonic legacies as noise, building on musicologist Dale Cockrell's idea of minstrelsy's noise, as seen in the way some participants in the Cain parade today march in redface and chant their white masculinity. I show how Mobilians today celebrate Cain's carnivalesque stance against Union occupation and downplay the racist performances in the process.

Prison Songs in the Middle-Class Home: Incarceration, Morality, and Race in Early 20th-Century Folk Song Collections
02:00PM - 02:50PM
Presented by:
Velia Ivanova

The songs of incarcerated Black men recorded by the folklorists John and Alan Lomax have had an indelible influence on the public's understanding of prison music. Beginning
in 1934, published books containing transcriptions of the songs the Lomaxes' collected in prisons brought this music to a wide audience and encouraged members of this audience to sing it in their homes. Although scholars have given attention to folklorists who worked on prison music after the Lomaxes, the earlier context of audience encounters with prison music in the years during which the Lomaxes were active remains underexamined. In this paper, I read the Lomaxes' early songbooks against contemporaneous volumes containing prison songs published by Howard Odum (1926), Carl Sandburg (1927), Lawrence Gellert (1936), and John Rosamond and James Weldon Johnson (1937). I argue that these songbooks show that the 1920s and 1930s were a pivotal moment, during which "prison music" underwent a series of shifts. Whereas earlier volumes framed prison songs as evidence of immorality and criminality, later on, such songs became prized objects of U.S. heritage to be conserved and analyzed by scholars. Finally, the genre of "prison music" became something that people sang in their homes. Thus, by the end of the 1930s, knowing prison music, owning folk song collections that contained it, and singing it at home was becoming part of a well-bred, educated, and moral middle-class identity. A complicating factor to this moral repositioning of prison music, however, is that many of the authors involved in publishing prison music, as well as the bulk of their audiences, were non-incarcerated and white, while much of the music they published was sung by Black prisoners. Therefore, in the final part of the paper, I consider the moral quandaries created by encouraging such audiences to sing the music of incarcerated people. All in all, my paper provides context for the ways that music publications from the 1920s and 1930s shaped understandings of incarceration that persist into the present.

Struttin' in Golden Slippers: Ferko String Band, Mummers Parades, and Musical Legacy in the City of Brotherly Love

02:00PM - 02:50PM

Presented by:
Karen Uslin, Defiant Requiem Foundation, Stockton University

When non-Philadelphians turn on their televisions on New Years Day, the Philadelphia Mummers Parade seems an oddity—a humorous, politically incorrect, and sometimes downright insulting cacophony of costumes, music, and dancing. For Philadelphians, the Mummers Parade is more than oddities and surface humor; it celebrates Philadelphia's early immigrant communities. The Mummers have their roots in the traditions of British and Scandinavian immigrants, who celebrated the week between Christmas and New Year's on the streets of Philadelphia in the mid 17th-century. Those celebrations turned into one of the oldest folk festivals in American history. Today, the parade is organized into four divisions, including the Comics, Fancies, and Fancy Brigades. However, it is the String Band division that serves as the soundtrack for this New Year's Day tradition. The modern-day Mummers Parades showcase a variety of performances that harken back to these early celebrations and customs; but where does this tradition fit in a 21st century world? What do the String Bands say about not only music, but the cultural legacy of the city of Philadelphia? In this paper, I examine the most successful band in Mummers history, Ferko String Band, which exemplifies the Mummers string band tradition of award-winning musical talent, over-the-top performances, and roots in the immigrant communities of Philadelphia. Combining various musical styles such as jazz, bluegrass, and country, Ferko introduced this Philadelphia folk tradition into mainstream America in the 1940s and 1950s by producing top-selling albums and performing on radio and the burgeoning medium of television. Despite this prestige, and their importance to the city of Philadelphia, almost no scholarly work has examined String Band music. Using previously unseen archival material of Hilda Elsa Ingeborgh Lindh, whose brothers were original members of Ferko, this paper will examine how Ferko's String Band Music represents the cultural and musical legacy of Philadelphia, and how that legacy can bring greater understanding to the cultural traditions of the City of Brotherly Love.
“What Up, G(od)?”: Uncovering the Oral Archives of American Islam in Popular Musics

When reconstructing the histories of enslaved West Africans, Hartman (2008) declared, "scandal and excess inundate the archive"--the scandal of silencing those in captivity and the excess of slavers' preserved narratives. Within American Islamic history, a similar theme emerges as worshiping bodies devoted to "Allah" are forced into silent submission to "God." Even though "Allah" and "God" name the same Higher Power within Abrahamic faiths, enslavers demanded enslaved Muslims submit only to "God," assuming that "Allah" was a satanic, paganistic deity from West Africa. In the 1950s during the rise of the Nation of Islam, mainstream media depicted "Allah" as an anti-white man deity whose followers actively sought to destroy the fabric of democracy in the United States. Today, utterances of "Allah" and other Islamic terminology are deemed "suspect" by federal surveillance agencies who then code Muslim bodies as "terrorist." Thus, within the institutionalized archives of American history, there is the recurring scandal of criminalizing Islamic worship practices juxtaposed with the excess of Anglo-Christian domination. In this paper, I argue that these criminalized sounds did not disappear from the "American soundscape" but rather were archived as key popular music idioms. For example, the criminalized utterance of "Allah" is preserved as the microtonal musicality of the field holler or blues "bent note," which mirror the athan (Islamic call to prayer) and Qur'anic recitation. Therefore, within the silences of institutionalized archives, popular music serves as the device to (re)hear the "scandal" of Muslim bodies over the "excess" of Anglo-Christian sonic assimilation. Drawing from ethnographic and archival research in Chicago, I trace how the musical utterances of American Muslims narrate the histories erased from institutional archival holdings. This historical (re)hearing spans from those enslaved in West African chattel slavery to multi-racial, multi-sect partnerships among Muslims on the South Side of Chicago to current archives of surveillance through programs such as Countering Violent Extremism (CVE). Within this project, I assert the necessity for musicologists to move beyond the written histories preserved in institutionalized archives and recognize American popular musics as a public archive of Islamic American oral histories.

Experimenting with Exoticism: Ocora Records and the Postcolonial Avant-Garde

Presented by:
Sophie Brady, Princeton University
As Independence movements swept across the African continent during the mid-twentieth century, newly established national radio networks amplified their message. While these stations were formally autonomous, the French radio attempted to maintain ownership over its counterparts in former colonies by archiving African recordings. The French government later released these recordings as Ocora Records, one of the first commercial world music labels. In their original context, these broadcasts were influential on local African musical practices. As Ocora LPs, this influence extended all over the globe. These recordings' origins as radio broadcasts were often obscured, and liner notes rarely included the names of performers and technicians. Ocora sold hundreds of thousands of records featuring music from over 50 countries throughout the 1960s and 1970s. This paper traces how these African recordings shaped the development of mid-century experimental music in Europe and North America. While appropriation and exoticization of African music by western musicians has been a pervasive problem for centuries, Ocora’s African discography, disseminated during the so-called "golden age" of the LP, is significant because of its unprecedented global reach. These recordings inspired avant-garde composers, including György Ligeti and Pierre Boulez. Some composers, like Pierre Schaeffer and Jean-Louis Florentz, even produced Ocora records. In popular music, Ocora sparked the "Burundi Beat" fad that generated the "world beat" and New Wave genres. Following this music's geographic and cultural circulation and mediation across multiple formats—radio broadcast, LP, musical quotation, and sample—allows us to disentangle the genre transformations that occur as a result of this process. I argue that the influence of these recordings reflects a newer, postcolonial form of exoticism and appropriation through which European and North American musicians and audiences tried to distance themselves from their colonial past by embracing African culture, while ultimately continuing to extract and consume musical material from former colonies. Ultimately, like most nonwestern music co-opted by western audiences, the adept integration of African music into mid-century European experimentalism reveals more about the entrainment of a colonial habitus within the "postcolonial" global north than it does about African musical life.

IN MANDELA’S SHADOW: APARTHEID PIANO PRODIGIES OF COLOR HIDDEN FROM NATIONAL EXPOSURE
02:00PM - 02:50PM
Presented by:
Johann Buils, Wheaton College, Illinois

Nelson Mandela (1918-2013) and Milton Oersen (1918-2016) were almost exact contemporaries. Unlike Mandela, Oersen was never imprisoned for his political principles. Oersen practiced the piano obsessively for an audience of one: British music examiners who traveled all over the world to examine graded and professional music exam recitals. Black piano prodigies living in exile during apartheid enjoyed political freedom, advancing their career opportunities outside South Africa. By contrast, Black piano prodigies like Milton Oersen, and others, were prohibited from access to competitions, radio and tv exposure, and national public concert appearances or tours. In a free country, these opportunities validate and sustain a public concert career. Instead, the isolation and the lack of national exposure caused Black piano prodigies to be "hidden musicians" in apartheid South Africa. Ruth Finnegan’s pathbreaking study on hidden musicians, provides the theoretical ground for me to re-interpret her theory of amateur music practice. My re-interpretation of Finnegan’s theory maintains that varied musical expressions contrast yet overlap in an African national colonial and globalized context. I argue that ironically, Black piano prodigies in South Africa used their training in classical music to validate accomplishment and aim at "social uplift" in a land of 146 dehumanizing neo-Nazi-inspired laws. These societally-hidden Black piano prodigies suffered the lack of
national and international career opportunities, while their white compatriots--including a winner of the Van Cliburn Piano Competition--enjoyed unlimited professional advancement. Black South African exiles like Abdullah Ibrahim, Trevor Jones [co-soundtrack composer of The Last Mohicans (1992) and film composer of Excalibur (1981)], and Gordon Jephtas [New York-based répétiteur to Pavarotti, Sutherland, Tebaldi, Caballé, etc.] proved that their potential as Black piano prodigies outside apartheid South Africa could be fulfilled. By contrast, the hidden Black piano prodigies who remained inside apartheid South Africa joined the amateur musicians of sacred, popular, and concert music, contributing to the practice of music-making, answering what it means to live in hidden segregated urban and rural spaces, and ultimately to help us understand what it means to be human, as Finnegan's initial work laid bare.
Beyond Objectivity: Embracing Activism in Scholarship and Teaching

Speakers
Monica Ambalal, Merritt College
Emily Ansari, Western University
Eric Hung, Music Of Asian America Research Center
Alison Martin, Dartmouth College
Jillian Rogers, Indiana University

Many music researchers are working hard to diversify and decolonize their curricula and research outputs, and to encourage broader representation in our field. This panel argues that this work alone, while important, will not make musicology an equitable and ethical practice. At a time when humanity faces many challenges, we ask when and how it is appropriate for musicologists to become activists, putting our skills to work in collaboration with students and research partners to create equitable and liberatory communities. These ethical questions inevitably present a threat to the longstanding ideal of objectivity in scholarship in the West. Yet in recent decades, scholars from many disciplines have demonstrated the socially constructed and controlled nature of academic knowledge. They have shown how the myth of objectivity serves to dismiss and harm people who belong to different epistemological communities. In theorizing why oppressed communities might want to refuse participation in academic research, Tuck/Yang (2014) wrote that, in academia, "The Subaltern can speak, but is only invited to speak her/our pain." This pain provides data for academic research, but there is little space in academic knowledge for solutions that are based on community knowledge. Similarly, Brown/Strega (2005) wrote, "Notions of anti-oppression become distorted and relegated to discussions of ethical treatment but otherwise kept separate from research 'realities.'" The five panelists come from different music studies subdisciplines, and have experiences taking activist approaches to music's engagements with race, trauma, sexual assault, and forced migration. The roundtable will begin with brief personal statements, describing the ways we have attempted to advocate for and directly benefit members of the oppressed communities with which we research and/or teach. We will then move into a discussion with those in attendance on such questions as: How can scholars help to bring about social change in a responsible way? What lessons can musicologists learn from action-based research used by ethnomusicologists, social scientists and public historians? How can we form equitable partnerships with community organizations and pursue activism without colonialism? What should the goals of an activist, equitable and accessible music curriculum be? How should we disseminate information and awareness about trauma-informed curricula and pedagogy?

Welcome Reception / Coffee Break

Remo Hall 1

Considering Childhood
As distinctive confessional churches began to consolidate themselves in Germany by the mid-sixteenth century, Lutherans as well as Catholics faced challenges in indoctrination. Much of the early Lutheran musical repertoire was accordingly catechetical or edificatory in intent, and song would become a vital tool for the Lutheran _Hausvater_, who bore responsibility for the domestic spiritual instruction of his household. But adults were often slow or recalcitrant to internalize the new teachings, leading pastors across confessional lines to institute formalized catechism increasingly aimed at children. By the late sixteenth century there was a growing awareness of the potential of song as a vehicle for the catechetization of children, who readily absorbed doctrinal precepts but also helped to indoctrinate their elders. Distinctive in Catholic practice was the public and demonstrative mobilization of children, who sang catechetical precepts in ostentatious urban processions and in quasi-theatrical productions. By the 1580s the Jesuits had enjoyed remarkable success in teaching children through song, and various accounts make claims for children’s catechism song spilling into homes, workshops, and fields. Numerous Catholic hymnals of the early seventeenth century, inspired or created by Jesuits like Friedrich Spee (1591–1635), provided repertory directed explicitly at children, whether in the form of simple musical catechesis or more “baroque” emotionalized narratives. Evidence from cities like Cologne, Würzburg, and Mainz demonstrates that singing children were to be visible and audible to all as they processed through urban streets, and in Cologne they performed public catechism plays celebrating the Virgin Mary, Eucharist, and the saints, notably the recently-canonized (1622) Saints Ignatius of Loyola and Francis Xavier. In deploying singing children the Jesuits imitated successful models from missionary efforts in east Asia and New Spain, and strong parallels are evident as well to contemporary practices elsewhere in Europe. But in the contested religious geography of Germany in the run-up to the Thirty Years War, the sight and sound of singing children would have had the potential to powerfully shape confessional space, reinforcing Catholic identity, provoking Protestant bystanders, and demonstrating that doctrinal “truths” had fully captured a new generation.

"Line up to see the movie, line up to see the act / The officers are scheming to cover up their, cover up their… / Ask me no more questions, I'll tell you no more lies / Your serving and protecting is stealing babies' lives." In Chicagoan poet and vocalist Jamila Woods' "VRY BLK," from her freshman album HEAVN (2016), she riffs on "Miss Lucy" the Black girls'
hand-clapping game which is sung in various iterations throughout the Americas (Gaunt 2006). It uses enjambment (the overflow of an idea from one line of prose to the next) to transgress taboo; words considered profane for children, such as "hell" or "ass," are revealed in subsequent lines to be "hello" and "ask," although the rhythmic emphasis is such that the profane intent is clear. This semantic spillover from one line to the next gives a plausible deniability to children whose punishment for saying dirty words would require adults to utter the very same profanities, thus removing the willed patina of childhood innocence. Often with the song, the child and the adult know that a taboo is being transgressed, but the illogic of the social transgression makes it unenforceable. This cunning exploitation of childhood innocence takes another form in Woods' "VRY BLK" where the profane is not in curse words but in the Chicago Police Department's breaking the social contract and killing children with no accountability. This is a different type of taboo altogether-and one with life-or-death consequences. The song's effectiveness comes in part from its exploitation of white notions of childhood innocence, notions that became the dominant concurrently with the nineteenth-century abolition. Taking racialized histories of childhood and popular music into account, how have Jamila Woods and her contemporaries used popular music aesthetics to imagine Black childhood as joyful, capacious, and free within a social context that renders Black childhood "both unimagined and unimaginable" (Dumas and Nelson 2016:28)? Taking "VRY BLK" as a starting point, this paper explores the aesthetics and politics of Black childhood in popular music to make a case for twenty-first-century abolition.

Youth is Fleeting: Positioning Children in Puccini's Operas

03:00PM - 03:50PM
Presented by:
Jane Sylvester, Renbrook School

In the late nineteenth century, composers featured children in opera more than ever before. Of the approximately nineteen major works that feature children from the late 1860s through the 1920s, Italian operas make up over half of this repertoire, with Austro-German and French works trailing behind. Puccini, more than any other Italian composer, incorporated children into his operas. While scholarship focused on the role of children in late nineteenth-century Italian opera (and opera, generally) is sparse at best, literary and cultural historians have examined the figure of the child in Italian culture at this time. Such historians have observed that this period between Italian Unification and fascism constituted Italy's "childhood." Texts ranging from scientific discourses to verismo novels suggested that the nation must develop just as its children must grow up (Truglio 2017; Stewart-Steinberg 2007). Inspired by this comparison of maturation, authors of Italian children's literature featured melancholy and longing as prominent motifs around the turn of the century (Truglio 2017). Though the role of children in Puccini's operas remains understudied, musicologists have explored the similar themes of nostalgia and longing in the composer's repertoire, offering perspectives on the material (Campana and Morris 2016), the temporal (Schwartz 2016), and the geographic (Schwartz 2016; Senici 2006). Augmenting these discussions, I argue that children in Puccini's realist operas manifest an embodied form of longing that responds to contemporary Italian conceptions of maturation and disillusioned subjectivity. With discussion of scenes from _La bohème_, _Tosca_, and _Il tabarro_, I show that children not only contributed to holistic realist soundscapes through their unique voices, youthful melodies, and suggestive references across works, but simultaneously acted as antidotes to operatic realism throughout Puccini's repertoire, offering ephemeral glimpses at irretrievable, idealistic pasts. By showing how Puccini's musical children complicate scholarly ideologies of verismo, I ultimately introduce new ways to centralize discourse around characters that have long existed on the periphery of opera studies.
Expanding the Limits of Protest: Rap and Social Media in the Wake of George Floyd's Death
03:00PM - 03:50PM
Presented by:
Hannah Strong, University Of Pittsburgh

Music and social movements have historically gone hand in hand, but as technology becomes more accessible, body-camera footage captures more police brutality, and songs are released online instead of in-stores, the relationship between the two has changed, uniting protest and music in an unprecedented way. Historically, the most prominent forms of protest included letter writing campaigns and protest participation, but with the increased access to and accessibility of technology, protesting is more pervasive and accessible than ever. Shortly after George Floyd was murdered by police, several prominent rap and hip hop artists responded swiftly, releasing four songs that specifically address Floyd's murder and more ubiquitous examples of systematic racism and oppression. In this paper, I argue that protest is non-binary, refuting societal critiques of "slacktivism," arguing instead that protest can be engaged with in a myriad of ways. Building on scholarship that confronts the role of social media in protest, I will analyze recent rap and hip hop releases in the wake of George Floyd's death to theorize the multivalent experience of protest music, one that can be both active and passive. I will specifically examine the taxonomy of modes of protest and the production of meaning in the Black Lives Matter movement on social media and in music. Ultimately, I will conclude that listening, sharing, and replaying protest rap is in itself a form of protest. While many media outlets are whitewashed and detract attention from core movement ideals with trauma porn, protest music and social media offer more focused ways to engage with protest. This research will build on the scholarship of anthems by Shana Redmond, Black musicking by Tricia Rose, and the 2018 edition of Black Lives Matter and Music: Protest, Intervention, Reflection. This argument further underscores the belief that protest music is the greatest way of educating and unifying people, while other modes of information accumulation such as print news, TV, and radio can easily be tuned out. In contrast, socially conscious rap and hip hop engages listeners in an informative and inclusive mode of protest.

Rachmaninoff in the Media: Technology, Immediacy, Modernity
03:00PM - 03:50PM
Presented by:
Tegan Niziol, University Of Toronto

Following his exile from Russia in 1917, Sergei Rachmaninoff embarked upon a remarkable twenty-five-year performance career in America. In addition to touring as a concert pianist, he quickly broke into the modern cultural realm of early recording, producing an impressive discography of piano rolls and gramophone recordings. In
tandem with his meteoric rise to fame, Rachmaninoff became a promotional star, featured in long-running advertising campaigns for Steinway, American Piano Company (Ampico), Edison Records, and Victor Talking Machine Company. As Robin Gehl notes, from a technological, social, and economic perspective, Rachmaninoff was a clear leader in the American music scene of the first half of the twentieth century (2008). Responding to the extensive musicological discourses that offer new, critical perspectives on musical modernism (Heile and Wilson 2019; Guldbrandsen and Johnson 2015; Tunbridge et al. 2014), I will demonstrate that the print advertisements permeating American news at the height of Rachmaninoff's fame complicate longstanding perceptions of Rachmaninoff as a conservative in relation to modernist trends. The advertisements expressed Rachmaninoff's immediate relevance to the modern day and an awareness of his historical significance. While Steinway emphasized Rachmaninoff's position in a progressive lineage of Steinway musicians, beginning with Liszt and Wagner, the companies Ampico, Edison, and Victor highlighted the value of preserving Rachmaninoff's music for future generations made possible by technological progress. With its ability to manipulate time and space, early recording technology conveyed a sense of modernity (Leppert 2015; Suisman 2010; Sterne 2003), casting a modern glow on those it immortalized. In addition to Rachmaninoff's location in time, the advertisements also addressed his location in space, which surpassed the limitations of any specific place. The advertisements asserted that Rachmaninoff, vis-à-vis the technologically-mediated circulation of his music, transcended political, geographical, and social boundaries, achieving universal significance. He was beloved by all, and with the help of gramophones and reproducing pianos, Rachmaninoff could play for everyone, everywhere, every night! In connection with his successful career navigating intersecting engagements with performance, business, and marketing, I argue that Rachmaninoff's public image both responded to and was shaped by modern life in America.

Redefining Virtual Liveness: Holographic Performance and Instrumentality in the Twenty-First Century

03:00PM - 03:50PM

Presented by:

Alyssa Michaud, Ambrose University

Across the past fifteen years, a growing number of concertgoers are attending musical performances that turn the definition of live performance on its head, featuring singers who are not bodily present onstage, but are instead holographic performers, from Gorillaz to a reimagined Maria Callas. Although many holographic concerts now draw arena-sized audiences, musicologists have only recently begun to turn attention to these performances, while journalists' pessimistic reviews have long stoked anxiety around the loss of meaningful interaction in live concerts. Drawing on reception history, participant observation, and performance analysis, this paper updates our understanding of virtual performance by examining the underlying values that draw sold-out audiences to preprogrammed holographic concerts. In this paper, I separate holographic performances into three categories for consideration, each with different artistic goals: holographic depictions of deceased performers (Tupac, Maria Callas), virtual avatars used by living creators (Gorillaz, ABBA), and crowd-sourced characters with fictional personalities (Hatsune Miku). Collectively, these concerts represent a paradigm shift in live music performance. At present, we are positioned in a historical moment in which the meaning of these technologies has not been fully defined and accepted. Is a pre-programmed singer a musician? An instrument? Or merely something akin to a music video? I argue that holographic concerts function as what Star and Griesemer (1989) termed "boundary objects," which are used and defined in different ways by different groups, but maintain a recognizable identity across these groups even as their meanings shift in various contexts. Using Hatsune Miku's live concerts as a case study, I examine the increasingly
blurred boundaries between instrument and user, performer and listener, showing how new technologies in music are stretching our definitions in ways that expand opportunities for artistic creativity and performative interaction. By examining a concert format that has received little scholarly attention, I offer a timely intervention into the dialogue about virtual experiences and instrumentality in the twenty-first century. Given our recent pandemic circumstances, when events and performances of all kinds have moved to virtual platforms, this research uncovers new implications in our understanding of the live virtual experience.

03:00PM - 03:50PM
Zoom Meeting
Room 1

Sonic Techniques

Speakers
Chelsea Komschlies, McGill University
Devanney Haruta, Brown University
Stephanie Venturino, Eastman School Of Music

Moderators
William Robin, University Of Maryland

Arabesque in French Music After Debussy
03:00PM - 03:50PM
Presented by:
Stephanie Venturino, Eastman School Of Music

Claude Debussy famously used arabesque melody—with its soft dynamics, spiral-like contour, musty timbre, metric instability, short rhythmic values, and narrow range—to evoke mythical images in Prélude à l'après-midi d'un faune (1894) and Syrinx (1913). Despite Debussy's endeavor, this figure faded in popularity with the neoclassical return to clarity, restraint, and economy. The arabesque was transformed, its free fantasy and continuous self-engenderment recast as a cog in the anti-impressionist, anti-symbolist, and anti-Debussyist formalistic machine. As I argue, the arabesque lived on after Debussy: it serves avant-garde manipulations of pitch, time, and space in music by Edgard Varèse, Olivier Messiaen, André Jolivet, and Pierre Boulez. Extending Gurmeet Bhogal's (2013; 2020) scholarship on arabesque in the music of Debussy and Ravel, this paper shows the figure's continued significance in the modern and postmodern eras. The opening section focuses on the arabesque's evolution from visual pattern to melodic line as it moved through art, aesthetics, and literature in the late eighteenth and nineteenth centuries. The second section introduces Debussy's arabesque concept, focusing on details in his public writings and private correspondence. The third and main section shows radical reenvisionings of Debussy's approach in Varèse's Amériques (1918–1921), Messiaen's L'Ascension (1932–1933), Jolivet's Incantation (1937), and Boulez's Mémoriale (… explosante-fixe... Origine) (1985). Varèse and Jolivet blend French traditionalism and spatialization, replacing abstract ornamentation and the continuous serpentine line with a mixture of horizontal melody and vertical registral expansion. Messiaen extends the arabesque's accessory role, using Debussian extensions to delineate form and support harmonic procedures, and Boulez juxtaposes arabesque melody and jagged angularity over a serial background structure. Extending beyond the fin de siècle, the arabesque represents one of the wellsprings of musical modernism, proving influential not only for Debussy, but also for later generations of French composers. No longer explicitly tied to exotic poetic images, post-Debussian arabesque looks to the past while forging forward. Carrying the weight of its complex history, the fossil-like figure participates in Jacques
Rancière’s “realm of artistic combination,” embodying the ordinary becoming extraordinary, the ornament of the past awakening with new life.

Decomposition, Ross Bolleter, and the Ruined Piano
03:00PM - 03:50PM
Presented by:
Devanney Haruta, Brown University

A piano sits abandoned in a farm shed: strings rusted, wood warped and tunneled with termites, paint peeling from its keys. This is just one of many ruined pianos – instruments permanently transformed by extended exposure to the elements – that Ross Bolleter has encountered and played over the years. By traditional standards, these pianos would be irreversibly damaged and unplayable, but Bolleter, an Australian composer and improvisor, instead sees these as treasured instruments with the potential for unique sonorities and creative techniques. Through an examination of Bolleter’s performances, projects, and instruments, I show how the ruined piano resists and rejects the traditional piano's associations with wealth, domesticity, and control, and even challenges the very definition of “piano.” Rather than limiting its musicality, I argue that the ruined piano's material decomposition encourages performative improvisation and invites connection with the local ecology and community, as shown through close analyses of examples such as Bolleter’s improvised album Secret Sandhills (2002), the Wambyn Ruined Piano Sanctuary, and art installation Piano Labyrinth (2005) at the Perth Institute of Contemporary Arts (PICA). My research contextualizes both the traditional and ruined piano within Australia's colonial history, and draws from Australian cultural archives and my personal correspondence with Bolleter. I apply Johannes Ullmaier’s juxtaposed definitions of Destruktion and Zerstörung (2015) to situate the ruined piano within larger discussions of piano destruction (Schmidt 2012), highlighting the role of the human in the process of and relationship to ruin. This research bridges the musicological and ethnomusicological, indigenous and colonial, traditional and unconventional through the lens of natural decay and instrument mortality. Examining ruined instruments offers insight not only into their construction and sound, but also opens opportunities to reflect on the critical role of materiality in musical understanding and experience, as well as the close relationships between music, environments, and communities.

Penderecki’s Phantom Bell
03:00PM - 03:50PM
Presented by:
Chelsea Komschlies, McGill University

One of the most curious aspects of timbre and its manifestation through orchestration is its ability to create what is known as a timbral emergence: the synthesis of a new timbre whose component instruments are unidentifiable as themselves. Sometimes timbral emergences can go so far as to create illusions of phantom sounding bodies which aren't present in the ensemble. Penderecki has created a fascinating aural illusion in the fourth movement of his massive, powerful oratorio for Orthodox Easter Eve, _Utrenja, Part I: The Entombment of Christ_. In the opening seconds we hear the unmistakable sound of the resonance of a great dystonic cathedral bell. However, a look at the score tells us that there is no bell present at this moment. I will give an in-depth look at bell acoustics using Hibbert, Taherzadeh, and Sharp's work in bell pitch perception (2017 p. 55, 62) and show how Penderecki's timbral illusion not only models a bell, but a giant, imaginary Russian-style cathedral bell, as opposed to a European bell. Experiments in perception of inharmonic spectra suggest that it is neither general inharmonicity nor the prominent minor third at the bottom of a spectrum that qualify a bell-like timbre in people's minds, but rather harmonic series that have either been compressed or stretched by a certain
amount (Cohen 1979; Slaymaker 1970). Penderecki's fifteen-note chord contains the pitches present in bell spectra and also shows a similar degree of stretch of the harmonic series when compared to a large Russian cathedral bell, which tend to be much heavier and thicker than their European counterparts and whose harmonic spectra exhibit greater factors of stretch or compression when compared to the harmonic series. I suggest that this is an effect which Penderecki created intentionally, given his desire to capture the essence of the ancient slavic Easter Eve rite, and his precompositional travels to old monasteries in Russian and Eastern Europe in order to find examples of the tradition that had been unadulterated by modern liturgical reforms (Schwinger 1989 p. 217-24).

Antiracist Pedagogies in the Music History Classroom

Speakers
Lynn Hooker, Purdue University
Otto Muller, Goddard College
John D. Spilker, Nebraska Wesleyan University
Ayana Smith, Indiana University

As protests for racial justice swept the nation in the summer of 2020, calls to reform music curricula have grown louder than ever. Such calls are fueled by recent work of Phillip Ewell ("Music Theory's White Racial Frame") and Loren Kajikawa ("Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music"). Over the months of the pandemic, virtual AMS conferences, vigorous Zoom colloquia, and conversations on the AMS Pedagogy Study Group and Decolonizing Ethnomusicology Facebook pages have asked how our teaching may better reflect antiracist values. This roundtable proposes to continue these conversations in real life. The panelists, hailing from a wide variety of institutions, will explore the promise and difficulties in the urgent work of overturning vestiges of white supremacy in our programs. Goddard College, a small progressive school without classes or grades, integrates all aspects of music study into a multi-epistemic antiracist pedagogy, treating music as a socially engaged practice that surfaces issues of legibility, extraction and impact. Nebraska Wesleyan University redesigned the music history survey according to the model of the Equal Justice Initiative's reparative work of truth-telling, creating public presentations about legacies of racial difference and violence in Nebraska. Faculty at Purdue University, the only school in the Big Ten+ without a music major, are struggling to create one; principles of decolonization and antiracism have moved to the center of that process. At Indiana University, home of one of the largest schools of music in the world, a collaborative research-based laboratory is developing tools instructors can use at all stages of course design to address racial imbalances encoded in canon repertory, pedagogy, and historiography, through workshops, scholarly publications and methodological trainings to be disseminated at IU and beyond. Unsurprisingly, these projects have faced challenges, both from those who expect academic music study to continue to fulfill its time-honored Eurocentric role and from those who believe change cannot happen fast enough. This roundtable aims to engage honestly with our experiences with the practical issues of recasting the work music history can and must do on our campuses and in our communities.
Study of medieval musical dramatic compositions – whether they be embedded within ritual or stand as more independent plays – has been set out in narratives from the tenth-century _Quem queritis_ tropes to various late medieval compositions, some simple, some elaborate, some partly in the vernacular. That dramatic expression was a technique already much indulged in by those who shaped Western Roman rite has never been ignored: studies of the mass itself, and of specific rituals such as the special ceremonies of Holy Week, have been the focus of much study (Young, 1933; Hardison, 1965; Kobialka, 1999; Peterson, 2004). Yet music and musical composition as primary vehicles of dramatic expression have remained too often absent from these broad approaches, often ignored because too little was known of the music and its dramatic power. The centrality of dramatic expression in music preserved in sources of the eleventh to thirteenth centuries provides focus for the papers in this session. It was in the divine office, unencumbered by the celebration of the eucharist and its special restrictions, that liturgical composers found significant space for new composition – as exemplified in the creation of new saint's offices (_historiae_). Above all, the long night office of matins generated an intensity in the experience of liturgy which could be brought to bear on understanding of the Christian world, its beliefs, behaviours and moralities. The first paper in this session uses miracle stories as markers of the exploitation of dramatic possibilities in office responsories and melismatic _neumae_, events which drew worshippers into liminal, revelatory encounters. A second paper considers the different potentials of office and play, demonstrating how new dramatic composition could offer space for the voicing of sentiments sidelined in the office – in this case grief expressed in lament. With Mary Magdalene as its main thread, a third paper considers interactions between offices and plays, one context more fixed, the other more pliable. All three presentations re-imagine the inherently dramatic nature of the divine office, now enhanced by new musical creativity, and providing an essential background for those phenomena commonly known as "plays".

Melodic miracles and the dramatic thresholds of matins
03:00PM - 03:50PM
Presented by:
Henry Parkes, University Of Nottingham

Medieval literature is full of tales in which miraculous goings-on coincide with the audition or performance of song. Precedents go back to antiquity and the Bible, yet from the moment that Romano-Frankish chant was established as the musical _lingua franca_ of Western Christendom, in the ninth century, many authors began to weave their tales around named or otherwise readily identifiable compositions. Very often the text of the chant can explain (away) the allusion. Equally, as Christopher Page has pointed out, music that was liturgically positioned had a unique propensity to serve as a "coordinate" in the collective memory of an event (2010, 2016). However, closer examination of these stories reveals that some musical scenarios were more highly favoured than others, suggesting that there is more to these citations than meets the eye. Liturgically-inclined scholars have already observed as much, albeit obliquely. Writing about the visionary Elisabeth of Schönau, Felix Heinzer noted the potential for vision narratives to be aligned with "dramatically accentuated moments" of the liturgy, in which category he included the dramatic unfolding of the responsory chant (2013). Meanwhile, Éric Palazzo has noted
how liturgically-induced visions tended to cluster at night, during the musically-intense night office of matins (2010). In this paper I draw these strands together by exploring a significant, yet hitherto unnoticed, concentration of miracle stories that coincide with matins responsories, specifically the extended responsory performances that marked the ends of nocturns. Whilst many of these narratives appear to reference wordless _neuma_ melodies, famously allegorised by Amalarius of Metz as marking a threshold between human and divine, this is not the common theme. Rather, the unifying strand is the concept of the threshold. Experienced ritually yet understood eschatologically, the notion of "crossing over" was articulated simultaneously by the ritual action, by the musical content, and by the layered narratives of chant texts, liturgical texts, and hagiography. Amongst the implications of these observations are fresh insights into the design of chants in saints’ _historiae_, as well as a reconsideration of _neumatizing_ and _polyphonizing_ as performance practices within the medieval Divine Office.

"Lamentation and weeping, and great mourning": a late twelfth-century Innocents’ play

Presented by: Susan Rankin, University Of Cambridge

When set beside the office liturgy for the feast of the Holy Innocents, the Innocents' play in Orléans Bibliothèque municipale 201 is striking: while it takes over much from the standard liturgy in direct or indirect form, its design apportions space for the expression of diverse voices in a completely different way. In the responsories for the night office it is the exegetical understanding of the children massacred by Herod's order which dominates: taken, with only one exception, from Revelation chapters 6 and 14, their texts tell of the fate of these martyred souls, and call for vengeance. It is just that one exception, the responsory _Vox in Rama_ (Matt. 2.18) which links the night office to the moment in the life of Christ when he escaped Herod's massacre. In contrast, the Innocents' play gives almost a half of its span to Rachel's lament and attempts by others to console her. This lament is set within other frames – exegetical (the martyrs of Revelation, see Boynton 1998) and narrative (the journey of Joseph and family) – but it is Rachel's suffering which is emphasized, through narrative design, and textual and musical techniques. Even the closing _Te deum laudamus_ could hardly wash away the pathos of Rachel's anguish, heard in new sounds which could catch the ear in a way that the familiar, rejoicing _Te deum_ might not. The expression of voices, single or in dialogue, was not absent from Gregorian chant; responsories of the office included many such historical "voicing" chants, both for single voices, and in two or more in dialogue. Such chants could bring intensity to the moment of their delivery, using melody to articulate their texts in specific ways: in this sense, dramatic expression has very deep liturgical roots. But new dramatic composition was at once freer than the established liturgy, less tied to tradition, more flexible, and thus able to provide a space for local expression and creativity. Unlike the office liturgy for the Innocents' feast, the play preserved in Orléans 201 draws attention to the grief of parents who have lost their children, sometimes through appalling massacre.

Seer and sinner: Mary Magdalene in offices and plays from the twelfth and early thirteenth centuries

Presented by: Margot Fassler, University Of Notre Dame

The medieval Mary Magdalene was a complex amalgamation created from various passages of scripture. In the course of the eleventh century this character grew beyond
the sermons of Gregory the Great and early _vitae_ through the development of full-blown proper offices for the celebration of her major feast on July 22. Regional differences between these various liturgical materials were first laid out by Victor Saxer in his classic study _Le Culte de Marie Madeleine en Occident_ (1959). David Hiley (2004) identified the major families of chants in the varied Magdalene offices, mostly works composed before the middle of the twelfth century. My study first outlines two strains of the Magdalene office, one found in a twelfth-century breviary from the Benedictine monastery of Fontevraud, and the other from the thirteenth century at Klosterneuberg. Using these very different Magdalene offices for context, I then turn to Magdalene's character as found in three plays. The earlier two are Lazarus plays, one attributed to Abelard's student Hilarius, and the other as found in Orléans Bibliothèque municipale 201, the so-called Fleury playbook. The third is as found in the early thirteenth-century compilation Munich Bayerische Staatsbibliothek clm 4660 (_Carmina Burana_). When themes and topics represented in the offices and their arrangements are compared with those of the plays, vast differences emerge in the ways the distinct genres manipulate the unfolding of time to create character. But the Magdalene of the offices does not evolve to a significant degree in the later Middle Ages. The situation is completely different in the plays. In the Hilarius play, a penitent emphasis is absent. In the play from Orléans 201, a new scene at the opening introduces Mary, the sinner. In the south German/Austrian play, Magdalene is a prostitute, with many details of her sinful life on display. The counterpoint between the Mary of the offices and the Mary of the plays creates a rich commerce of exchange, but it is the plays that represent a major turning point in the development of Magdalene's cult.
03:00PM - 03:50PM
Remo Hall 2

Speed Networking

Speed networking sessions are scheduled for 11 November (3:00-3:50PM Central Time) and 20 November (1:00-1:50PM Central Time) during the 2021 AMS Annual Meeting. Registration for the 2021 AMS Annual Meeting is required to participate. Sessions will last for approximately 50 minutes, allowing for three discussions each lasting 15 minutes. Participants will be randomly placed into small groups and shuffled into new discussions. Deadline to sign-up: 21 October 2021

Click Here to Sign up for Speed Networking!

04:00PM - 04:50PM
Zoom Meeting Room 3

Dance Narratives

Speakers
Cesar Leal, Gettysburg College
Erinn Knyt, University Of Massachusetts Amherst
Lena Leson, University Of Michigan

Moderators
Virginia Christy Lamothe, Belmont University

"Dancing Envoys to Paris": George Balanchine and the New York City Ballet at the _Masterpieces of the Twentieth Century_ Festival

04:00PM - 04:50PM

Presented by:
Lena Leson, University Of Michigan

The Congress for Cultural Freedom’s _Masterpieces of the Twentieth Century_ festival, held in Paris in May 1952, has frequently been examined for its impact on Cold War-era cultural exchange as well as for its covert funding by the US Central Intelligence Agency. The event framed contemporary Western art as rich and representative of the creative possibilities offered in free societies-in stark opposition to the ostensible sterility of works produced under totalitarian regimes, namely the Soviet Union. Its goal was an artistic confrontation intended to reinvigorate Western culture and anti-communist sentiment. Although the Boston Symphony Orchestra is typically identified as the festival's headliner, another American arts organization enjoyed prominent placement: the New York City Ballet (NYCB). The nascent troupe’s Paris debut, the event served as a prelude to NYCB’s regular export to Europe as well as the Soviet Union in the decades that followed. Drawing on the Congress's archival materials at the University of Chicago Library's Special Collections Research Center as well as City Ballet records from the Jerome Robbins Dance Division of the New York Public Library for the Performing Arts, this paper presents the first in-depth study of NYCB’s appearance at the 1952 festival, which helped establish it as America's representative ballet company internationally in the early Cold War period. Further, it reveals that NYCB co-founder and creative director George Balanchine was a member of the Congress for Cultural Freedom. That Balanchine belonged to one of the foremost anti-communist organizations operating in Europe during the 1950s challenges enduring narratives about the choreographer's apoliticism. As such, this paper proposes a new framework for understanding City Ballet's participation in government-sponsored cultural exchange tours of the Cold War period, including those to the Soviet Union in
1962 and 1972: as a decision informed by Balanchine's knowledge of and commitment to contemporary Western cultural politics.

Dancing to J.S. Bach's _Goldberg Variations_  
04:00PM - 04:50PM  
Presented by:  
Erinn Knyt, University Of Massachusetts Amherst

In 1937, William Dollar, a George Balanchine protégé, and an upcoming dancer and choreographer, initiated an ongoing artistic trend by choreographing J.S. Bach's _Goldberg Variations_, BWV 988. Dollar not only brought artistic entertainment to a country burdened by economic depression, but also made Bach's now iconic variations available to the masses at a time when they were little known. Since Dollar's Air and Variations, there have been at least eighteen additional choreographed versions of Bach's Goldberg Variations. With dance styles ranging from tap, to modern dance, to classical ballet, Bach's work, which was inspired by dance, has become a regularly choreographed work. Some of the choreographed versions present Bach's Goldberg Variations in their entirety with Glenn Gould's iconic recordings, with live piano or harpsichord, or with a chamber orchestra; some feature abbreviations or reorganizations of the music, while others meld Bach with newly composed pieces. Although Bach's Goldberg Variations have been choreographed numerous times, there is very little scholarship on the topic. Based on interviews, concert programs, video footage, letters, photographs, and other documents, this article provides the first overview of the choreographed versions of Bach's Goldberg Variations. In the process it not only sheds light on a little researched aspect of the work's reception history, but also draws attention to ways that interdisciplinary connections have influenced the reception of Bach's music. In particular, it reveals that although many choreographers have shown reverence toward the Goldberg Variations and have viewed the dance movements as visual representations of moving musical architecture, in recent decades, there has been more openness to the deconstruction and reorganization of the piece according to the conception of the choreographer and interpreter through narrative and conceptual interpolations. In the process, the chapter contributes to ongoing research about the gradual loosening of the work concept in recent decades.

Cakewalking in Paris: New Representations and Contexts of African American Culture  
04:00PM - 04:50PM  
Presented by:  
Cesar Leal, Gettysburg College

In 1902, Les Elks, an American dance troupe, performed the cakewalk on the stage of Nouveau Cirque. The press of the time declared this performance as the cakewalk's arrival in Paris. However, troupes of African-American performers and Blackface minstrels had toured Europe throughout the nineteenth century and cakewalks were reportedly performed before 1900 in cities like Paris. By 1906, cakewalks had been featured in copious amounts of editions of music composed by French composers and published by French publishers, circus shows, dance methods, as well as non-musical genres such as vaudevilles and a film by Georges Méliès (Le Cake-walk Infernal, 1903). Simultaneously, dancing cakewalks became a significant part of the Parisian salon culture of the time. This paper focuses on the cakewalk as a catalyst to France's internal dialogue around issues of national identity vis-à-vis class and race. It expands on existing literature by analyzing a wide array of primary sources from different disciplines, which reveal an ambivalent approach to the dance. Many non-music sources such as vaudevilles emphasize the cakewalk's lack of refinement, pathologizing it and referring to it as a "contagious disease" or "stupid epidemic." Music-related sources, such as musical editions of the cakewalks,
included newly edited dance methods which featured a codified rendition of the movements of the dance. Catering to the Parisian (white) elite, these dance methods described the movements of Black practitioners using terminology reserved to ballet and other dances associated with more ‘refined’ practices. Front covers of musical editions often reinforced appropriations of the cakewalk by depicting members of the elite dancing it happily. Demonizing, pathologizing, and re-codifying the cakewalk through artifacts of popular culture contributed to reinterpreting and ‘whitening’ became an effective way to endorse the genre for white audiences. This study addresses the ambivalence towards the Other (culture and race) in artistic venues and private salons of colonial (white) France. It evaluates re-interpretations of Black-American culture (as different from American culture) and reveals how the cakewalk's popularity prompted an internal dialogue around France's own issues of national identity vis-à-vis class and race.

04:00PM - 04:50PM
Zoom Meeting Room 1

Medieval Song
Speakers
Anne Levitsky, University Of Queensland
Harrison Russin, St Vladimir's Orthodox Theological Seminary
Sarah Long, Michigan State University

Moderators
Anne Stone

Natural-Born Singers: Singing Birds, Frogs, and Humans in Troubadour Lyric Poetry
04:00PM - 04:50PM
Presented by :
Anne Levitsky, University Of Queensland

In recent years, scholars such as Elizabeth Eva Leach have analyzed the significance of birdsong in medieval lyric poetry, offering insight into the contested boundary between the animal and the human in medieval philosophies. However, birds are not the only animals to appear in troubadour poetry—a menagerie of creatures populates the songs, whose sonic presence provides rich descriptions of vocal timbres that are then mapped onto human voices. Central to the presence of animal noise in lyric poetry is its portrayal as song or vocal production-songbirds are an obvious choice, but frogs sing and croak, and owls grumble. I argue that the presence of singing/vocalizing birds and other animals in the songs comments on the composition and performance of melodies by human musicians, giving modern listeners and readers aural depictions of the act of song creation. I focus on two types of songs, drawing examples from the early twelfth-century troubadours Jaufre Rudel and Marcabru: the first type, which considers Jaufre’s "Quan lo rius de la fontana," is concerned with birds, often nightingales, who are depicted as virtuoso singers, and the second examines singing and croaking frogs in Marcabru’s "Bel m’es quan la rana chanta" and "Bel m’es quan fuelh’ufana." Due to the characterization of birds as expert vocalists in many poetic texts, songs that reference birds are consciously drawing attention to their own melodies, whereas comparing another singer’s voice to that of a frog is often an insult. These animals, and the sounds they make, are presented through the medium of the performer's voice, establishing a layered vocality where animal is filtered through human, and vice versa, highlighting issues surrounding the distinction between the
human and the animal. Songbirds are just one model for human subjectivity in troubadour songs, and it is only through understanding the variety of beastly models in these songs that we can truly understand the ways in which the borders of the animal and the human are negotiated and renegotiated in lyric poetry.

Notaries, Clerics, and Lay Communities: Tracing the Network of Composers in Fourteenth-Century Tournai
04:00PM - 04:50PM
Presented by:
Sarah Long, Michigan State University

The city of Tournai has long been recognized as an important musical center in the fourteenth century. It was well-known as a training ground for musicians who would go on to work throughout France and the Low Countries, and the Cathedral was home to one of the earliest known polyphonic Mass Ordinary compilations of the period (the Tournai Mass). Recent studies have shown that some of the lesser-known movements of the Tournai Mass are actually early canons that came out of an improvised tradition featuring compositional characteristics primarily associated with secular song, and that this Mass formed part of the devotions of the Confraternity of the Notaries at the Cathedral (Stoessel and Collins 2019; and Long 2021). Although it was a place of august artistic achievement, most archives pertaining to the city of Tournai and its institutions were destroyed in WWII, leaving us very few documents outlining the names of musicians associated with its churches, monastic communities, and civic institutions. As a result, the artistic circle of poet-musicians working in the city has remained anonymous. This paper examines recently uncovered documents held at the Tournai Cathedral Archives that shed new light on the network of musicians working in Tournai. These sources, which consist of obituaries, wills, cartularies, and choir accounts from the Cathedral and its surrounding parishes, show us that the vestiges of new compositional practice cited above are the product of a constellation of musicians working at the Cathedral who collaborated with others in Tournai and elsewhere. One of these in particular is Jehan Campion, whose associations with urban poetic societies (puys) in the area has been noted (Plumley 2013). The Tournai documents show that Campion and musicians like him had multiple connections to laypeople in the city who were involved in the production of new music and poetry. Ultimately, studying this compositional network allows us to view the Tournai Mass and other works in books held at the Cathedral in a new light, as examples of cross fertilization between repertories and traditions that were promoted by individuals of varied backgrounds.

The Origins of the Title of the Credo _Cardinalis_
04:00PM - 04:50PM
Presented by:
Harrison Russin, St Vladimir's Orthodox Theological Seminary

One feature of the cantus fractus Credos composed in the 14th century was the association of titles with the Credo melodies. These titles range from liturgical descriptions to names of people and places (e.g., "Regis," "Hispanis"). One of the most famous of these Credos appeared in the early 14th century and was later called "Cardinalis." Tadeusz Miazga's 1976 catalog of Credo melodies records it in 102 manuscripts between the 14th and 18th centuries; thirty-nine of those manuscripts are from before 1524. It was used as a cantus firmus for at least ten polyphonic settings in manuscripts and prints between 1430 and 1527, and survives in the modern Liber Usualis as Credo IV. Scholars have offered hypotheses on the origin of the name "Cardinalis," including the idea that it was sung on "cardinal" or principal feast days, or that it was written by a cardinal in the Roman curia. I argue that the origins of the title
"Cardinalis" are in reference to its genesis as a two-voice composition. Ten manuscripts from the 14th and 15th centuries preserve two-voice versions of the Credo "Cardinalis," and each manuscript preserves a different second voice. Though the melody itself appears in the 14th century, the use of the title "Credo Cardinalis" is recorded only around 1480. The earliest secure reference to the title is from Gaffurius' Practica Musicae (1480-3, rev. 1496); Petrucci used the title in the 1505 Fragmenta, and later 16th-century theoreticians continued the convention. The name is likely in reference to a note shape discussed by theorists called a "cardinalis." The "cardinalis" is attested to by 14th and 15th century theorists, including Anonymus X and XII, as a note shape or appendage to a note that changes its value, but these theorists do not consistently use the same description and definition of what the "cardinalis" is. The lack of specificity in its definition is perhaps due to its rarity and inconsistent use. This note shape, though not found in manuscripts containing the Credo Cardinalis, was apparently used to coordinate two voices.

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**Bibliography Now!**

**Speakers**

Georg Burgstaller, RILM  
Michael Lupo, RILM

Stop by RILM's "Bibliography Now!" social to discuss your research. Compiling that essential bibliography for your next paper or project? Chat with staff members how our resources can get you started. Looking to gain worldwide visibility on your published work? We are happy to add your publication to our flagship database RILM Abstracts of Music Literature on the spot, and show you how you can do it yourself. We'll help you stay current on scholarship. Find out what we've recently added to our virtual shelves. Learn more about the RILM Office Hour, where we provide live instruction sessions for individuals via Facebook; or book a bibliography session for your classroom, taught by one of our staff members via Zoom. Whether you're a student, teacher, independent scholar, or music aficionado, and whatever your research interests or field, RILM has you covered. We look forward to meeting you and learning how we can help with all of your research needs. See you soon!
Finding Mary: Diasporic Hawaiian Performance in the Archive (Critical Race Lecture, Committee on Race, Indigeneity, and Ethnicity)

Speakers
Lani Teves

Moderators
Nina Sun Eidsheim
Jessica Perea, University Of California, Davis
Kevin Fellezs

Indigeneity is imagined to be legible through the performance of a prescribed set of unchanging cultural signs. How can Indigeneity be recognized when these signs are not performed? This paper discusses the challenges of identifying and writing about diasporic Hawaiian performances in the archive when signs of indigeneity are absent. I examine the performances of Mary Kaʻaihue of the "Mary Kaye Trio" a Las Vegas lounge act from the 1950s-60s. Mary Kaye was allegedly descended from Hawaiian royalty and called "the First Lady of rock and roll" in her time, but she remains unknown within Hawaiian music history. I contemplate the significance of reading her through the lens of Hawaiian feminist and queer performance, to open space within Hawaiian futures that includes marginalized performances especially those that were generated outside of the Pacific away from ancestral homelands. I analyze how she confounded expectations of indigeneity, sexuality and Hawaiian diaspora.
Teaching (Outside the Canon & Textbook) with Digital Tools & Projects (AMS Committee on Technology)

Speakers
Mollie Ables, Wabash College
Devin Burke, University Of Louisville
Matthew Franke, Howard University
Virginia Whealton, Texas Tech University
Christopher Witulski, Bowling Green State University

Moderators
Joshua Neumann, Akademie Der Wissenschaften Und Der Literatur | Mainz
John Romey, Purdue University Fort Wayne

Digital humanities projects aid educators in broadening the voices, perspectives, and methodologies introduced in the music history classroom. Musicians and scholars alike use digital technologies to expand pedagogical horizons and to study diverse types of music making. Such projects inform and challenge approaches to the canon and supplement (or replace) pre-packaged texts and anthologies. While textbooks lag behind current initiatives and directions of scholarship, in addition to expanding access to content and methodologies, digital praxis in the classroom also enables the amplification of marginalized or underrepresented voices. The panelists in this session speak about their distinctive uses of digital scholarship that move classroom activities beyond canonical and anthological boundaries in courses for music majors and general education students. Mollie Ables discusses her use of multiple digital platforms in a non-major class both to teach the material and for students to create projects. Devin Burke has created a digital timeline that allows students to explore spaces in which musicking has occurred from a global perspective. Matthew Franke uses blogging to create, adapt, and deliver textual, pictorial, and audiovisual narratives while including oft-neglected materials and minimizing financial burdens on students. Virginia Whealton explores how pandemic-induced disruptions in library services and simultaneous explosion of free online archives has prompted the creation of digital, annotated anthologies of primary sources as a keystone in student research projects. Christopher Witulski's World Music Textbook Project leverages digital space's large capacity and sorting and filtering capabilities to incorporate meaningfully high volumes of content in lower level courses. Following an opening roundtable discussion by the panelists, this session will proceed with open discussion, before concluding with breakout time with each panelist.
**Two Poets and a River**

**Speakers**  
Richard Wolf, Harvard University

**Moderators**  
Mark Burford

The film is available for attendees to watch in advance. The live session will include excerpts, discussion, and Q&A. Using the Oxus river as a topos, this film explores themes of love and loss through the lives and musical poetry of the two most prominent and innovative Wakhi musicians in Central and South Asia: Qurbonsho in Tajikistan and Daulatsho in Afghanistan. These two poet-singers share a common language, faith, and family network and yet remain separated by vicissitudes of the 19th c. Great Game in Central Asia. In this struggle for strategic control, the Wakhan homeland of the Wakhi people became a buffer zone between Czarist Russia and the British Empire, and the river Oxus, which became the border, ran right through the center of Wakhan. After the modern nation states of the USSR and Afghanistan shored up their boundaries circa 1930, the communities living along one side of the river were severed from their counterparts on the other side. The specific condition of being separated by a river in the region has been the basis for poetry about the feeling of separation (fīrāq) in Persian and Wakhi poetry more generally and thereby grounds the poets’ discussions of love and loss in their own lives as well as in their musical arts. The ethnomusicologist-filmmaker shot and produced the film over 2.5 years (2012-2020) with the editorial collaboration of both Qurbonsho and Daulatsho, who narrate the film in Wakhi, Tajik and Dari. It experiments with visual editing techniques to suggest possible relations of identity between persons and other persons or animals, and between emotions and landscapes. It also employs translucent overlays of photographs and moving images to evoke multiplicity and ambiguity, inspired by montage and collage in 20th and 21st century film and art (in particular the films of Sergei Eisenstein and the visual art of the filmmaker’s own mother). Run-time 2 hours, in Wakhi, Tajik, Dari and Farsi, with English subtitles. Will show 2 excerpts adding up to 1 hour, speak for 30 minutes and leave 30 minutes for discussion.

**Reception Histories**

**Speakers**  
Amanda Stein, Carroll University  
Kristin Franseen, Concordia University  
Scott Gleason, Grove Music Online

**Moderators**  
Heather De Savage

**A Yom Kippur with Anton Rubinstein: Remembering a Musician, Rewriting Jewishness**  
05:00PM - 05:50PM  
Presented by:  
Amanda Stein, Carroll University
At the end of the nineteenth century, the most popular Russian-Jewish periodical, _Voskhod_, printed a commemorative article on Anton Rubinstein, written by the Riga-born Russian-Jewish journalist Robert Iljisch. In the compelling story, which was reprinted in both German-Jewish periodical _Allgemeine Zeitung des Judentums_ as well as one of the first English-language Jewish magazines, _The Menorah Monthly_, Iljisch recounted a gathering the Hotel Bellevue in St. Petersburg with Rubinstein, Russian cellist Karl Davidov, and German pianist Sophie Menter. Iljisch, who had just left the synagogue following the conclusion of the holiday's closing service, described how Rubinstein sat at the piano as the evening waned and improvised on the melodies of the _Kol Nidre_ prayer, perhaps the most famous and iconic of tunes in Ashkenazi Jewish liturgical practice, and recalled fond memories of hearing cantorial music in Odessa and elsewhere throughout his life. This paper examines the scene described by Iljisch while placing Rubinstein within the broader context of assimilated Jewish practice in an increasing emancipated Europe. Despite his baptism in early childhood, for Rubinstein, Jewishness was intertwined with Russianness as well as his German cultural self-identification, and these all affected his patterns of composition and performance. Building on the scholarship of James Loeffler and Richard Taruskin, I examine Rubinstein's Jewish engagement through the recollections made in Jewishly-focused periodicals of the period. Furthermore, I look to interactions between Rubinstein and leading voices of the reformed cantorial tradition of nineteenth century German-speaking Europe, showing how that his enduring identity as a Jew was complicated and evolving throughout his life. Such reminiscences reveal a densely woven tapestry of more obvious musical examples of Jewishness, such as those that can be heard in the _geistliche Oper_ [sacred opera], _Die Maccabäer_, but also more abstract and inspired glimpses of Judaism buried within layers of remembrance and recollection.

Historical Aspects of Webern Reception at Darmstadt and Princeton
05:00PM - 05:50PM
Presented by:
Scott Gleason, Grove Music Online

Anne C. Shreffler has called for studies of European and American post-War composition in comparative context. One way to study the two is to examine their respective receptions of the Second Viennese School. For more than a decade Gianmario Borio has been carrying out a reception history of the Darmstadt School's analyses of modernist compositions. Thus far, however, the nearly contemporaneous reception of the Viennese modernists by the Princeton School, arguably as ramified and complex, has failed to capture a comparable place in the musicological imagination. Princeton composer-theorist David Lewin's unpublished 1958 chamber orchestra composition, Essay on a Subject by Webern, utilizes the canonic theme from Webern's String Quartet op. 28, mvt. 2 (1938), but unlike Webern, Lewin explores the derived row's hexachordal combinatorial properties. Lewin seeks to synthesize the compositional techniques of Schoenberg and Webern, a move found in his teacher Milton Babbitt's theories and compositions. In the same year Lewin's piece was composed, he, Godfrey Winham, and J. K. Randall graduated with MFA degrees under Babbitt at Princeton University, and Karlheinz Stockhausen's analysis of the same Webern movement appeared in the English translation of Die Reihe. Soon thereafter Randall penned an unpublished critique of Stockhausen's analysis. Stockhausen analyzes Webern's movement as problematizing time in the new music by enlisting the listener's experience of temporality as lying outside an objective analysis of the score. Randall, however, insists structure must be understood accurately before listening can be considered. This confluence of responses to Webern's movement shows it served as a tense site of negotiation, one against which we may understand Cold War Webern reception analytically and compositionally. After discussing these receptions of Webern's movement, I analyze Lewin's piece for what he learned, compositionally, from...
Schoenberg, Webern, Babbitt, and perhaps even Stockhausen and Randall. Lastly, I situate the composing and theorizing occurring post-War at Darmstadt and Princeton as the principal competitors for the serial legacy, arguing that total serialism was far less important for the Americans than it was for the Europeans, which is partially responsible for the subsequent historiographical imbalance, one which prioritizes a cumulative approach to historical change.

Gossip, Collegiality, and the Problem of Salieri in Nineteenth-Century Biographical Fiction
05:00PM - 05:50PM
Presented by:
Kristin Franseen, Concordia University

Throughout the nineteenth century, composers and performers became popular subjects for both biography and biographical fiction. One early example is Albert Lortzing's _Szenen aus Mozarts Leben_ (1833), a curious blend of meta-opera and dramatized biography that opens with a group of musicians in 1790 toasting Antonio Salieri's continued operatic successes with the ironic chorus "Lasset hoch den Meister leben." The chorus (set to a rearrangement of the Act 2 finale to _Così fan tutte_) appears to celebrate Salieri while establishing him as the opera's antagonist. While Lortzing's plot is loosely drawn from Georg Nikolaus von Nissen's Mozart biography, this scene was wholly invented. Given the subject matter, it was probably inspired by the reports of Salieri's retirement and illnesses, rumors about his alleged rivalry with Mozart, and eventual obituaries published in various musical newspapers across Europe during the 1820s. This presentation takes "Lasset hoch..." as a starting point for examining Salieri's presence in multiple genres of nineteenth-century musical literature, with a focus on how commentators reframed his later life and teaching career through gossip, unsourced anecdotes, and speculation about the nature of his relationships with students and colleagues. As Gibbs (2003), Wiley (2008), and Herrmann (2019) observe, German nationalist undertones in Salieri's scholarly reception history tended to downplay or attribute ulterior motives to any possible influences on his Romantic pupils, including Schubert, Beethoven, and Liszt. These narratives spread internationally, feeding into shifting conceptions of the musical genius as wholly independent. The image of Salieri's nineteenth-century collegiality as a kind of atonement for rumored eighteenth-century intrigues becomes especially apparent in two English depictions of Salieri published during the 1860s and 1870s: the chapter on Salieri in Edward Wilberforce's 1866 "condensed" version of Kreissle's Schubert biography and an 1873 piece of sensation fiction by Walter Thornbury. While these works are not representative of the more scholarly nineteenth-century approaches to Salieri put forth by the likes of Thayer and Jahn, they raise questions about how musicologists should deal with the popular literary reception of figures better known through their presence in the lives of more canonical composers.

The Music of Ignatius Sancho: The Arts as Black Resistance in Eighteenth-Century London
06:00PM - 06:50PM
Zoom Webinar Room 2

The Music of Ignatius Sancho: The Arts as Black Resistance in Eighteenth-Century London

Speakers
Rebecca Cypess, Rutgers University
Sonya Headlam, Rutgers University

The Music of Ignatius Sancho: The Arts as Black Resistance in Eighteenth-Century London
A lecture-recital by Sonya Headlam, soprano and Rebecca Cypess, historical keyboardist

In 1766,
the Black writer and musician Ignatius Sancho (1729–1780) penned a letter to the white British author Laurence Sterne, whose Sermons of Mr. Yorick had decried the slave trade as a "poison." Sancho, born into slavery himself, was so moved by this passage from Sterne's sermons that he implored its author to "give half an hour's attention to slavery" in the next installment of his novel Tristram Shandy. In doing so, Sancho argued, Sterne would perhaps "ease the yoke" of his "miserable black brethren" by touching and amending the hearts of Sterne's readers. The need could not have been more urgent: by the 1760s, after all, Britain was one of the most successful slave-trading nations in Europe. British traders violently captured and enslaved an average of 42,000 African people annually, yielding profits for large swaths of the British population. Sancho's letter to Sterne, a resolute protest of slavery, asserted that the arts could awaken the empathy of white Britons for Black Africans and for the causes of abolition and emancipation. Sancho's extensive correspondence, published and widely emulated for its "conversable" literary style, and his original musical compositions—four volumes of short instrumental pieces and one modest book of songs printed in the 1760s and 1770s—further attest to his determination that the arts could serve to disrupt slavery. Sancho's compositional style is characteristic of eighteenth-century London. Yet this style takes on added significance in light of Sancho's race: by participating in the arts of music and literature, we argue, Sancho defied white Britons' inferiorization of Blacks, which was used as justification to treat human beings like property. Sancho had a personal history with the savageness of slavery. The biographical sketch that introduces his published correspondence reports that he was born on a ship crossing the Middle Passage in 1729, and that he was orphaned when his mother died and his father committed suicide to escape slavery. Sancho was taken to England, where he was first kept in slavery. He later escaped to a life of employment in the service of the Montagu family, educated himself, married and raised a family, opened a shop near Parliament, and became active in London's cultural scene. Despite being openly derided by some—including Thomas Jefferson, who read Sancho's posthumously published correspondence—Sancho became widely known as a "man of letters," and his published writings helped to ignite the British abolitionist movement.

In this lecture-recital we present songs and instrumental pieces by Sancho as well as two composers in his circle—Thomas Arne and Charles Dibdin—to illuminate the significance of Sancho's music. We argue that Sancho drew on a particular vocabulary of cultural symbols not only to assert his presence as a Black composer in London's musical landscape, but also to challenge slavery and the myth of white superiority. Two examples will illustrate this point. First, it is significant that Sancho's New Collection of Songs draws on the figure of Shakespeare by featuring one text from Measure for Measure and two others from David Garrick's Ode, written for the Shakespeare Jubilee in 1769. Sancho himself had once played the role of Othello—he was perhaps the first Black actor to do so—and, in his letters, he traced his own literary lineage to the fictional Othello. As Shakespeare came, increasingly, to be seen as a figure who could unite the British Empire around love of the "national poet," Sancho's New Collection of Songs rendered Shakespeare in Sancho's own voice, thus asserting that Shakespeare's legacy must encompass a truer universalism. A second example of Sancho's use of widely understood cultural symbols in his music is his instrumental piece "Mungo's Delight." This title refers to a character from Charles Dibdin's The Padlock, mounted at Garrick's theater at Drury Lane, in which Dibdin himself—in blackface—played a caricature of a Black servant named Mungo. Mungo was the first fully developed blackface comic figure on the London stage and one of the earliest to speak in a caricature of Black dialect. Indeed, as historian Tony Frazier has shown, The Padlock presented an utterly demeaning portrait of blackness, and Mungo's role featured egregious stereotypes. Sancho's instrumental piece "Mungo's Delight" adopted similar musical gestures to those in Dibdin's composition. Yet Sancho's reappropriation of Mungo's music—and indeed, his compositions as a whole—may be understood as pushing back against the dehumanization of blackness, as well as a protest of slavery. This lecture-recital advances the project of reanimating Sancho's musical ideals and his presence.
Listening to Sancho's music and understanding his aesthetic goals will elucidate his vision of music and the arts as vehicles for Black resistance.

06:00PM - 06:50PM
Jewish Studies and Music Study Group Business Meeting
Moderators
Karen Uslin, Defiant Requiem Foundation, Stockton University

06:00PM - 08:00PM
Listen and Unwind: Techno Pop
Speakers
Liam Cagney, BIMM Dublin

Techno Pop Mix
The term techno pop was coined in Japan in 1978 and migrated West with the Japanese group Yellow Magic Orchestra. Techno pop was post-industrial music, synthetic by inclination, expressing the bizarreness and alienation and excitement of late Twentieth Century urban life. Later, shorn of the 'pop' part, techno found a home in Detroit, from there spreading around the world again by African American musicians. This mix begins with techno pop's 1970s awakening, spiralling afterwards through voices and genres; the second half is a techno mix, and we conclude somewhere warmer.

Tracklisting
Neu!, IsiKlaus Nomi, Nomi Song
S. Bach (arr. Wendy Carlos), Two-Part Invention No. 14 in B major, BWV 785
Claude Debussy (arr. Tomita), Arabesque No. 1
Yellow Magic Orchestra, Absolute Ego Dance
QT, Hey QT
Coil, Dark River
Lyra Pramuk (feat. Eris Drew), Everything is Beautiful & Alive
Oneohtrix Point Never, Sticky Drama
Sophie, Is It Cold In The Water?
Jlin, Embryo
Arca, Mequetrefe
DJ Skrew/Da Lench Mob, Chocolate City
Shabazz Palaces, Dawn in Luxor
Moor Mother, KBGK
Ornette Coleman, City Living (Live)
Don Cherry, Brown Rice
Robert Hood, Spectral Nomad
Nisennenmondai, Glitterball
K-Hand, Ready for the Darkness
Autechre, TM1
Annette Peacock, Survival

06:00PM - 08:00PM
Early Musics in the 21st Century: Skills and Resources (Skills and Resources for Early Musics Study Group)
The newly-formed Study Group in Skills and Resources for Early Musics proposes a roundtable discussion centered on the following questions: What are the skills and resources needed to study early musics in the twenty-first century? What currently exists and what is missing? The discussion will feature five brief co-presentations by faculty and students addressing the following issues: how the Inclusive Early Music database might be decentered to teach and think "early music" in ways that are truly inclusive; methods through which early music scholars approach the interpretive gaps and problems of decipherment in the study of polyglot documents and multicultural sites of production; tools and tactics to make notation pedagogy more accessible; methods and resources for practicing and teaching solmization and historical improvisation; and a hands-on approach to the history and technology of instrument making, linking material science, construction, the science of acoustics and the physics of sound to evidentiary materials gathered from historical and iconographical sources. By balancing faculty and student perspectives, we aim to stimulate an inclusive dialogue about a wide range of skills and resources as well as future initiatives for the Study Group.Organizers: Luisa Nardini (Associate Professor, The University of Texas, Austin) and Catherine Saucier (Associate Professor, Arizona State University)Presenters and Topics:Erika Honisch (Associate Professor, Stony Brook University), Giovanni Zanovello (Associate Professor, Indiana University), and Deanna Pellerano (MA student, Indiana University)- "Mapping Inclusive Early Music / Mapping Inclusive Early Music"Kate van Orden (Professor, Harvard University) and Felipe Ledesma-Núñez (PhD student, Harvard University)- "Working with Polyglot Sources"Áine Palmer (PhD student, Yale University) and Andrea Klassen (PhD student, UT Austin)- "Notation and Summer Boot Campus"Julie E. Cumming (Professor, McGill University), and Linda Pearse (PhD student, McGill; Associate Professor, Mt. Allison University)- "Historical Pedagogy and Improvisation in the Renaissance"Susan Forscher Weiss (Professor, Peabody Conservatory/Johns Hopkins University), Steph Zimmerman (DMA student, Peabody Conservatory), and Nonoka Mizukami (DMA student, Peabody Conservatory)- "Inspiring A New Generation of Luthiers: A New Organology within the Curriculum of an American Conservatory"
Launched in August 2020, the Inclusive Early Music website hosts a tagged bibliography of scholarship that takes up “early music” in the full sense of the term. Ideally, its coverage encompasses musical practices and traditions from anywhere in the world from the earliest accounts that have been preserved in writing or orally, to the year that was calculated by European Christians as 1650. In practice, the resource reflects both the familiarities and priorities of the contributors and editors, and the familiarities and priorities of “musicology” to this point. The languages of our contributions-mostly in English with a smattering of other European languages—replicate institutional and disciplinary biases. In response to these observations, the editorial team is undertaking an evaluation of the bibliography that tracks several facets of the bibliography including the geographic origin of music or a musical tradition, the representation of marginalized identities, the language of scholarship, and the institutional home of scholars. In our talk, the editorial team takes a reckoning of the world charted by the Inclusive Early Music database as it stands, and points to areas for future growth, identifying areas of study that we must better represent, contemplating relationships we must build, and reflecting on how we might deepen and broaden the resource in ways that are non-hierarchical and decentered, in order to teach and think “early music” in ways that are truly inclusive.

Working with Polyglot Sources
06:00PM - 08:00PM
Presented by:
Kate Van Orden, Harvard University
Felipe Ledesma-Núñez

Some reflections on interpretive strategies for polyglot source materials from c. 1600. Felipe Ledesma-Núñez will discuss his archival research in Andean rural communities and the recording of Quechuan languages in Spanish sources. Kate van Orden will discuss her work on song repertoires that cross linguistic borders and pick up the sounds of polyglot speech communities. By comparing two sets of source materials, and two means of approaching them, we hope to invite a broader discussion of the methods through which early music scholars approach the interpretive gaps and problems of decipherment that so often arise in the study of polyglot documents and multicultural sites of production.

Notation and Summer Boot Campus
06:00PM - 08:00PM
Presented by:
Aíne Palmer, Yale University
Andrea Klassen, The University Of Texas, Austin

Historical Notation Bootcamp is a collaborative seminar devised by Anna Zayaruznaya (Yale) and Andrew Hicks (Cornell), that ran in the summers of 2016 - 2019. Over the course of just under a week, participants are given the history, context and skills to sing straight from the source. In this presentation, two bootcamp alumni, Aíne Palmer (Yale, HNB ’19) and Andrea Klassen (UT Austin, HNB ’17), combine our different perspectives to consider what makes good notation pedagogy, and how can it and the necessary resources become more accessible? After establishing the value of historical notation in the modern university (both in the undergraduate classroom and as a research tool), we draw on our experiences from Bootcamp and beyond to consider how to best introduce students to early notation, and continue to develop this skill through regular practice. Synthesizing our different institutional perspectives and more recent experiences of online learning, we will try to envision tools, resources, and tactics that can be used to make good notation pedagogy more accessible to all.
Historical Pedagogy and Improvisation in the Renaissance
06:00PM - 08:00PM
Presented by:
Julie Cumming, McGill University
Linda Pearse

Cumming and Pearse will discuss their experience in undergraduate and graduate courses in which students learned solmization and techniques of historical improvisation. Learning to put these techniques into practice provides crucial insight into how Renaissance musicians learned to read music, improvise polyphony, and compose without a score. We will discuss Guidonian solmization using the hand as well as multiple improvisatory techniques. These will include note-against-note improvisation against a chant melody, contrapunto fugato over a long-note cantus firmus, parallel sixths, thirds, and tenths, fauxbourdon, falsobordone, stretto fuga in 2, 3, and 4 voices, and chant-paraphrase canon. We will also provide a list of publications and online videos that can be used in teaching historical pedagogy and improvisation.

Inspiring A New Generation of Luthiers: A New Organology within the Curriculum of an American Conservatory
06:00PM - 08:00PM
Presented by:
Susan Forscher Weiss, Peabody Conservatory/Johns Hopkins University
Steph Zimmerman, Peabody Conservatory
Nonoka Mizukami, Peabody Conservatory

The curricula of musical studies in the twenty-first century often overlook the skills and resources needed for an understanding of the history and technology of instruments. Courses in organology, when they are offered, address the history of western and non-western instruments, particularly systems of classification, but rarely include a hands-on component. For the past several years, The Peabody Conservatory has offered a course that combines history and technology. Affectionately called “The Archeology of Musical Instruments,” it attracts a diverse core of students-undergraduates and graduates-from several divisions of Johns Hopkins University including its music division as well as the Homewood Schools: The Krieger School of Arts and Sciences and The Whiting School of Engineering. The ‘workshop’ component links material science, construction, the science of acoustics and the physics of sound to evidentiary materials gathered from historical and iconographical sources. Students from these diverse backgrounds apply their talents as performing musicians and their knowledge of music history from pre-historic times through to the present while working with faculty and local luthiers to recreate musical instruments. The advantages of combining an historical approach with the attention to the physics of musical instruments has opened new vistas for music students wishing to broaden their knowledge of their own instruments and for non-majors to gain a new appreciation for music beyond what they learn in the requisite courses in music history and theory. Moreover, they all gain an appreciation for the craftsmanship that goes into making a musical instrument and a few have even aspired to pursue careers as luthiers, a vaunted but endangered occupation in need of more dedicated and talented musicians.
"Jill Johnston's Closet Criticism" Kerry O'Brien (Cornish College of the Arts)

This is your local reporter always 'looking elsewhere'-for the nonthing of the thing-for whatever isn't settled, labeled, canned, caulked, cherished, claimed, and consumed," wrote Village Voice critic Jill Johnston in 1967. Known for her idiosyncratic writing style—infused with run-on streams of consciousness, non-sequiturs, and confessional passages—Johnston wrote less about concerts and more about her everyday life. As a critic, she rejected the notion that criticism was a secondary art form, subservient to an artist or an artwork. Instead, she aimed to write "closet criticism," a type of writing that centered her own subject position and drew attention to the quotidian or closeted parts of experience, typically off limits in journalism. Johnston herself was not closeted. By the early 1970s, she was best known as a lesbian separatist and author of Lesbian Nation (1973). For Johnston, the personal was not just political. Personal experience had aesthetic significance that she deemed newsworthy. This paper examines Johnston's arts criticism and focuses on two main events: first, her reporting on composer Pauline Oliveros's lesbian wedding, notable as a political event and as a daylong intermedia event; second, Johnston's appearance on a women's liberation panel, where she read from her weekly column. In both instances, Johnston posited lesbian feminism as a kind of radical commitment to the self, a stance that informed both her style of arts criticism and the history of intermedia that she chronicled.
Cultural Crossroads: Music and Dance in the Windy City (Music and Dance Study Group)

Speakers
Jenai Cutcher, Chicago Dance History Project

Moderators
Rebecca Schwartz
Stephanie Schroeder

Cultural Crossroads in Chicago: Music and Dance in the Windy City
06:00PM - 08:00PM
Presented by:
Jenai Cutcher, Chicago Dance History Project

Chicago has an extensive dance past as both a key circuit of national and international networks and as the place of an intensely local and diverse dance scene – intertwined with a no less exciting music scene. Despite the abundance of activity, there is a lack of awareness of the city's dance/music roots, and furthermore, no existing means for widely disseminating this information. We are honored that Jenai Cutcher, Executive and Artistic director of the Chicago Dance History Project (CDHP), an independent research organization, will give a presentation of her diverse initiatives to keep Chicago's dance history alive (for a first overview see https://www.chicagodancehistory.org/). Her talk will describe the CDHP’s efforts, which address diversity by investigating, preserving, and presenting oral and corporeal histories of dance in Chicago.

AMS Student Reception

07:00PM - 07:50PM
Remo Hall 1

AMS Yarn Circle 1

07:00PM - 08:30PM
Zoom Meeting Room 4

Speakers
Danielle Fosler-Lussier, Vice President, AMS
Steve Swayne

Calling all crocheters, knitters, felters, and yarn artists! The AMS Yarn Circle is your scene. Come and work on your current yarn project in the company of colleagues who share your passion for music and craft. It is a creative and collaborative way to wind down your conference day while connecting with old friends and new colleagues.
In 1842 Felix Mendelssohn gained approval from the Prussian King Friedrich Wilhelm IV to apply the late Supreme Court Justice Heinrich Blümner's 20,000-Thaler gift to the founding of Germany's first music education institution dedicated to the higher-level training of musicians. The establishment of the Leipzig Conservatory in 1843 was a milestone in Germany's history, as this was Germany's first national conservatory of music, with the goal to train and educate "complete" musicians in both applied and theoretical studies. Due to its highly-esteemed faculty, the Leipzig Conservatory immediately drew attention from music students not only nationally but also internationally. It was known for its "conservative" leanings as well as the strong foundation students received in harmony, counterpoint, and voice leading. Between 1843 and 1918 over 1,500 Americans traveled across the Atlantic to study with the renowned faculty at the Leipzig Conservatory. After receiving a comprehensive music education, these American students returned to the United States as music teachers, administrators, publishers, and performers, prepared to influence their music culture in numerous ways. Several had a role in founding America's first music conservatories: Oberlin Conservatory (1865) and New England Conservatory (1867). A comparison of the concert programs at Leipzig, Oberlin, and NEC shows direct pedagogical approaches transferred from Leipzig to Oberlin and Boston through programming choice. Compilation of the details in over 5,000 concert programs (747 from the Leipzig Conservatory, 1,912 from Oberlin, and 2,395 from NEC) confirms how Leipzig influenced Oberlin and NEC, not only in the foundations of these American conservatories, but in many years following. Evidence of the Leipzig influence is supported by setting concert programming data at the three institutions side-by-side, regarding most frequently performed composers as well as the frequency of Leipzig faculty composers,
German composers, French composers, American composers, and Mendelssohn. This concert programming data reveals ways in which Leipzig pedagogy played a vital role in the instruction and traditions of these early American conservatories, yet also ways in which Oberlin and NEC were distinctly American. Leipzig pedagogy was therefore imprinted on America's first approach to musical education of the most professional kind.

Lincoln Center, South: Institutionalizing the Arts in Atlanta
10:00AM - 10:50AM
Presented by:
Kerry Brunson, UCLA

In October 1968 the Atlanta Memorial Arts Center opened on Peachtree Street. Built as a living memorial to the 122 Atlanta Art Association members who perished in the 1962 plane crash at France's Orly Field, the center was the culmination of a decade-long struggle to establish cultural roots and was the first of its kind in the United States to house "all of the arts under one roof." In this paper I trace the development of the Atlanta Memorial Arts Center from conception to completion. Drawing on extensive correspondence, public relations documents, and city maps and plans held in the Georgia State University and Emory Rose Library archives, I detail the segregation-tinged battle over an arts center in Piedmont Park, an ill-fated attempt to appropriate a coveted downtown plot at the convergence of several new freeways, and the ultimate solution, which involved swallowing up the existing High Museum of Art in the city's Midtown. I argue that this building not only galvanized Atlanta's business elite to create a "Lincoln Center of the South" but also reoriented the development of Atlanta as one of the dominant cities in a new and growing region, the Sunbelt. Ultimately, I position the arts center as a physical manifestation of an ideology in the Lefebvrian sense. As a representation of space it obscures the ceaseless hum of capitalism. Beneath the marbled columns, concert hall, and manicured lawn is a socially constructed place. Reading Atlanta's midcentury urbanization through the lens of culture reveals how a discourse quite literally shaped the built environment of the United States. Atlanta's civic leaders believed that their lack of arts infrastructure marked the city as incomplete—in order to compete on the national stage with established cultural centers like New York, Boston, and Chicago, Atlantans believed that institutionalizing the arts was a necessity. My paper thus explores the relationship between the arts and urbanization in midcentury America with a focus on the US South. Using Atlanta as a case study, I show how "classical" music and urban renewal coalesced to shape the city and, by proxy, the nation.

The Myers Family Music Collection: Mercantile Sociability, Cultural Ambition, and Jewish Identity in Early Nineteenth-Century Norfolk, Virginia
10:00AM - 10:50AM
Presented by:
Virginia Whealton, Texas Tech University

Whereas Baltimore, Philadelphia, and Charleston, have long been recognized as vibrant musical centers in the early United States, the rival port city of Norfolk, Virginia, has not. Musicologists have characterized Norfolk as a passing stop—or, worse yet, as a cultural backwater—despite its boasting institutions such as the West and Bignall Company. Relegating Norfolk to the sidelines ignores its rich nexus of musical activity, but perhaps more importantly, it contradicts the city's understanding of itself in the first decades of the nineteenth century as a stronghold of the emerging Virginia mercantile class. This coalition of traders and entrepreneurs in Virginia port cities—positioned at the fulcrum of the nation between North and South, engaged in European and Caribbean trade—saw themselves as commercial and cultural leaders in the Early Republic. In this paper, I examine the Myers Family Music Collection, the largest music collection assembled by
such a mercantile family in Norfolk. This collection, primarily assembled by the Myers women, boasts thirty-two bound volumes and hundreds of pieces of loose sheet music. Using the personal and business correspondence left by the Myers, their friends, and their associates; contemporaneous periodicals, ephemera, and maps; and the Myers' house (now a museum), I argue that the Myers Family Music Collection attests to the family's conscious identification with Virginia's mercantile class, its novel urban spaces (particularly in Norfolk and Richmond), and its musical sociability, which was decidedly secular, republican, cosmopolitan, and commercial. In so doing, I challenge several prevailing assumptions about music collectorship, musical culture, and the status of Norfolk as a musical center in the early United States. I show that the Myers, Norfolk's first permanent Jewish residents, did not simply emulate English and French musical taste; they diligently acquired repertoire and modelled practices from the Netherlands and German states. Second, I caution against equating "musical taste" with particular composers or styles, arguing that the aesthetic of "intensive labor" draws together the collection's seemingly disparate repertoire. Finally, I show how this new Virginian mercantile identity allowed the Myers to maintain their Jewish faith while powerfully shaping musical practices in Norfolk and beyond.

Who Counts? On Labor and Musicological Data
10:00AM - 10:50AM
Presented by:
William Watson, Independent Scholar

The Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550 is a daunting monument of late-twentieth-century American musicology. Compiled between the late 1960s and mid-1980s at the Musicological Archives for Renaissance Manuscript Studies (housed at the University of Illinois), the Census-Catalogue's five hefty volumes aim to describe every extant manuscript containing European polyphony composed between 1400 and 1550. Although the mammoth scope of this project necessitated the involvement of a vast community of people, the nature and importance of many of their efforts have hitherto remained relatively obscure; citational credit goes to lead editors. In this paper I detail the extraordinary contributions made by one member of this vast and tacit community who labored to produce the Census-Catalogue: Sister Bertha Fox, BVM, a nun who earned a PhD in musicology from Illinois in 1977. Drawing on interviews I conducted with Fox in late 2019, I discuss her extensive involvement in the Census-Catalogue, focusing on three research trips she took in 1971, 1981, and 1984 to examine and document manuscripts in East Germany, Czechoslovakia, Hungary, and Poland. Fox's accounts of these trips reveal a twofold sensitivity, on the one hand to the politically and ethically fraught nature of musicological research conducted by an American nun in Cold War Eastern Europe, and on the other to the centrality and importance of mediatechnological objects within those fraught activities. Fox's careful reminiscences about objects as quotidian as index cards, as suspicious as microfilm, or as futuristic as FORTRAN computer programs enrich her thoughtful and reflexive analysis of what her research - what the presence of a musicological American nun - meant to the many librarians, hotel workers, police agents, and everyday people that she encountered on her trips. Through her stories, Fox offers opportunities for critically rethinking our discipline's legacy, reflections on its scholarly practices, and consideration of the unexpected impacts our research can have. By centering Fox and others like her in this account of the Census-Catalogue, I seek to reaffirm the transformative potential of intentionally executed musicological research.
Gendered Bodies

Speakers
Ian Giocondo, Columbia University
Kristofer Eckelhoff, The Graduate Center, CUNY
Živilė Arnašiūtė, University Of Chicago

Moderators
Natasha Loges, Royal College Of Music, London

Voice-Gender-Body Rules: Constructing “Normalcy” in Early Nineteenth Century Italian Opera
10:00AM - 10:50AM
Presented by :
Živilė Arnašiūtė, University Of Chicago

This talk explores how opera both disrupted and co-constructed notions of normalcy in gender and sexuality, both through its staged characters and its famous singers. It begins by synthesizing contributions from several major scholars of castrati and travesti singers and adds to the mix the perspectives of Anne Digby (1989), Evelyne Ender (2019), and Lennard Davis (2014) on the invention of women's inferiority and constructions of "norms." The travesti hero appears as a short-lived solution to the castrato "problem" of gender errancy. Naomi André (2006) observes how the gender fluidity of the castrato is gradually tamed by substituting the travesti hero as the seconda donna heroine of Romantic opera. Yet as Heather Hadlock (2004, 2012) demonstrates, audiences increasingly became concerned not so much with singing characters or voices as singing bodies. James Q. Davies (2014) shows further that such concerns are amplified by Romantic notions of voice as containing biology, turning the treble voice toward binaristic, stereotyped gender expressions, codifying essentialized and idealized notions of femininity. By adding in Digby, Ender, and Davis and examining periodical literature on Giuditta Pasta, Maria Malibran, and Rosamunda Pisaroni, I situate the desire to define and control female singers' bodies within the emerging scientific and social discourses in the West. Medical writings promoted ideas of women's biological and psychiatric inferiority so as to protect masculine social positions, threatened by female emancipation efforts. Thus, Italian opera eventually aligns with growing tendencies toward gender discrimination by staging an increasingly clear-cut two-gender binary and its accompanying codes of conduct, as rigidity around gender, body, and femininity become the "new normal" in many areas of society. This moment in time underscores how influential new artistic ideas can be when they are endorsed by politicians, scientists, and journalists. Public opinion and its widely supported narratives can disrupt and inevitably shift underlying notions of normalcy and the accompanying acceptability of sexualities, identities, and artistic practices. With shocking speed, new ideas about appropriate femininity turned into something ever-present, inevitable, and "natural."

Wendy Carlos, SOPHIE, Lyra Pramuk: Synthesizing a Trans Aesthetics of Electronic Music
10:00AM - 10:50AM
Presented by :
Ian Giocondo, Columbia University

Trans women have always been at the forefront of electronic music. This was true when Wendy Carlos first synthesized Bach through a Moog instrument in the 1960s, and it is true now as trailblazers like SOPHIE and Lyra Pramuk continue to reconceptualize the
sonic possibilities for the synthesizer and digital audio workstations (DAWs), often leaving behind already tenuous boundaries of genre in their wake. What are the compositional techniques offered by these instruments (over acoustic ones) that allow for the expression of a markedly trans musical aesthetic? Why have trans musicians overwhelmingly pioneered and pushed the boundaries of electronic music? This paper positions the synthesizer (and its digital successors) as an indispensable world-building technology of trans and gender non-conforming musicians. I present three brief examples from the artists listed above to forward a unifying aesthetic theory of trans electronic music. Instead of claiming that transness contains inherent musical talents (which would be dubious at best and essentialist at worst), I propose instead that the instruments of contemporary electronic music (synthesizers, DAWs, CDJs, etc.) hold latent possibilities for the types of corporeal self-fashioning that are essential for queer and trans communities. Through these media, the trans body and self can be synthesized through sound in the same way that gender is, in some way, synthesized through bodily presentation and performance. In SOPHIE's case, this manifests in a unapologetically maximalist sound that centers the transformation of her body as she undergoes medical transition. This process often entails synthesizing found sound and the human voice into elaborate sonic collages that often exceed legibility by cisgendered audiences. By stitching these musical accounts into feminist thought old and new - from Haraway's A Cyborg Manifesto to contemporary trans critique - this paper not only foregrounds trans women in the history of electronic music, but implies that their compositional techniques push the boundaries of the self, not to mention those of countless musical genres.

\[\text{Topic Theory}\]

10:00AM - 10:50AM
Zoom Meeting Room 3

Speakers
Dan Obluda, Colorado State University
Dylan Principi, Princeton University
Lucy Turner, Columbia University

Moderators
Karen Leistra-Jones

This paper interprets the rise of topic theory during the last several decades as a reaction to criticisms of musical analysis. The New Musicology moment challenged analysis's involvement with musical autonomy (Wolff 1987), organicism (Street 1989), and structural processes (McClary 1986, 1991), primarily by unearthing their socio-political contexts (Savage 2010). Citing Lawrence Kramer's (1990) call to open "hermeneutic windows" between the structural and contextual dimensions of musical works, theorists increasingly analyzed topics as quilting points between form and meaning. As a consequence, topic theory navigates around the same binary that the theory-versus-criticism debates of the 1980s and 90s did, between music and the extramusical: the signature dichotomy of musical absolutism (Dahlhaus 1989). Narrating the intellectual history of topic theory helps to circumnavigate this impasse by reimagining absolute music as an exclusive
metaphysics that comes to life whenever musicological discourse marks the boundary between music and its other. If Leonard Ratner (1980) inspired the modern study of topics (McKay 2007), then it was his student Kofi Agawu (1991) who put topics on a collision course with semiotics and questioned their status as extramusical, describing topics as the "extroversive" complement to "introversive" analysis. Expanding the semiotic approach, Robert Hatten (1994) anchored the legitimacy of topics in the reconstruction of "stylistic competencies." Drawing from the correlationsim of Peter Kivy-an avowed proponent of Hanslick (Kivy 2000)-Hatten extrapolated minute analytical oppositions onto the disciplinary divide between structuralism and hermeneutics, causing Nicholas Cook (1996) to describe him as a "closet absolutist." Since then, the signifiers of topicality have proliferated beyond utility as authors have applied Hatten's flexible definition of topics beyond the common practice period (Echard 2017), to instrumental techniques (Monelle 2012), tonality (Johnson 2017), and even the act of performance (Samuels 2011). I argue that, in each of the accounts surveyed by this study, topics find their conceptual consistency not in a collection of essential properties (as in Frymoyer 2017), but in their linguistic identity as descriptive devices that make musical experience knowable (Kramer 2012). Seen as discursive entities, topics no longer assert their existence by invoking the absolutist ontology of "music itself."

Rethinking the Strict Style: Fugato as an Improvisatory Technique
10:00AM - 10:50AM
Presented by:
Lucy Turner, Columbia University

The idea of fugato as an "improvisatory technique" may strike some as counterintuitive. It is certainly true that much ink spilled over counterpoint and fugue focuses on its rigidity and the great pains taken by students to learn this most particular of art forms. However, it has been persuasively argued by Rob Wegman and others that counterpoint emerged and was used in the Renaissance not as a rote exercise, but rather as an organic technique for both composition and extemporaneous improvisation. How, then, did we arrive at an understanding of fugue and fugato as the "strict" or "learned" styles? Johann Georg Sulzer was arguing against this perception as early as the 1790s when he wrote "Those who consider fugal movements antiquated pedantry reveal themselves to have very erroneous and incomplete understandings of this most essential of arts." Other contemporary treatises, such as those by Czerny, Türk, and Koch likewise note a connection between fugue and "free forms," or those that resemble improvised _fantasia_. This background establishes the improvisatory legacy that lies behind the Classical use of fugato – a legacy that has often been elided in favor of interpreting Classical and early Romantic use of fugue and fugato narrowly as a sort of historicizing topic, an academic nod to the archaic musical ideals of the Renaissance and Baroque. To consider fugal topics simply as a sort of musical period dress, however, accounts only for when these instrumental genres proliferated and ignores much of _how_. After the Renaissance, improvised counterpoint found continued life at the keyboard, improvisation's most fertile ground in the eighteenth and nineteenth centuries. Indeed, Friedrich Starke described Ludwig van Beethoven improvising in a fugal style when he heard him in 1812; Johann Nepomuk Hummel is also reported to have performed fugal improvisations as late as 1830. "Improvisatory fugato" extends beyond the keyboard to composed music in other genres: Taking Beethoven's Piano Trio Op. 70, no. 2 and Violin Sonata Op. 96 as examples, we can regard the "learned style" as more than a retrospective homage-à-Bach: Fugato is understood both an invocation and evocation of its improvisatory roots.

Using Topic Theory Expand on Recent Neo-Riemannian Analyses of Film Music
10:00AM - 10:50AM
Recently, neo-Riemannian theorists have studied how Hollywood film composers utilize chromatic triad transformations to evoke specific ideas and emotions. In film scores, where immediacy of expression is paramount, long-range formal structures are often replaced with short, evocative harmonic progressions, which neo-Riemannian theory is well-equipped to identify and analyze. Through repetitive use throughout the twentieth century, many non-diatonic progressions accrued extra-musical meanings that date back to Romantic-era genres that preceded cinema. Matthew Bribitzer-Stull traces the LP (or "Tarnhelm") transformation and its associations with evil and the uncanny from Hollywood's most iconic villains back to Wagner's _Das Rheingold_. Scott Murphy and Erik Heine have executed similar investigations of specific progressions that film composers use to connote particular ideas or emotions to trained listeners. Collectively, these studies suggest there exists a lexicon of harmonic gestures that bear extra-musical associations, and Frank Lehman postulates that triadic transformations constitute what he calls "harmonic style types." Clearly these devices are potent signifiers, but can a chord progression constitute a topic? What other musical signs do film composers use to direct audience members' interpretations of the images and characters they accompany? Furthermore, how do scholars analyze a progression that carries multiple associations? Neo-Riemannian theory, alone, cannot answer these questions--nor was it designed to. In order to address these challenges, analysts need additional theoretical leverage to supplement their harmonic analyses, and topic theory provides an ideal complement to the neo-Riemannian approach championed by Bribitzer-Stull and others. My paper will present a new methodology that synthesizes these two frameworks and demonstrates the efficacy of this interdisciplinary approach by exploring a common transformation that has accrued many meanings over time. Murphy and Lehman have suggested that film composers use the far-fifth (or F) transformation to evoke a wide range of ideas from nature to venerability. Using topic theory to study the other musical gestures that work in tandem with this progression, I present four distinct _topoi_ reinforced by the F transformation and trace the lineage of these style types back to nineteenth-century opera and instrumental music.
Empathy, Allyship, and Institutional Conversation: A Round Table

Speakers
Tekla Babyak, Independent Scholar
Kirstin Haag, Stanford University
Heather Hadlock
Tiffany Kuo, Mount San Antonio College
Ryan Lambe, University Of California, Santa Cruz

Moderators
Mary Ann Smart, University Of California, Berkeley

In 2021 the work of diversifying personnel and curricula seems more urgent than ever, but for many music departments progress is impeded by shrinking institutional resources, faculty burnout, and conflicting priorities. At many institutions of higher education the upper administration may seem to be sending the message that arts and humanities departments must diversify, while also withholding new faculty positions. Calls to decolonize the ivory tower or to dismantle the hierarchical structures of academia sometimes clash with more moderate bids to work within and improve existing structures. This panel tackles these issues by focusing on the question of how departments can make better decisions by fostering a more inclusive culture, in which participants of varying identities and many positions within the institutional hierarchy and beyond it feel empowered to speak and feel heard. The range of forms and resources that exist to support this work is both encouraging and overwhelming, from online guides on developing community standards and informal discussion groups to campus-based training in implicit bias and anti-racist training offered by outside groups. Questions we will address include: What does equity look like and how do we close equity gaps within specific institutional contexts? What kinds of anti-racism training or professional facilitation are most helpful for the complex organisms that are music departments? What strategies work to dislodge communication scripts that have become habitual, both in meetings and in written communication? How can white, cisgender, able-bodied, and/or otherwise relatively privileged members of a community become effective allies for those whose positions are more precarious? Each speaker will give a short presentation highlighting a single area of emphasis or a strategy that has worked to improve communication, strengthen community, and facilitate change within their own working environments. Panelists Tekla Babyak, Kristen Haag, Heather Hadlock, Tiffany Kuo, and Ryan Lambe will present a range of perspectives on inclusion and empathic communication, including strategies for integrating independent scholars into departments, for creating less hierarchical relationships among various constituents of an academic community, and using tools from participatory pedagogy and compassionate critique to foster better communication and stronger communities.
Broadening the Musicological Toolkit: Perspectives and Approaches from the Digital Humanities

Speakers
Patrick Savage
Rodrigo Chocano, Smithsonian Institution - Pontificia Universidad Catolica Del Peru
James McNally, University Of Illinois At Chicago
Anna Wood, Association For Cultural Equity At Hunter College
Imani Mosley, University Of Florida
Andy McGraw, University Of Richmond
Michael Frishkopf, University Of Alberta

Moderators
Rodrigo Chocano, Smithsonian Institution - Pontificia Universidad Catolica Del Peru
James McNally, University Of Illinois At Chicago

Musicologists have historically included archival research and ethnographic fieldwork as central research methods of the field (Adams 2013; Cook and Everest 1999; Rice 2014:88; Nettl 2015:250). Although these methods often point to broader questions that could be addressed with complementary quantitative and qualitative methodologies, only a handful of musicological studies (e.g. Becker 2004; 2009; Borgo 2005; Freedman 2014) adopt integrative approaches. In this roundtable, we explore how perspectives and tools from data science and the digital humanities can be used to develop analytical approaches and methodologies that complement fieldwork and archival research and increase their comparative, spatial, and analytical scope. We ultimately hope to open a conversation about how our own projects have benefited from these complementary methodologies, and in so doing, offer a potential way forward for future integrative approaches. What new directions might this suggest for our field? Our panel will consist of six case study focused presentations, each of which integrates traditional archival or ethnographic methodologies with approaches from data science and the digital humanities, including social network analysis, GIS, crowdsourcing, community music mapping, web scraping, and digital updates of classic (and controversial) standardized cross-cultural databases of music (Cantometrics/Global Jukebox). Panelists examine historical and contemporary musical case studies from Egypt, Peru, Brazil, and the U.S., as well as global comparative perspectives. Their work ranges from individual research projects to public collaborative endeavors with state cultural institutions and local musicians. They also engage with ethical questions raised by these ventures, including questions of privacy, inclusivity, cross-cultural comparison, legal and moral issues involving copyright and public data sharing of cultural heritage, and differential power dynamics. Following the presentations, the roundtable will feature an extended open discussion section in which both panelists and audience members will be invited to participate.
The Great American Songbook

Speakers
Eric Comstock
Nate Sloan
Daniel Goldmark
Elizabeth Craft
Lisa Barg, McGill University, Schulich School Of Music
Judith Tick
Jeffrey Magee, University Of Illinois Urbana-Champaign
Walter Frisch, Columbia University

Since the term Great American Songbook (GAS) first appeared in print, its usage has expanded, its connotations have broadened, and its prestige has grown. In recognition of the term’s emergent ubiquity, and building on a foundation of scholarship hitherto focused chiefly on individual composers, performers, or songs, this workshop probes the varied connotations and social constructs of the label, and the research opportunities that arise from them. Seven scholars present short position papers treating methodological challenges and offering case studies that resonate with themes of racial, ethnic, sexual, national, and musical identity; and a distinguished practitioner reflects on his experience. Jeffrey Magee examines the protean formation of the GAS, and its exclusionary implications, especially since the 1970s, as a repertoire, a concept, and more recently a brand. Judith Tick considers how the success of Ella Fitzgerald's first songbook album, devoted to Cole Porter (1956), obscured the challenges she faced because of the perceived incompatibility of the "white" world of Broadway tunes and the "black" world of vocal jazz. Lisa Barg discusses the legacy of Billy Strayhorn, who as a Black, gay composer, lyricist, and arranger, was denied the visibility and prestige available to his white counterparts. Elizabeth T. Craft traces common tropes of GAS reception to the career of George M. Cohan, who negotiated Irish Americanness while fashioning an enduring patriotic identity for himself and Broadway. Nate Sloan investigates why rockers like Bob Dylan, Rod Stewart, and James Taylor turned to the GAS for their most recent releases, and how their song choices and interpretations shape ideas of canonicity in this corpus. Daniel Goldmark explores the inconsistent preservation and availability of archival materials and suggests how private and public institutions might pool their efforts to benefit performers, researchers, and collectors. Walter Frisch revisits the early 1960s, which marked an inflection point in the canonization of the GAS, with Variety's retrospective list of "Golden 100" songs and television variety and sing-along shows that promoted the repertory. Pianist and singer Eric Comstock shares his perspective and deep experience as a purveyor of the GAS in concert halls, nightclubs, and recordings.

Engaging Environment

Speakers
Emily Pollock, Massachusetts Institute Of Technology
Joanna Zattiero, Independent Scholar
William O'Hara, Gettysburg College

Moderators
Megan Murph, Director, Budds Center For American Music Studies, University Of Missouri
"Through Rocky Arroyos So Dark and So Deep, Down the Sides of the Mountains So Slippery and Steep": The Influence of Motion and Landscape on Early Cowboy Songs of the American West
11:00AM - 11:50AM
Presented by:
Joanna Zattiero, Independent Scholar

Drawing from both Theodore Levin's and R. Murray Schafer's concepts of musical soundscapes, this paper considers several early cowboy songs which illustrate motion and landscape throughout the American West, including N. Howard "Jack" Thorp's ballad "Chopo," as quoted above. As a unique form of American vernacular music, early cowboy songs crystallized between approximately 1870 and 1900 and grew in part out of the demands of the cowboy lifestyle. Lyrics describing both the landscapes and the soundscapes with which cowboys regularly interacted are prevalent in this repertoire, often referencing visual surroundings such as mountains, rivers, and plains, aural weather phenomena such as thunder, hailstorms, and wind, and sounds associated with livestock, including the rhythmic footfalls of horses and cattle moving across the range, the calling of cows to their calves, and the deafening cacophony of stampeding cattle herds. While scholars such as Douglas Green and Peter Stanfield have focused on later evolutions of the genre, including the Tin Pan Alley versions that achieved wide popularity in the early twentieth century, there has been little formal study of the development and significance of nineteenth-century cowboy repertoire and its relationship to landscape and soundscape. As patterns of land use, boom-and-bust migration, and settlement of the American West evolved alongside dramatic urbanization in other parts of the country, cowboy poets and songwriters described the natural world in ways that reflected their deeply held values and interactions with the land, landscape, and animals. These songs provide unique perspectives on the changing social, economic, and ecological environment of the West and the country as a whole. This paper highlights the unique interplay of these elements as they influenced the development of early cowboy songs and depict the actions and motions of a cowboy's daily life among richly varied sonic and visual surroundings.

A Politics of Region and Environment at Glimmerglass and Santa Fe
11:00AM - 11:50AM
Presented by:
Emily Pollock, Massachusetts Institute Of Technology

The classic European archetype of an opera house--monumental, urban, and luxurious--resulted from specific socio-historical phenomena, as Laura Protano-Biggs and others have shown. While many civic opera houses in the United States were built with that model in mind, this paper focuses on two twentieth-century opera houses, built for summer festivals at Santa Fe and Glimmerglass, whose architecture and geographical relationships complicate that dominant paradigm. This paper analyzes the dynamics of space and place at these two festivals, drawing on historical documents as well as fieldwork and interviews with artists, administrators, and patrons. I argue that both opera houses are characterized by a rhetoric of spatialized implausibility and the deliberate separation both from everyday life and from operagoing experiences in urban environments. Such rhetoric produces and celebrates these festivals' importance to regional identity, while seeking to evade derision as mere "regional" theaters. As these noncanonical opera houses occupy the spaces that bestow implausibility upon them, an environmental politics emerges. The Santa Fe Opera, originally built in 1957 atop a mesa on a guest ranch, is today a modern architectural landmark. With an open-air design that exposes audiences (sometimes joyously) to thunderstorms, it is both vulnerable to the environment and, in its dominating grandeur, an emblem of settler colonialism directly
bordering Pueblo land. Glimmerglass's Alice Busch Opera Theater was purpose-built in 1987 on a former turkey farm, and is at home there, with its architectural style evoking a barn, yet starkly out of place in how it comes into view along rural Route 80. Scholars such as Suzanne Aspden have become increasingly attuned to the spatial paratexts of operagoing, arguing that operatic practices and experiences are shaped not only by the architectural surroundings in which opera is heard and seen, but also by the spaces and environments through which one travels to get there. Whether in the strategic framing of "natural" landscapes in the Santa Fe desert or in narratives constructing agricultural nostalgia in upstate New York, these opera houses stage not only productions, but also a regionalist history and an environmental past and present.

Amy Beach Among the Ornithologists
11:00AM - 11:50AM
Presented by:
William O'Hara, Gettysburg College

Amy Beach was fascinated with birdsong. From a youthful trip to California, during which she transcribed numerous birdsongs, to her prominent use of the hermit thrush songs she heard at the MacDowell Colony into two late piano works, Beach approached birdsong with a clinical ear. Her transcriptions, in turn, shaped her reception, which has often cast her affinity for this natural source of song as evidence of innate musical talent. For instance, a 1911 article in _The Designer_ presented six of her birdsong transcriptions and noted the birds' "kinship with [Beach's] own melodic gift." Building on contemporary scholarship that contextualizes and refines these narratives (Block 1996, Von Glahn 2013), this paper analyzes Beach's "Hermit Thrush at Eve" and "Hermit Thrush at Morn" (1923) by reconstructing the developing practices of early-twentieth-century scientific birdsong transcription—an activity that became increasingly professionalized during Beach's lifetime. As Beach was publishing her most famous transcriptions, members of the American Ornithological Society were refining their own methods for transcribing birdsong. Some contemporaneous studies (such as Henry Oldys's 1913 account of another hermit thrush), recorded arpeggiated birdsongs as block chords. Others complained of music notation's imprecision, and explored novel graphical means of representing birdsong: Aretas Saunders (1915), for instance, proposed a graph paper system designed for field transcription, while Albert Brand (1935), used new technologies of sound filmmaking to isolate and examine pitch contours visually. Compared with these methods, Beach's transcriptions are astonishingly detailed; in many ways, they offer clearer accounts of birdsong than those given by her ornithological contemporaries. Her music, effectively, was a more scientific discursive space than science itself. But scientific research since Beach's era can in turn shed light on the genesis of the "Hermit Thrush" pieces. While a lack of relevant sketches or notebooks makes it difficult to know the extent of Beach's transcriptions or how she selected certain birdcalls over others, recent population-based studies of hermit thrushes indicate that Beach's nine transcribed fragments likely constitute the full repertoire of songs that a New England hermit thrush would know, illustrating how artistic and scientific inquiry can inform one another.
Evidence of Musical Links between Medieval Islamic Iberia, the Troubadours, and Contemporary Morocco
11:00AM - 11:50AM
Presented by:
Verónica Da Rosa Guimarães, The Graduate Center, CUNY

The musical and poetic culture of medieval Islamic Iberia (al-Andalus) has been claimed as the source of both the troubadour tradition of twelfth- and thirteenth-century Occitania and the so-called Andalusian music still performed today throughout North Africa. Early twentieth-century scholars argued that troubadour song was rooted in the Arabic musicopoetic culture of al-Andalus, claims that provoked heated debates often marked by nationalistic sentiments. More recently, scholars interested in potential connections between the two medieval cultures have studied thematic, formal, and rhythmic links between troubadour lyrics and the poetry of al-Andalus, as well as late medieval biographical accounts of musicians in al-Andalus; one singer reportedly combined singing styles learned from Christian emissaries with that of Iraqi singers. Scholars of contemporary Andalusian music have meanwhile scrutinized its claims of heritage from al-Andalus but concluded that it is impossible to establish musical links because both traditions were entirely oral. Thus, despite all the scholarly investment, no explicit musical connections have been found between the troubadours, al-Andalus, and modern north African practice. Yet, I claim in this paper that such connections do exist. I have used a computer-based approach to compare the entire extant corpus of 300 troubadour melodies with a sample of 158 melodies from the Andalusian music of Morocco (al-Âla), recorded in the 1960s by Moroccan ensembles in Fes and Tetuan. This comparison has yielded three strong matches between melodies by troubadours Bernart de Ventadorn (c.1135-c.1194) and Monge de Montaudon (fl. 1193-1210), and al-Âla songs. These concordances provide the first evidence of a shared inventory of melodies between al-Andalus and Occitania from very early in the troubadour timeline, as well as constituting verification of the claimed link between the musical culture of al-Andalus and the contemporary al-Âla tradition. This discovery invites a return to the question of the influences on troubadour song free from the nationalistic agendas of earlier scholarship. At the same time, it contributes to our understanding of oral musical traditions, suggesting that contemporary performance can inform us about musical practices from centuries past.

Missionaries, Diplomats and Musical Encounters in Renaissance Ethiopia
11:00AM - 11:50AM
Presented by:
Janie Cole, University Of Cape Town, South African College Of Music

Drawing on 16th- and 17th-century travelers' eyewitness accounts, the voluminous surviving Jesuit documentation and indigenous sources, this paper explores the earliest recorded musical contacts and exchanges between Ethiopia and Latin Europe during the early modern age of exploration. It draws on significant encounters from secular and sacred contexts, namely the first documented Ethiopian contacts with European music on
Ethiopian soil. First, the earliest documented encounter between a Portuguese embassy and the Ethiopian royal court of Emperor Lebna Dengel at Shewa in 1520 provides insight into the use of Western music and instruments for diplomacy and gift-giving, and the local faranji (foreigners) community. Then, encounters between Portuguese Jesuit missionaries from Goa and the indigenous Ethiopian communities in Feremona and Gorgora during the Jesuit period (1557-1632) unveil the musical art of conversion developed by Jesuit missionaries, based on a well-established Jesuit model from Portuguese India, which employed music as both evangelical and pedagogical tools, and blended indigenous and foreign elements. These contacts offer tantalizing views on the spread of Portuguese courtly and Jesuit liturgical musical traditions from Lisbon to Goa to the Ethiopian highlands through the Ethiopian indigenous community, and how they were used as ambassadorial and evangelical tools by colonial powers. It points to an Afro-European story of mobility, conversion and migration which offers significant new insights into the workings of an intertwined early modern Indian Ocean World: Jesuit conversion strategies involving music in Goa and Ethiopia, musical colonialism, and foreign encounters on the Ethiopian Highlands. The sources provide new documentation about how repertories, instruments, performance styles and ceremonial practices were transmitted along the Portuguese routes of exploration, allowing the Oriental and Old Worlds to collide in common musical experiences, thus giving broader insight into the role of music in constructing and defining identity, religion, and the collisions of political, social and cultural hierarchies outside of Europe in the early modern period.

Rethinking 1453: Musicological Orientations from Constantinople
11:00AM - 11:50AM
Presented by:
Steven Moon, University Of Pittsburgh

The siege of Constantinople by Sultan Mehmed II's army in 1453 was the death knell of the Byzantine Empire, and its echo has long since signaled a turning of the ears westward for musicological inquiry. Retroactively marking the 15th century as a pivot towards early modernity likewise marks Ottoman Constantinople and the three-continent empire as conceptually tangential to the American musicological project of reconstructing the sonic past. Turks have since played the role of not just Europe's Other but of its dramatic foil, an empire unconquerable, transmuted into musical significations from at least the 17th century. These musical caricatures, as Matthew Head shows, run the risk of domesticating Orientalist representation of non-Western music within musicology. This paper demonstrates that study Euro-Ottoman musical contact from the perspective of the Ottomans provides a critical reorientation for towards Constantinople/Istanbul as a site of contact and sonic exchange, complicating the Turks' discursive and musical role in extant musicological frameworks. While studies of Orientalism in European art music have largely focused on Turkishness in the music of Mozart, and to a lesser extent the works of Lully and Rameau, among others, I contend that we might more meaningfully contribute to the global historiography of music from the Ottoman perspective. Ottoman musical development is not an insular historical process but one characterized by relations with Europe, Persia, and the Ottoman Arab peoples of the Eastern Mediterranean. Musicological accounts of Turkishness fade in the 19th century as the Ottomans decline, but this era was one of massive reform, as the 18th century _Nizam-i Cedid_ (New Order) grew into the _Tanzimat_ (reform). By more closely attending to the interaction between the Ottomans and the European empires, as well as accounts of musical training and performance from the Ottoman palace, we find an expanded purview of trans-regional musical contact more complicated than Orientalist caricatures. This paper offers to the global histories of music an entry on the Ottomans that has been missing from musicology's disciplinary geographies since 1453.
“War of the Waves: Radio Free Europe’s Crusade for Freedom in Early Socialist Romania”

11:00AM - 11:50AM
Presented by:
Grace Pechianu, Indiana University

During 1951, Radio Free Europe (RFE), covertly funded and initially managed by the CIA, broadcast music programs to the Socialist Republic of Romania (SRR) from a newly-built facility in Munich. RFE appointed Romanian emigres and exiles as broadcasters who facilitated communication with Romanians behind closed borders while fostering a sense of individual and national freedom. Broadcasts aired for Romanian audiences were deemed illegal by state authorities, rendering listening into a punishable act of rebellion. RFE's 1951 music programs curated by Mihail Fărcășanu, director of RFE's Romanian service, aired concurrently with domestic transmissions sanctioned by communist official Matei Socor. In his capacity as president of the Union of Composers and Musicologists and director of Romania's national radio service, Socor promoted music adhering to the aesthetic of "socialist realism" as purported by Zhdanov Doctrine. My essay examines RFE's politically subversive programming strategies by addressing how music broadcasting selections articulated pre-communist Romanian national and musical identity in addition to how they confronted their communist counterparts. The prevailing narrative of illicit radio in satellite states suggests that Rock and Roll transmissions beyond the Iron Curtain fostered rebellion in listeners, eventually precipitating into the revolutions of 1989. This history, skewed towards the end of the Eastern Bloc, remains incomplete and obscures the changing use of music in the service of ideological warfare between Soviet-aligned and Western powers. I will discuss music aired by RFE in terms of five thematic categories: Romanian art music, art music from other countries, Romanian religious music, American art song, and Romanian royalist national anthem. I argue that RFE's 1951 music broadcasts subverted Romania's communist regime by reasserting Romania's interwar identity as a monarchy emphasizing the folk, church, and state. In articulating elements of Romania's imperial identity through music, RFE created continuity between interwar and contemporary Romanian history and values, thus bypassing the communist national and subsequent musical rupture. Ultimately, I intend to elucidate radio music's role in creating ideological communities, fostering channels of communication, and enabling Romanians to listen, bear witness, and participate in events beyond the Iron Curtain.

Reimagining Music for Radio Drama: Norman Corwin's Dramatic Writing for the Columbia Workshop

11:00AM - 11:50AM
Presented by:
Peter Graff, Denison University
In 1936, the Columbia Broadcasting System undertook a project aimed at raising the artistic merit of the radio drama. The Columbia Workshop, as the program was called, encouraged experimentations in form, content, and sound design and regularly aired dramas that capitalized on this free creative license. While the literary innovations of the Columbia Workshop have gained scholarly attention in recent decades, the equally important advances in musical scoring for such productions have gone largely unnoticed. In this paper, I demonstrate how the Columbia Workshop elevated the dramatic potential of music in the radio drama. Relying on scripts, instruction manuals, and recordings, I analyze the role music played in the works of American radio playwright Norman Corwin. Unlike early radio dramas, which often limited the use of music to opening themes and transition cues, Corwin's dramas called for extensive background music that was often satirical or self-referential. In Corwin's writing for the Columbia Workshop, narrators and characters summon music into the scene, comment on its artifice, and even call attention to its very function in the broadcast. Surveying the corpus of Corwin's writings for the Columbia Workshop, I illuminate how he broke with established precedent by demanding we listen to both word and score. Because all narrative information in radio dramas is communicated through sonic means, early practitioners held to the centuries-old dramatic convention of keeping music subservient to the voice. However, working within the experimental atmosphere of the Columbia Workshop, Corwin ignored these conventions and in so doing fundamentally transformed the listening experience and forever changed the rules of the broadcast medium.

The "Sonic Cosmonauts" of _Hearts of Space_ Radio
11:00AM - 11:50AM
Presented by :
Alison Maggart, University Of Texas At Austin

In 1983 Hearts of Space, a radio program founded by Stephen Hill in Berkeley, CA in 1973, "transmitted" its first, nationally syndicated broadcast, "First Flight: A journey across musical time and space" to nearly 300 NPR affiliate stations. A year later, he and Anna Turner launched the Hearts of Space record label, which released 150 albums and had three top Billboard hits in the 1990s. Hearts of Space – as a radio program and label – is devoted to "spacemusic" (New Age, ambient, electronic music that acts as a "sonic alchemy designed to transport the listener to 'strange new worlds,'" [Hill 2019]), the genre's predecessors, and fellow travelers: from Josquin to Stockhausen, Ravi Shankar, Sun Ra, singing bowls, and harp seals. In broadcasts and on his online news column, Hill locates these diverse influences within an alternative music history and speculative theory. Drawing from currents prevalent within Bay Area countercultural thought of the 1960s, he describes spacemusic's ability to provoke virtual travel into outer-space (other dimensions and astral planes) and inner-space (the depths of the psyche and spiritual center "of the heart"); to presence eternity and sempiternity; and, ultimately, to transform society through the expansion of individual consciousness. Due to its expansive reach, dedicated listenership, unique programming, and trans-genre social-aesthetic agenda, Hearts of Space merits scholarly attention. In this paper, I contextualize the radio program within its broader historical, aesthetic, and philosophical contexts: developments in transpersonal psychology; the west coast human potential movement; humanistic astrological thought (as filtered through Leyla Rael, Dane Rudhyar's business manager (until 1985) and GM of Hearts of Space Records (from 1986)); and New Age. Lastly, I consider the Hearts of Space national radio debut (one year before 1984) and Hill's musical discourse through the lens of utopian studies. Hill's spacemusic aesthetics partook in broader twentieth-century social and reform-oriented philosophizing. His technological, timbral, temporally static, and universally-minded utopianism is best understood in dialog with Marcuse's (1955) materialist and functionalist philosophy of art;
Josquin at Five-Hundred: The Lost Years

Speakers
Jesse Rodin, Stanford University
Jeannette Jones, College Of The Holy Cross
Brett Kostrzewski, Boston University

Moderators
Richard Sherr, Smith College
Joshua Rifkin, Boston University

For all of the recent advances in our knowledge about Josquin des Prez, questions of biography and attribution continue to loom large. Especially puzzling is a gap spanning ca. 1495–1503, between the composer's service in the papal chapel and at the Ferrarese court. During this pivotal period Ottaviano Petrucci began publishing polyphonic music prints that would come to establish Josquin's international fame. And yet even if we can be all but certain that Josquin underwent considerable development as a composer around the turn of the sixteenth century, little documentary evidence survives to guide us through these "lost years."This session brings renewed methodological and conceptual focus to the problem of the canon while refining our picture of Josquin's employment in France and his role in the development of the French-court motet. Leaving aside an unproductive tendency toward hero-worship in the discourse on this composer and building on recent work by David Fallows and Joshua Rifkin, we offer a clear-eyed approach to the canon while presenting new analyses of the music, the sources, and the networks of musicians who can be associated with the French royal court. Taken together our findings make possible a more convincing narrative for this consequential middle period in Josquin's career, while radiating outward to shed light on aspects of court poetry, compositional design, and reception history.

The Josquin Canon at Five-Hundred
11:00AM - 11:50AM
Presented by :
Jesse Rodin, Stanford University

No less contentious today than half a century ago, the Josquin canon has sparked confusion since well before the composer's death. Approximately 344 works bear his name in at least one extant source, with attributions entering circulation from the mid 1480s through the early seventeenth century. Only a fraction of this music is unquestionably attributable to Josquin; indeed much has been written about works of uncertain authorship. But although scholars have repeatedly confronted the problem, until recently it has not been possible to tackle it from the ground up. With the _New Josquin Edition_ now complete, this is an apt moment for taking stock.Building on principles introduced into the musicological discourse some thirty-five years ago by Joshua Rifkin, this paper proposes a practical methodology for attributive research while also confronting head-on the idolatry that has too often beclouded the study of Josquin's music. The methodology, developed over more than a decade in collaboration with Rifkin, yields a new work list in which pieces attributed to Josquin are classified by degrees of confidence. This list can help ground future research on Josquin's music and its reception over the long sixteenth century. It can also help us approach the heterogeneous and in
some ways baffling collection of works that would seem to date from the composer's "lost years" (ca. 1495–1503).

Josquin in France: A Poetic Historiography
11:00AM - 11:50AM
Presented by:
Jeannette Jones, College Of The Holy Cross

After Josquin's departure from the papal chapel, he all but disappears from the historical record for a period of approximately eight years, save for a handful of sightings in France and Burgundy. His name surfaces, however, in another kind of document: poems by French and Burgundian members of the rhétoriqueur school, which counted among its ranks prominent figures such as Jean Molinet, Guillaume Crétin, and Jean Lemaire. These poets often used lists of objects or names as a stylistic device to outline what was known about an area or topic. In this context it is striking that Josquin is named in several poetic lists of contemporary musicians. Drawing on research by Adrian Armstrong and Sarah Kay, I argue that these poems perform significant rhetorical functions that carry implications for our understanding of Josquin's status. Many writers of lyrical verse were also responsible for prose historical chronicles; by the fifteenth century these poet-historians began experimenting with blended forms. Their efforts raised the status of verse to a mode of knowledge with a capacity to convey historical truths. Verse historiography thus allows us to situate Josquin within a circle of musicians, poets, patrons, and other members of cultural networks. I suggest that Josquin's presence in poetic lists evinces not merely an abstract assemblage of musicians, but a true reflection of existing relationships. Aligning these poems with the documented movements of the poets and of the French royal court opens up persuasive scenarios for Josquin's activities in France during these "lost years."

Josquin des Prez and the Origins of the French-Court Motet
11:00AM - 11:50AM
Presented by:
Brett Kostrzewski, Boston University

In his article "A Black Hole? Problems in the Motet around 1500," Joshua Rifkin identifies paired duos as the salient stylistic feature of a new motet style that emerged rather suddenly at the French royal court soon after 1500. Paired duos describe the immediate repetition of a two-voice passage of text and music in the remaining voices of a four-voice texture. These duos, often imitative at the fourth or fifth, continue for the duration of the motet, occasionally giving way to four-voice homorhythm or imitation. Such paired duos feature prominently in the motets of the French-court composer Jean Mouton. Only a selection of motets by Josquin des Prez (e.g., _Memor esto_ and _O admirable commercium_) deploys this style with Mouton's consistency. Yet one of the fundamental principles underlying Mouton's French-court motet--the literal repetition of text and music, line by line--can be identified in almost all of Josquin's motets spanning his entire composing career from Milan to Condé-sur-l'Escault, to a degree exceptional for the period. Such "autonomous repetition" appears systematically both in early motets such as _Ave Maria...virgo serena_ and in later, otherwise very different works such as _Benedictae ces, celorum regina_. Offering an overview of Josquin's text-music repetition over the course of his career, I argue that the paired duos of the French-court motet represent one instantiation of an overarching principle that he cultivated with special frequency. I further consider three possible exceptions to Josquin's repetitive principle--_Liber generationis_, _Factum est autem_, and _Stabat mater_--and their implications for Josquin's biography and the chronology of his works during the lost years. The result is a clearer picture of the
Segregated Voices: Oppression and Self-Determination in the Jim Crow Era

Speakers
A. Kori Hill, University Of North Carolina, Chapel Hill
Carol Oja, Harvard University
Clifton Boyd, Yale University

Moderators
Tammy Kernodle, Miami University

American musical institutions have historically been sites for the practice and enforcement of racial segregation and white supremacy. For several decades, scholars have highlighted these exclusionary practices in jazz and popular music contexts, and recent efforts to diversify music curricula have sought to undo the legacies of these racist acts. However, our proximity to the legislated Jim Crow era has meant that many histories of racial segregation in American musical culture have yet to be reckoned with, often because the perpetrators have purposefully buried their damning stories. This session explores lesser-known case studies of the insidious ways that musical institutions excluded Black Americans in the twentieth century, and how Black musicians and their allies organized responses to racist practices. United through their emphasis on archival research, the three papers draw upon underutilized primary sources to nuance existing narratives of anti-Blackness during the Jim Crow era. Each paper focuses on a different type of musical institution: the first paper uncovers the history of racial exclusion in the Barbershop Harmony Society, an all-white fraternal organization. The second paper probes the white supremacist infrastructure behind the management of major concert halls in Washington, D.C. The third paper examines segregationist policies in professional organizations, which motivated the founding of The National Association of Negro Musicians. The session also highlights the self-determinist practices of Black musicians. In particular, the second and third papers use the lives of Marian Anderson and Florence Price, respectively, as lenses to showcase the uncompromising will of Black musicians to determine their own futures. Lastly, the papers demonstrate the continued relevance of these overlooked histories, whether it be to advocate for a historical reckoning in our communities, or to assert the enduring importance of organized responses to structural racism. The anti-Black racism of the Jim Crow era lingers in contemporary culture, from the AMS demographics to police brutality. As we strive to move toward antiracist practices following a summer of uprisings provoked by George Floyd's murder, this session offers a critical and necessary look at the past that will help the field acknowledge and address these oppressive legacies.

Florence Price & the Self-Determinist Mission of the National Association of Negro Musicians

11:00AM - 11:50AM
Presented by:
A. Kori Hill, University Of North Carolina, Chapel Hill

In c. 1917, the Arkansas Music Teachers Association declined a membership application from composer Florence B. Price. Their reasoning was simple: they did not accept Black members. But the National Association of Negro Musicians (NANM), founded in 1919, did;
they were founded for the explicit purpose of supporting Black concert artists and cultivating a Black concert music tradition. As started in their organ from 1921, "...the musical art of the Negro, with scant hope of governmental succor, must look to...the national organization – for its fullest development." Building upon Price and NANM scholarship (Brown, McGinty, Ege), this paper studies how the self-determinist practices of NANM were a key element of Price's professional successes (e.g. underwriting the Chicago Symphony's premiere of her Symphony in E minor). While Price joined NANM by 1920, it was upon her 1927 relocation to Chicago, fleeing the growing racial terrorism of Little Rock, Arkansas, that her NANM membership began to bear fruit. Major figures of Black Chicago's classical music scene (e.g. Maude Roberts George), old colleagues (e.g. Clarence Cameron White), and new collaborators (e.g. Marian Anderson), became core members of her professional network. I analyze NANM meeting minutes, founding materials, conference programs, and presidential addresses housed at the Center for Black Music Research to contextualize NANM's support of Price's composing career within Black self-determinist ideology and organizing of the twentieth century. NANM rarely figures in discussions of self-determination; and yet self-sufficiency and collaboration were key features of the organization's operation. Through yearly conferences, competitions, and regional concerts, NANM members made opportunities for performers, composers, teachers, scholars, and administrators to practice their craft and build their networks. Though Price is one of the more popular NANM alumni, she was one of thousands who benefited from the creation of a nation-wide community of Black concert artists in the Jim Crow era. Studying this organization and its impact on Price's career offers an important perspective on segregation in classical music through Black musicians' strategic organized responses.

Before the Lincoln Memorial: Marian Anderson, Roland Hayes, and the Infrastructure of Jim Crow in Washington, DC's Concert Halls
11:00AM - 11:50AM
Presented by:
Carol Oja, Harvard University

In 1939, the Daughters of the American Revolution infamously refused to rent Constitution Hall for a concert by the Black contralto Marian Anderson, igniting a protest that led to her performance at the Lincoln Memorial. That incident is re-examined here through fresh archival research, posing questions about the racial conditions for Black professional performers in DC that provoked the confrontation. What were the performance histories in DC of Anderson and another celebrated Black singer of the day, the tenor Roland Hayes? How did each of them navigate segregation before the Lincoln Memorial performance? What tactics did white concert managers employ to police race? Depending on geographic location and time period, Jim Crow segregation was a far greater force in U.S. concert life than is generally acknowledged. The digitization of Black newspapers and NAACP archives reveals details of how this shadowy system controlled so much for so long. Reaching into the 1920s, I argue that Hayes and Anderson devised ever-shifting strategies in a search for performance facilities worthy of their talent and the size of their audiences. Both had strong support within DC's Black community, yet their approaches differed. Hayes, who was a decade older than Anderson, mostly performed in DC's major concert halls. He tried to work with local managers who were white segregationists and faced pressure from the DC branch of the NAACP. Anderson, meanwhile, had consistent backing from Howard University, which provided some protection from white racists. Initially, she performed in Howard's Rankin Chapel, and she was steadily presented through Howard's recital series. Yet as her fame grew, requiring larger performing spaces, she too collided with the intentionally unstable ground rules of Jim Crow. Both performers ultimately hit a wall as they struggled for equal access not only to Constitution Hall but also the white-owned Belasco Theater and Washington
Auditorium. A central cast of adversaries and advocates steps forward, many new to histories of Anderson, Hayes, and Black performance of classical music in general. In the process, a vision emerges of the protracted civil rights battle that made DAR's rejection of Anderson so volatile.

Barbershop Harmony, Racial Dissonance: The Case of "Project N"
11:00AM - 11:50AM
Presented by:
Clifton Boyd, Yale University

"We don't have to explain why we are eliminating the Negroes. We just eliminate them—period," wrote the President of Barbershop Harmony Society (BHS) in 1958. A Special Advisory Committee had been convened to figure out how to keep Black men out of the Society without putting such regulations in writing—an undertaking codenamed "Project N" (for "Negro"). Implementing explicitly anti-Black policies during the civil rights era would have risked criticism from integrationist members and civil rights organizations. However, the Committee was motivated by a greater fear that integration would result in "the destruction of the Society." Due to secretive administrative processes, Project N and other programs of racial segregation are absent from Society publications and secondary literature. In this paper, I cite previously unexamined archival materials to redress this historical erasure, and offer the first account of the BHS's segregationist practices from its founding in 1938 to its reluctant integration in 1963. First, I argue that beyond the goal of creating a fraternal space for white men, the Society was particularly invested in excluding Black men in order to repudiate the barbershop style's roots in genres associated with Black Americans (Averill 2003). This is corroborated by a double standard that arose during the 1950s: while Society bylaws stated that only white men could join, in practice some non-Black men of color were being granted membership. I then show how this inconsistency necessitated the creation of Project N, an endeavor that ultimately failed to prevent integration, but nonetheless remained formative to racialized conceptions of the barbershop style. I conclude by discussing the potential for a historical reckoning within the BHS. In 2017, the Society announced its "Everyone in Harmony" initiative, and declared to "unequivocally turn away from any cultural vestiges of exclusion." Yet Society leaders and members are largely ignorant of the troubled history of segregationist practices such as Project N and this history's impact on their musical practices. Ultimately, my paper contributes to recent movements within musicology by arguing that institutions cannot make good on their proclaimed ethical commitments without accepting changes to their core values and aesthetic ideologies.
AMS Business Meeting
The AMS Business Meeting will provide important updates for AMS members on the business of the Society. NOTE: Unlike in the past, this year’s Business Meeting will not include an announcement of the winners of AMS awards. Instead, awardees will be honored in the Awards Gallery, a featured space designed to spotlight awardees and their work.

Categorizing Style in Popular Dance
Speakers
Alex Ludwig, Berklee College Of Music
Flannery Jamison
Mary McArthur, Eastman School Of Music (University Of Rochester)

Moderators
Sophie Benn, Western Kentucky University

The Steps and Social Meanings of the Carolina Shag
02:00PM - 02:50PM
Presented by :
Mary McArthur, Eastman School Of Music (University Of Rochester)

The regional genre of Carolina beach music and the associated shag dance remain largely unheard of outside the southeast, despite their cultural significance and elevated legal status as official state symbols in South Carolina. While beach music and the shag are cited in a handful of music reference texts (Bogdanov et al. 2003; Kernodle et al. 2010), there has been no systematic attempt to identify their stylistic boundaries, elucidate their social value, or interrogate the forces underlying their emergence and perpetuation. A product of the segregated landscape of the Carolina coast, beach music and the shag emerged as white teenagers ventured into Black juke joints, shifting "race records" and dance steps to the jukeboxes and boardwalks of white beach pavilions. By the mid-1950s, white audiences throughout the southeast were listening to Big Joe Turner and cultivating a new dance style called the shag, investing Black expressive practices with cultural meanings related to white experiences of the southern beach landscape. In this paper, I analyze the shag as both a swing dance variant with growing mainstream appeal and a cultural project inextricable from the coastal landscape from which it came. Drawing on fieldwork and scholarship on contemporary swing dance scenes (Hancock 2007; Unser 2001; Wade 2011), I argue that the shag functions as an enactment of cultural identities informed by race, place, gender, and generation. I begin by exploring connections between the shag and other popular swing dance styles such as the Big Apple, the Lindy Hop, and the Jitterbug in order to examine the appropriation and resignification of Black social dance by white beach communities in North and South Carolina. Against this historical background, I consider the recent fragmentation between the musical styles and social groups associated with the beach music and shag dance scenes. Theorizing regional beach music artists and the national competitive dance circuit as opposing forces within this community, I assess the shag's capacity to meaningfully exceed its cultural bounds. Ultimately, my research contributes to scholarly discourses on the politics of social dance and the processes by which complex meanings are inscribed in music through movement.
"We like to be conservative together," says Sufjan Stevens in a 2019 interview regarding his collaborations with choreographer Justin Peck. It's a strange sentiment coming from Stevens, whose musical stylings range from folksy odes to orchestral suites to electronic reections, and whose theological texts and musical sophistication further complicate this diverse output. It's even stranger applied to his collaborations with Peck, the current darling of the ballet world, whose innovative choreography is hailed as the breath of fresh air so desperately needed by an ostensibly ossifying artform. However, it nevertheless remains an apt remark; their six collaborations are fairly traditional: recognizable vocabulary, women en pointe, stark formalist lines. This dissonance between innovation and tradition is the central theme of reception of these pieces, and this ambiguity is expressed clearly in the shifting epithets applied to Stevens and his music. Some of the epithets applied to Stevens change as his career develops—"indie singer-songwriter" to "Oscar-nominated composer"—but others belie fascination with Stevens' complicated output, ranging from "indie-folk phenom" to "pop luminary/weirdo". To be sure, these creative apppellations are not unique to ballet critics; a review in Pitchfork refers to him as a "baroque pop polymath" and Stevens himself offered the description "modernist neo-romantic post-minimalist traditionalist". Contesting none of these titles, I see that this flexibility of Stevens is a valuable tool for critics grappling with the place of a choreographer like Peck, both operating in a recognizable and treasured tradition and breathing life into that tradition in exciting ways.

The Rhythm of Life is a Powerful Beat: Towards a Theory of Rhythm in Film Editing
02:00PM - 02:50PM
Presented by:
Alex Ludwig, Berklee College Of Music

Rhythm is the single thread connecting the many facets of Bob Fosse's career. His experience as a dancer, choreographer, and director shaped the rhythmic properties of his productions, and yet the editing of his films remains an unexplored vector for analyzing rhythm in Bob Fosse's artistic output. In this paper, I argue that the films of Bob Fosse show a director grappling with rhythm in new ways. Despite a wide variety of dramatic content, these films are a unique opportunity to theorize the rhythmic editing of film for the first time. Fosse directed five films in the span of one decade: Sweet Charity (1969); Cabaret (1972); Liza with a Z (1972); Lenny (1974); and All That Jazz (1979). My understanding of the rhythmic content of these films is enhanced by interviews conducted with some of Fosse's film editors, like Alan Heim, the editor for Lenny and All That Jazz, and by research convened at the Library of Congress, in the Bob Fosse and Gwen Verdon Collection. I have found that Fosse manipulates rhythm in three ways: musically (the performed musical score), physically (the staged choreography), and visually (the edited cuts). These corresponding layers of rhythm are a complex nexus, providing a foundation for our understanding of film music's visual rhythm. This collection of films shows Fosse growing in confidence as a director: earlier films exhibit more "conservative" hard cuts on the downbeats of large rhythmic groups; later films show a more flexible approach to rhythm, allowing Fosse to underscore artistic, humorous, or dramatic elements. Sammy Davis Jr., in Sweet Charity, functions as an avatar of Bob Fosse himself, as he sings, "The rhythm of life is a powerful beat."
Something Old, Something New in 16th-Century Sacred Music

Speakers
Alanna Tierno, Shenandoah University
Daniel Page, Independent Scholar
Rachel Carpentier, Boston University/Boston College

Veritas temporis filia_: Orthodox Ritual Time in Mary Tudor's Chapel Royal
02:00PM - 02:50PM
Presented by:
Daniel Page, Independent Scholar

The flowering of large-scale polyphony under Mary Tudor remains an underappreciated accomplishment in English music. Self-proclaimed as Truth, the daughter of Time, the queen presided over a new, Counter-Reformation dispensation of Catholic order, one embodied nowhere more plainly than the sound-world of the Chapel Royal. Here Thomas Tallis and John Sheppard responded to the reign's iconographic, pastoral, and political priorities with an extravagant cycle of Matins responsories and office hymns built around their proper chant melodies. In each of these works, the equal-note cantus firmus contrasts markedly with the other voices' dense imitative polyphony and stands as a sign of a renewed liturgical orthopraxis. As an aural emblem of confessional and civil order, these Gregorian melodies determine each work's length, harmonic shape, and motivic content. As a visual emblem, the black 'plainsong' notation (cleansed from Tallis's works in the 1575 Cantiones) differs dramatically from the white 'pricksong' notation in the other partbooks and thus represents an orthodox state of church and commonwealth. Similarly, in Tallis's mass Puer natus est, we can see how polyphonic temporal structures contributed to the measuring of traditional ritual time in the Marian Chapel. Recent attempts to establish a narrative for the mass's first performance have remained speculative. However, its appearance at Christmas 1553--likely because its scoring matches the surfeit of men's voices and lack of high trebles early in Mary's reign--would place it in company with Nicholas Udall's play Respublica, in which the queen as Nemesis restores right order after mischief and misrule. Moreover, the parallel of Nemesis with the Virgin Mary, who brings forth the incarnation as a new ceremonial regime, just as Tallis's cantus firmus treatment depicts rebirth. And as widely seen in contemporary visual and literary artefacts, the figure Time reveals his daughter Truth from her previously hidden state (as did Mary's near-miraculous accession) just as Tallis would have revealed his cantus firmus treatment to his most qualified audience, the new queen herself.

A New Ordinary? Textual Alterations, the Medieval Past, and the Lutheran Future in the Polyphonic Mass
02:00PM - 02:50PM
Presented by:
Alanna Tierno, Shenandoah University

The term "trope" usually summons associations with Gregorian chant and the Middle Ages, particularly since the practice of adding text and occasionally melodies to existing Catholic liturgical music declined by the later sixteenth century. Although some beloved
tropes such as the Marian _Spiritus et alme_ text found in Gloria IX prevailed in post-Tridentine Catholicism, the tradition survived to a greater extent within a newer branch of Christianity: the Lutheran church. In this paper, I demonstrate how Lutherans preserved and expanded the medieval practice of tropes within the polyphonic Mass Ordinary genre, thereby building upon an earlier liturgical music tradition that their early modern Catholic counterparts eschewed. Extant sources of polyphonic masses reveal that Lutherans engaged with troped settings of the Kyrie, Gloria, Sanctus, and Agnus Dei. In some cases, there is a clear connection to the medieval Catholic past: polyphonic Kyrie settings containing centuries-old trope texts such as _Fons bonitatis_ and _Magne Deus_ survive in dozens of Lutheran manuscripts from across Central Europe, and the popularity of the _Spiritus et alme_ trope extended to Lutherans as well, although they sometimes omitted or altered lines of this trope that conflicted with their beliefs about the Virgin Mary. Lutherans also created their own versions of troped Mass Ordinaries; for instance, German translations of Kyrie tropes are prevalent in Lutheran hymnals. In another case, Lutheran composer Johannes Galliculus inserted a section from the German Leise _Christ ist erstanden_ into a Latin Agnus Dei setting, resulting in a poignant and bilingual Easter piece that was published by Georg Rhau in Wittenberg. In addition to engaging with more extensive tropes, Lutherans consistently included brief textual insertions-sometimes just one word-into the lengthy Gloria and Credo movements to enhance or reinforce the theology expressed in the original text. The Lutherans' treatment of tropes and other textual alterations in Mass Ordinary settings aligns with recent Reformation scholarship that recognizes how Lutherans remained relatively close to Catholicism in terms of theology and liturgy while simultaneously creating a distinct confessional identity.

Insular or Innovative? Challenging the Narrative of Conservatism in the Spanish Royal Chapel of Philip II

02:00PM - 02:50PM
Presented by:
Rachel Carpentier, Boston University/Boston College

The Spanish royal court of Philip II has been characterized as a bastion of conservatism by historians since the earliest chronicles following the death of the King. The music produced in and for the royal chapel during his reign has likewise been characterized as conservative (insofar as it upholds the style of the "Franco-Flemish school" of polyphony). Recent scholarship by Michael Noone, Begoña Lolo, Louise Stein, and others has shaken the deeply rooted image of Philip II as a meddling and influential musical patron, talented in music himself and responsible for cultivating an "old-fashioned" musical taste. These scholars have also identified early twentieth-century nationalist tendencies in scholarship as a main source of such mischaracterizations. In light of these correctives, how can we rethink the musical repertories produced within Philip II's royal chapel? This paper approaches the task with a two-pronged reassessment. First, by further investigating the historiographic reasons for this characterization with a particular focus on nineteenth-century Anglosphere representations of the Spanish Empire, we find the image of a conservative, even regressive Spanish royal court cultivated long before the twentieth century; and second, by reassessing the music composed by the five Northern-born chapel masters who served the royal chapel throughout Philip II's reign, we see that these composers not only led professional musical lives of international stature, but also that their music both reflected and influenced contemporary stylistic developments.

Feeling Powerful—Sonics, Politics, and Affective Regimes
The physical aspects of music and sound, or "vibrational practice," in Nina Sun Eidsheim's terms (2015), rely on a contextualized experience that elicits an affective response. By revisiting definitions of sonic "power" (Walser 1993), in which power comes from feelings of controlling sound, this panel suggests how shared physical experience may be differently felt and contextualized through affect and embodiment. Connecting to discussions in affect theory (Ngai 2005, Hofman 2015, Berlant 2019) and sound studies (Cusick 2006, Daughtry 2015, Tausig 2019), we emphasize the transformational affective potential of sonic embodiment (Eidsheim 2015, Cox 2016, Hofman 2020) that allows individuals to be "...in on the event together, but [...] in it together differently" (Massumi 2016, 114). Across these papers, we link cultural responses to the "affective regimes," defined broadly as the often overlapping and sometimes contradictory logics of capital, technological development, urban space, and governance that inform the sounded dimensions of contemporary social life (Mankekar and Gupta 2016; Navaro 2019).

Considering affective regimes as a means of analysis enables us to foreground "the corporeal body whose bodily processes are being reshaped by the logics of capital and technology, in short, not just the laboring body but the feeling body" (Mankekar and Gupta 2016, 38), and to suggest that embodied emotion constitutes a type of power within encounter. The various case studies presented on this panel--extremist politics in Metal music; affective curation in professional experimental choral performance; and the use of found acoustics in chant-driven protest--show how sound can overwhelm, subvert, and channel power through controlling emotional guidelines and embodied experience. These papers suggest an expanded definition of power that affords new ways to theorize physical experience as connected to political kineticism via physicality and affective drive. Moreover, this scholarship explores the tenuous distinctions between _being_ powerful and _feeling_ powerful in sonic practices produced and experienced by participants in shared acoustic space.

If it growls like a Nazi...: The Role of Noise and Affect in National Socialist Black Metal
02:00PM - 02:50PM
Presented by :
Jillian Fischer, University Of California, Santa Barbara

Music within politically radical scenes has become a recent trend in scholarship (Love 2016, Pieslak 2015, Teitelbaum 2017). While this scholarship has painstakingly traced various social/political scenes, there has been less attention given to the chosen musical aesthetics. In this paper I explore questions of generic appeal for extremist political recruitment through a timbral analysis of National Socialist Black Metal (NSBM). Although Nancy Love's monograph touches on metal aesthetics in a discussion of metal's "angry" sound, and its effects when combined with racist lyrics, the emphasis placed on the music's emotional content has not lent itself to a more robust exploration of the music's soundscape and its importance to the circulation of these groups' political beliefs. As a result, scholarship around political extremism has focused on how music has been used to recruit and enforce political ideologies. The question of why certain genres are chosen has been less readily discussed in terms of their musical qualities. Focusing on the Polish
NSBM band Graveland and their song "White Beasts of Wotan," I discuss the importance of both lyrics and genre signifiers in creating political messages and reinforcing political ideologies for both musicians and listeners through spectrographic analysis. This analysis emphasizes the role of timbre in black metal, particularly the use of distortion in the guitar and vocals, to create a noisy soundscape that is heightened through the genre's emphasis on loudness. Using Michael Heller's (2015) and Arnie Cox's (2016) theories on music and embodied experiences, I argue that metal's emphasis on noise and loudness create an overwhelming response that forces listeners into a state of affective overdrive. Adapting George Bataille's theory of the "accursed share" (1988, 37), or an excess of energy, I further posit that bands working within Neo-Nazi and extreme right-wing ideological frameworks manipulate this affective excess to push listeners towards these political aims while simultaneously using noise and distortion to initially disguise these political interests to draw a larger potential audience.

Affective Power and Ethics in Choral Experimentalism: Considering Roomful of Teeth
02:00PM - 02:50PM
Presented by:
Eugenia Siegel Conte, University Of California, Santa Barbara

Scholarship in voice studies has focused on the aspects of vocality that imbricate singers and non-singers alike in physically shared space (Eidsheim 2015), and suggested that hearing voices—our own and others'-—attaches us subjectively to each other via a visceral empathy particular to vocality (Frith 1998). In this paper, I suggest that the ties between body, space, voice, and affect are even more integral in choral practices due to the diagnostic embodiment and relational acoustic adjustment required in choral singing and listening. If voice engages listening bodies through sympathetic feeling in space, choral practice, where multiple bodies engage with each other and the space in which they are contained, can link sound, embodied and acoustic spaces of encounter, cultural politics, community awareness, personal and aggregate vocality, and affect, highlighting the affective regimes (Mankekar and Gupta 2016) that govern these cultural practices. Building on observations of experimental vocal group Roomful of Teeth in rehearsal and performance, this paper draws connections between voice, body, space, place, and affect inherent in professional choral practice. First, I focus on Roomful of Teeth's reworking of David Lang's _The Little Match Girl Passion_ during their 2018 residency at MassMoCA, and show how embodiment and spatial acoustics are illuminated by subverted choral performance norms. Moving on to discussion of the 2019 controversy surrounding Roomful of Teeth's use of throat-singing approaches drawn from Inuit _katajjak_ in Caroline Shaw's Partita for 8, I show how this vocalism is used to shift affect; and how that deliberate affective shift can validate protests of this use of Indigenous vocal heritage. Considering sensual and embodied "erotics" (Wong 2016) as well as embodied memory and cultural awareness (Ochoa Gautier 2014), I suggest that performers and composers who shift affective regimes by subverting choral tradition take powerful advantage of "the circulation of nervous impulses" (Feldman 2007, 43). These repertoire-focused case studies suggest that political/cultural mores feed into affective regimes during encounter; and, through these examples, it is possible to see how unexpectedly redirecting feeling through performance can necessitate a new category of sonic ethics.

On the Desire to Be Seen: Voicing Protest at Eis Hockey Club Dynamo Berlin
02:00PM - 02:50PM
Presented by:
Max Z. Jack, Humboldt-Universität Zu Berlin
Exploring the interrelationship between sound, affect and power (Cusick 2006, Goodman 2010, Eidsheim 2015, Hofman 2015, Daughtry 2015), I examine hardcore fans called ultras at Eis Hockey Club Dynamo Berlin who support the team through continuous singing, clapping, flag-waving, and the (illegal) lighting of marine flares. In this paper, I focus specifically on a protest led by the ultras that ensued after their clubhouse located near the stadium was demolished to make room for commercial development. Rising ticket prices to hockey games and the ongoing gentrification of the surrounding neighborhood have threatened hardcore fans' ability to attend matches, creating an adversarial relationship between the ultras, the casual attendees, and the influx of shoppers coming to a neighborhood that has effectively become a commercial district in Berlin. Expanding upon the sounded and performative dimensions of public assembly (Warner 2002, Novak 2010, Butler 2015, Tausig 2019), I approach the ultras' use of voice as a means of intensifying and distilling feelings as an estranged form of public address. As the ultras march and chant through a shopping mall next to the arena, the ensuing reactions of fascination and fear toward the protest exemplify the ways in which "affective regimes" (Mankekar and Gupta 2016) guide, delimit, and compel action in ways that reproduce socially conceived categories and make them visible. While the performance disrupted the shopping experiences of passersby, the action was in part motivated by the fans' preexisting feelings of outsidership within a middle-class social milieu such as the newly built East Side Mall. Building upon and complicating notions of voice as expressive of identity (Eidsheim 2019, Meizel 2020) and agency (Couldry 2010), I posit that voice serves as a form of poesis with an ability to transform emotional dynamics through an engagement with the acoustic-vibrational possibilities of physical space. Capturing attention through expressive inflections of difference, making a scene in public through the act of music-making flips the social logics and organization of a place, revealing public space as a site of contestation characterized by the unequal flow and uneven habitability of different types of human bodies.

The Papageno Problem: the Artificial Life of Subjects and Objects in Opera

Speakers
Ellen Lockhart, University Of Toronto
Emily Dolan, Brown University
Sarah Collins, The University Of Western Australia
Nicholas Mathew

Moderators
Nicholas Mathew

The figure of Papageno in Mozart's _Die Zauberflöte_ is conventionally understood to represent 'natural man'-a figure untroubled by internal conflict or self-consciousness; musically and emotionally simple and cyclic; inhabiting the realm of the eternal (nature) rather than that of the temporal (culture). Yet some scholars cast him as a far more problematic character. Two influential readings are illustrative: first, Rose Rosengard Subotnik's view that Papageno's naturalness was a coded reference to how the Viennese social order positioned the lower classes; and second, Carolyn Abbate's view that the compulsive repetition in Papageno's song and his inability to see beyond his instinctual desires presented a vision of human mechanisation, with Papageno appearing as an unthinking, machine-like figure dutifully performing his work, without reflection or purpose. In both revisions, Papageno's relationship to performing objects-the pipes and the bells-becomes significant. While as a natural man Papageno does not experience a
separation between himself as subject and the objects around him, the objects themselves function in a way that objectifies Papageno, highlighting his artificiality. For Subotnik, the very presence of the pipes on stage calls attention to the distance between the singers and the orchestral pit, revealing the mediated nature of the performance and the illusion of Papageno's appearance of naturalness. Likewise, in Abbate's reading Papageno is bound up in the logic of mechanisation by the fact that his voice is silenced by the 'mechanical laughter' of his own bells. In both readings, performing objects disrupt the immediacy of Papageno's naturalness, showing how his natural state denies him self-determination or agency, rendering him unable to participate actively in the drama. Papageno's status as both a product of nature and an automaton-living yet artificial; both subject and object-allegorizes the historical ambivalence toward the question of whether animacy is itself a sufficient basis for autonomy. This session will explore this ambivalence with respect to forms of characterization, instrumentalization, and objectification in late 18th-century opera, as well as its modernist remediations. The session will pose questions about the function of staged artificiality as a vehicle for exhibiting the variousness of personhood and its agential affordances.

Bourgeois Opera's Missing Center
02:00PM - 02:50PM
Presented by:
Ellen Lockhart, University Of Toronto

This paper will propose a new interpretation of the rise of bourgeois opera in the late eighteenth century, connecting it to shifting configurations of personhood, empathy, and distance at this moment of incipient imperialism. It has long been understood that bourgeois opera possessed a new realism; Mozart's late operas in particular have been prized for their "sympathetic representations of humanity" (Taruskin, Allanbrook). Recent scholarship continues the claims made for bourgeois drama by Rousseau and Diderot, who argued that audiences should be able to see people like themselves onstage. The spectator's ability to sympathise was (apparently) strongest when the characters were proximal historically, geographically, and socio-economically: not coincidentally, one of the founding beliefs of imperialism. Literary scholars have only recently noted that the "real" people of sentimental and bourgeois drama were amongst the most cliched, formulaic, undeveloped characters in the history of the European stage. Their appearance in the 1780s is best understood in the context of middle-class technologies of reproducible utterance, like the cliche printing press (Mathew). This talk will suggest that such limited sympathy is parodied in Mozart and Schikaneder's Papageno, in whom sympathy begins with the mirror image (Papagena, the bird), and the Rousseauian song of humanity is embarrassingly reiterable (pa... pa, pa). The overdetermined rise of bourgeois opera obscured, and subsequently erased, a richer eighteenth-century discourse of character, that practiced empathy across race and gender lines. Take Dido, the North African queen from Virgil's _Aeneid_: she disappeared from opera stages after the 1780s, the kind of cardboard seria character, devoid of inner life, that was displaced by the "real humans" of middle-class opera. For Metastasians, though, as for earlier readers, Dido had the richest inner life of all fictional heroes. The difference is in how interiority was understood to manifest, and the hermeneutic gestures readers and listeners employed to identify it. The second section of this paper looks at the Dido of Metastasian opera, showing how these representations of consciousness, and the corresponding interpretive gestures of contemporary critics, point to a more expansive early modern understanding of human sympathy.

Papageno's Immaterial Panpipes
02:00PM - 02:50PM
Presented by:
Emily Dolan, Brown University

When Papageno first enters the stage in _Die Zauberflöte_, the stage directions indicate that he holds "a _Faunen-Flötchen_ with both hands" and that he "pipes and sings." Despite the copious scholarship on this opera, on the character of Papageno, and on the status of the various objects that play central roles in the opera's main action, surprisingly little attention has been given to the pipes that Papageno plays. Of course, they haven't been wholly ignored: in Subotnik's now classic essay, "Whose Magic Flute?" she accords the pipes a central role in our understanding of the musical universe of the opera, writing, "It is Papageno's humble pipes that delimit the claims of Mozart's mighty opera to be understood only within the terms on which is presents itself, and that establish a basis within the opera for criticizing the Magic Flute's reading of itself as a corroboration of Enlightenment values." Underlying Subotnik's elegant reading is an assumption that the panpipes were indeed a materially and timbrally different kind of thing from the surrounding orchestral instruments. Indeed, most scholars have assumed, implicitly or explicitly, that Papageno plays his own instrument and that the instrument he plays is a panpipe. While it seems probable that, in the original production, Schikaneder did indeed play his own instrument, evidence suggests it is unlikely that he played an actual panpipe. Nevertheless, in the years following the premiere of the Magic Flute, the image and concept of the panpipe became intimately bound up with the character of Papageno and the opera. The goal of this paper is two-fold: first I explore both the status of panpipes in the late eighteenth century and surviving the organological and iconographical evidence to think about what sort of instrument Papageno might have played. Second, I reflect on the lessons we might learn from the pipe's aerophonic ambiguities: how much does it matter what instrument Papageno plays (or if Papageno even plays at all)? And what might it tell us about both the limits of both timbre studies and organology that the nature of Papageno's pipes has been so long ignored?

Papageno on the Assembly Line: Animating Objects with Sound in the Early Twentieth Century
02:00PM - 02:50PM
Presented by:
Sarah Collins, The University Of Western Australia

Papageno's bells-- described in the original libretto of _Die Zauberflöte_ as 'eine Maschine wie ein hölzernes Gelächter' ('a machine like wooden laughter')-- have been central to reinterpretations of this 'natural man' character as mechanical or automated. In Carolyn Abbate's reading, although Papageno sets the bells in motion, the 'machine' has the effect of silencing or replacing his voice. Drawing from early-twentieth-century sources, Abbate's vision of an object animated by sound with the power to 'kidnap' bodies maps onto cultural anxieties around the standardizing effects of technologies of production, not only in the cultural sphere (including devices that reproduce sound mechanically), but also in the realm of labour. As Hans Ulrich Gumbrecht noted, the first moving assembly lines that were introduced into industrial processes after 1913 saw workers' bodies mechanised and their voices silenced by the factory noise, yet at the same time these alienating qualities were thought to be mitigated by the worker's sense of being part of a larger collective enterprise-a rationalisation of production that would result in higher wages and cheaper products that could be purchased by the workers themselves. With this context in mind, Papageno might be described as exhibiting an assembly line mentality-his music is limited and repetitive, he has no sense of individual purpose, and his strongest desire is to marry in order to reproduce more versions of himself. This paper will treat Papageno's relationship with the 'machine' as a prompt to examine the metonymic function of objects animated by sound in the early twentieth century, with respect to the shifting
relationships between humans and the objects they produce. It will focus on Lotte Reiniger's 1935 silhouette animation 'Papageno'. Despite Reiniger's Papageno being quite literally a two-dimensional figure—a paper cut-out—her adaptation assigns the character far more musical and narrative agency than Mozart and Schikaneder's vision. The paper will suggest that Reiniger's 'Papageno' and its aesthetic sympathies with the work of her associates Bertolt Brecht and Walter Ruttmann, was part of a broader reclamion of the mechanised figure within artistic discourses about labour and production.

New Tenure-Track Hire in Musicology, University of Alberta
Info and Networking Event

Speakers
Brian Fauteux, University Of Alberta
Fabio Morabito, University Of Alberta

We are looking for a new tenure-track musicologist to join the Department of Music at the University of Alberta (click here for the job description, deadline 22 November, 2021). It is a fairly open position but ideally candidates' research interests and portfolios will diversify ideas and methodologies within musicology and/or highlight perspectives, identities, geographies, or cultures that are often marginalized in accounts of Western Art Music. We invite prospective candidates and people interested in applying to this position to attend this networking event. We will begin with a brief information session about the Department of Music, including Faculty research projects and funding opportunities in Canada and this will be followed by a Q&A session as well as possible breakout-room conversations with Faculty members, depending on the number of attendees.
Building Temples for Tomorrow: The Black Music Intelligentsia and the Institutionalization of Black Music Culture (AMS President's Endowed Plenary Lecture)

Speakers
Tammy Kernodle, Miami University

The late 1960s and 1970s marked a period in which the lines of inquiry regarding African American history and culture expanded. This activity was spurred by three major phenomena: the rise of the black consciousness movement, racial uprisings, and the expansion of federal funding that supported the creation of materials and programming that propelled greater understanding of the black experience. Black historians were not the only intellectual community engaged in this work. Within the context of music studies, a black music intelligentsia developed out of the engagement and work of a collective of historians, performers, composers, and librarians. Their organizing led to the establishment of what could be identified as a black music infrastructure that precipitated the expansion of black music's historiography throughout the latter part of the 20th century. This lecture explores the emergence of the black music intelligentsia and the development of this infrastructure by focusing on the period of 1968-1985. This infrastructure was expansive in scope and included symposia, recording projects, journals, and other forms of scholarship that still frame much of the material culture surrounding black music. However, for this presentation, special emphasis will be given to the development of Black Music Centers, which appeared on historically black and predominantly white college campuses in the years following the assassination of Dr. Martin Luther King, Jr. This work seeks to illuminate how these centers and the larger black music infrastructure reflected the influence of the black nationalistic ideology of "institution-building" and advanced the integration of black music studies into the American colleges and universities.

20th-Century Compositional Poetics

Speakers
Anna Nelson, University Of Michigan
Orit Hilewicz, Eastman School Of Music, University Of Rochester
Vicki Stroeher, Marshall University

Moderators
William Quillen

"Non multa, sed multum": On the Category of Webern's "Miniatures"

05:00PM - 05:50PM
Presented by:
Anna Nelson, University Of Michigan

The Webern "miniatures": those familiar with the early modernist composer have undoubtedly heard this term used to describe a specific subset of his atonal instrumental works. The label pervades public understanding of the composer and his music. Further, many contemporary modernist composers cite the Webern miniatures as inspiration for their own aphoristic works; they've arguably spawned a compositional movement. But
what exactly is a Webernian miniature? How did the terms "miniature" or, similarly, "aphorism," become so ubiquitous, and how do they influence our understanding of Webern's works and those that follow their example? In this paper, I reconsider and reclaim the terms "miniature" and "aphorism" as they relate to Webern's oeuvre. Through musical analysis and careful examination of primary sources, I argue that the "miniatures" represent the beginning of a trend of modernist musical aphorisms. Webern's biographers casually singled out four works as "miniatures"—_Vier Stücke_ op.7(1910), _Sechs Bagatellen_ op.9(1911/13), _Fünf Stücke_ op.10(1911/13), _Drei Kleine Stücke_ op.11(1914)—and the label stuck. Kolneder (1968) perfunctorily called them "instrumental miniatures," Forte (1998) described them as _the_ "aphorisms," and Moldenhauer (1979) hailed them as "the consummation of striving for the utmost concentration of substance and form." Yet none of these authors define nor substantiate their use of these terms. In revisiting these labels, I dispel the myth that "miniature" is a durational category—these are not markedly shorter than any of Webern's other, famously brief music. I reimagine how form relates to the category, showing that none share any formal pattern, and, further, that pieces from the same work share little inter-movement material or intra-work organization, establishing that they were conceived as collections of distinct pieces. Finally, bearing in mind accounts of Webern reordering/renumbering works for publication and his hesitance to assign them separate opus numbers due to their brevity, through careful sketch study, I assert that the four "miniatures" were once grouped under a single opus number (then Opus 7, 1–4). By reclaiming terminology surrounding Webern's "miniatures," this paper sheds light on these groundbreaking works and provides a foundation for analysis of later works following the paradigm I call the "modernist aphoristic aesthetic."

"A Work that Constantly Comments on the Roots of its Own Becoming":

Luciano Berio's _Ekphrasis (Continuo II)_

05:00PM - 05:50PM

Presented by:

Orit Hilewicz, Eastman School Of Music, University Of Rochester

Paul Griffiths (2010, 369) described Luciano Berio's _Ekphrasis (Continuo II)_ (1996) as a revision of his earlier work _Continuo_ (1989–91). Reworking a piece into another is characteristic of Berio's style, yet his motivations for publishing this revision are perplexing. In containing a quotation of _Continuo_ within it, _Ekphrasis_ is similar to works such as _Sinfonia's_ (1969) third movement and the _Chemins_ series; _Continuo's_ form as being "music made of notes" becomes _Ekphrasis's_ "meta-form," or "music made of other music" (Griffiths, 185). However, _Sinfonia_ weaves a complex network of references to various musical and literary works, and the _Chemins_ transform some of the solo _Sequenzas_ into orchestral works; _Ekphrasis_, in contrast, contains no other quoted material and keeps _Continuo's_ orchestral setting. Projecting _Continuo_ in its instrumental, structural, textural, and formal aspects, _Ekphrasis_ thus suggests a Borgesian Pierre-Menard-like endeavor by Berio, however one in which the author re-enacts his past self to create a new work that would exist side-by-side with the earlier work. In this talk, I explore Berio's motivations for composing _Ekphrasis_ through his idiosyncratic conception of translation as a creative force inherent in human understanding (Pasticci 2012). I argue that _Ekphrasis_ transmutes Berio's understanding of artistic creativity in general as characterized by multiplicity and fluctuation; an understanding influenced by George Steiner's theory of translation (1975) and shared with Umberto Eco, who expressed it in his concept of the _open work_. While scholars (including Eco 1989, 1–2) tend to associate openness with certain performative freedoms, _Ekphrasis_ emphatically encourages listeners to focus on the openness inherent in every creative act. _Ekphrasis_ therefore transforms _Continuo_ from a singular expression of an idea into one in a multiplicity: Berio could hypothetically compose more "Ekphraseis,"
Markers of Time, Diegesis, and Ritualized Action in Britten's _Canticle IV, 'The Journey of the Magi'_
05:00PM - 05:50PM
Presented by:
Vicki Stroeher, Marshall University

T. S. Eliot's poem, 'The Journey of the Magi' presents an interesting array of narrative intricacies: a single narrator speaks as both an individual, lyric 'I' and a corporate 'we'; the story with which the poem begins is ultimately framed as a recollection from a distant past; and the final stanza is non-linear, interlacing present-day and retrospective reflection. In his 1971 setting of the poem, Benjamin Britten turns to multiple narrators and employs various musical devices to contend with these 'problems'. These devices, which include heterophony, diegetic sounds, quotation, word painting, and gestural return, locate the narrative and narrators in time and space by constructing a soundscape for the journey and by foregrounding memory. In particular, reiterations of three distinct gestures – products of 'distillation' (Whittall 1982) – are used as clear symbols in the narrative, while combinations and variations of these serve as connective devices between sections of text. In combination and in various iterations, including shifts in register, these three gestures signal points of musical structure as well as new segments or legs of the magi's journey, function as diegetic sounds or as imitations of atmospheric conditions for the journey, and aid in distinguishing between reflection and recollection. This organically conceived material ensures not only musical coherence but also establishes connections between sequences of events from the flashback and the narrators' subsequent non-linear reflection. Analysis reveals that by linking narrative to reflection, Britten solves the temporal issues inherent in the poem and draws attention to the main subject of the poem – the magi's spiritual transformation and subsequent alienation from society. His use of gestural return also contributes to a sense that the magi's transformation is rediscovered and relived with each retelling of the story of the journey in a sort of continual cycle. In other words, the retelling becomes ritualized action. Ultimately, this examination of Britten's use of marked materials to manipulate the temporal disparities in this poem can shed new light upon his shaping of narrative, his framing of memory and time, and the use of ritualistic elements across his vocal repertoire.
In the folktale collection _One Thousand and One Nights_, the narrator Scheherazade escapes the Sultan's physical and sexual brutality through her storytelling; in the dramatic symphony _Scheherazade.2_, composed by John Adams (2014), the music and programmatic commentary evoke modern images of women facing violence and oppression. Through a musical story of empowerment and a construction of gender and ethnic identity, Adams utilizes program music's narrative and representational components to challenge contemporary power dynamics on a global scale. Typically, a work like this might be viewed through one of two methodological lenses: Following recent feminist music scholarship (Luong 2017), a feminist critique might examine the ways in which _Scheherazade.2_ confronts misogyny and offers reparation. An orientalist critique (following Said 1978) might examine the ways in which the piece's invocation of Scheherazade combines with musical and programmatic exoticism to project a cultural "Other" (Locke 2009). This paper blends the two lenses, using the framework of feminist orientalism (Zonana 1993) to synthesize the intertwined implications of both angles of critique in the context of transnational feminism. As a Western project alluding to the Arabian world of Scheherazade and the Sultan to tell a story about misogyny, _Scheherazade.2_ effectively construes such issues of misogyny as "Eastern." The effect of displacing these problems of violence and oppression onto the East arguably provides a more palatable way to critique the West itself, but ultimately impedes transnational efforts. While seeking broad-scale reparation and advocacy, _Scheherazade.2_ nevertheless reinscribes orientalist stereotypes through the constructed narrative of a gendered and ethnic "Other." A feminist orientalist critique of _Scheherazade.2_ parses the paradoxical nuances and the network of factors that shape interpretations of the piece and its reparative potential. By considering the complex layers of agency, identity, and interaction that create new meanings in different contexts, this critique highlights the ways in which _Scheherazade.2_ works to redress issues of misogyny while also perpetuating discourse of essentialization and appropriation. This paper argues overall that, by recognizing ways in which _Scheherazade.2_ participates in feminist orientalist discourse, the reparative potential of _Scheherazade.2_ can be foregrounded and genuinely realized in a transnational context.

'Qu'il est loin mon pays': Staging Provence in Massenet's _Sapho_
05:00PM - 05:50PM
Presented by :
Emma Kavanagh, University Of Oxford

The representation of the exoticised Other is a well-worn path in musicological discussions of nineteenth-century French opera. Most often, these debates concern far-off locales, both geographically and culturally distant from metropolitan Paris. But more recent scholarship, such as the work of Katharine Ellis, Steven Huebner and Hervé Lacombe, has started to explore how the exoticised Other could be found much closer to home. The French provinces provided composers with a rich source of inspiration, and featured with ever-increasing frequency on the operatic stage. Massenet's 1897 opera _Sapho_, starring Emma Calvé in the title role, was not the first operatic work to use southern France as its setting, but its evocation of Provence was particularly rich in detail. The encounters between Parisian and Provençal characters in Massenet's opera make for some of its most compelling scenes, both musically and dramatically. These meetings of centre and periphery play with the concept of Self and Other, and even at times turn this dynamic entirely on its head. Using Ellis's concept of "internal exotics" (used in relation to Gounod's 1864 opera _Mireille_, also set in Provence), this paper explores how _Sapho_ represents the south of France on the operatic stage, specifically examining how it depicts
the region's 'foreignness'. It draws together diverse sources, such as the opera's score, its costume and set designs, as well as its meticulously detailed mise en scène. This paper also evaluates Sapho's critical reception to assess how critics perceived this onstage representation, in order to understand the dual identity of the provinces as both Other – culturally, socially and even linguistically distant from the capital – and yet an inherent part of the French national narrative.

Women's Strategies in the 19th Century

Speakers
Hester Bell Jordan, McGill University
Jacques Dupuis, Framingham State University
Natasha Loges, Royal College Of Music, London

Moderators
Sylvia Kahan

05:00PM - 05:50PM
Presented by:
Hester Bell Jordan, McGill University

The Erard family and their famous piano and harp company have been extensively researched (Adelson et al 2015), yet a successful musical venture undertaken by female members of the family—the publishing company Mlles Erard—has received little attention. Founded around 1800 and run by the Erard brothers' two nieces, Marie-Françoise Bonnemaison née Marcoux (1777-1851) and Catherine-Barbe Delahante née Marcoux (1779-1813), Mlles Erard was part of a rich legacy of women-run music publishing houses in eighteenth- and nineteenth-century Paris. Save for foundational work by French scholars in the 1960s and '70s and passing mentions in studies of women and music (Milliot 1968; Devriès/Lesure 1979), not only Mlles Erard but also the broader role of women and gender in music publishing remains underexplored. My research addresses the erasure of gender in histories of music publishing and the Erard family by considering the contributions and strategies of Mlles Erard as women music publishers. ¶ This paper investigates the sisters' use of self-dedication in a collection of eight works from between 1801 and 1817 by composers including Daniel Steibelt and Johann Baptist Cramer. The title pages of these pieces inscribe "Mlles Erard" or the sisters' married names several times over, recording their roles as publishers and dedicatees. By accepting or eliciting dedicated pieces—many of which were scored for piano or harp, feminized instruments which the sisters themselves played—they appropriated connotations of the high-status woman dedicatee. I argue that this use of the paratextual space of the dedication serves both as a means of self-fashioning for the sisters as women music publishers and as a gendered promotional strategy for selling their products (Green 2019; Garritzen 2020). Self-dedication provides a doubled endorsement of a piece and elevates the dedicatee(s) to a position of authority. Unlike their male competitors, such as Ignace Pleyel, the Marcoux sisters could not draw on public, professional authority as musicians or composers to bolster their company's reputation. Self-dedication thus functioned as a means of asserting authority as women music publishers through an existing model of feminine power.
Robert Schumann’s song-cycle Frauenliebe und -leben maintains an undisputed place in the Austro-German musical canon, despite its troubling presentation of women as lovers, wives, mothers and widows. Adelbert von Chamisso’s poetry has been historically contextualised by Muxfeldt 2001, and more recently by Hallmark 2014, but the unease of singing the text today, as expressed in Solie 1992, remains unresolved. Drawing on Spivak’s 1988 theory of the subaltern, this paper gives voice to a group which is usually overlooked: the performers of this music. I approach this in two steps. The first explores early performances of the cycle by Clara Schumann and her contemporaries. This reveals various creative approaches to the songs which were abandoned during the twentieth century, including fragmenting the cycle and building new combinations of songs to forge ephemeral cycles and alternative narratives in performance. The second step draws on semi-structured interviews I conducted with three regular performers of the cycle, using a qualitative methodology to reveal their sense-making processes around the cycle today. The performers evince a range of personal characteristics relevant to the cycle, since they span a range of genders and sexualities, and include married/divorced parents and single people without children. The interviews reveal much about how canonical lyric song functions in performance: how performers choose repertoire, what permissions they allow themselves with canonical works, how they make sense of the poetry both onstage and in connection with their own lives, and what they would like audiences to draw from it.

In conclusion, I explore how a combination of historical and contemporary approaches to performing Frauenliebe und -leben may enable us to reconceive and reinvent it for the present day. I touch here on related works, including Cheryl Frances-Hoad and Sophie Hannah’s 2011 cycle One Life Stand, composed in response to Schumann, as well as other performative approaches, arguing that a bolder, more critically alert approach to performing Frauenliebe und -leben can perhaps rescue it from its own limitations.

Sophie Schröder’s Proximate Musicality

Contemporaneous critics consistently designated nineteenth-century German actress Sophie Schröder (1781–1868) "the great Schröder" or "Germany’s greatest tragic actress." The epithets invoke her substantial influence in popularizing post-Weimar-Classicist, "truthful" acting style on the high-prestige tragic stage. Her place in theater histories largely stems from this reputation. Yet, in music histories, generally she is consigned to footnotes, where she is identified as the wife of actor and baritone Friedrich Schröder, or mother of the famed soprano Wilhelmine Schröder-Devrient. Though broadly influential in affecting new styles in spoken theater, Sophie's musical relevance has been reduced to shaping the acting and singing of Wilhelmine, one of Europe's "singing actresses" known for expressive acting more than vocal ability.

In this paper, I argue that Sophie Schröder's German Greatness derived, in part, from what I call her proximate musicality, that is, the framing of her life and work as inextricable from music. Reception history reveals a regular ascription of musicality to her spoken performances. Heinrich Laube, for one, eulogized in 1868, "Her organ [voice] was sonorous.... She seeks the appropriate tone for every phrase." Many others labelled her delivery "declamation" rather than "recitation," with Goethe having distinguished the former as inherently more musical. Her deepest individual involvement in the world of music, though, was her declamation of poetry in
concert, either without instrumental accompaniment or with, for unstaged Konzertmelodram (Zelm 1998) or melodramatic ballad (Waebber 2005). By 1815, Schröder had developed a core repertoire of poetic texts for concert programs, including pieces laden with strong German nationalist associations, such as G. A. Bürger's "Lenore," Friedrich Klopstock's "Frühlingsfeier," and Friedrich Schiller's "Das Lied von der Glocke." This paper examines two such concerts that highlight her musical activities' historical significance: a November 26, 1842 presentation at Leipzig's Gewandhaus, involving Schröder-Devrient, Josef Tichatschske, Felix Mendelssohn and Richard Wagner, and attended by the Schumanns; and her final stage appearance in Munich's Schiller centennial celebrations in 1859. Ultimately, I argue that her proximate musicality was crucial to her constructed German Greatness, epitomized by such performances.

"This isn't anything new": Julius Eastman's Piano 2 (1986)—Inspirations, Influences, and Interpretations

Speakers
Richard Valitutto, Cornell

"This isn't anything new": Julius Eastman's Piano 2 (1986) Inspirations, Influences, and Interpretations

The late Julius Eastman (1940-1990) grew up in Ithaca where he began his music studies as a singer and pianist. He graduated from the Curtis Institute with a composition degree, studied and worked as a Creative Associate fellow at the SUNY-Buffalo CCPA as a pianist-composer-singer virtuoso, and later had a wide-ranging career based in New York City, moving between the worlds of academic (Uptown) modernism and the eclectic Downtown experimental scene, including minimalism, disco, and free jazz. His last known piano solo composition Piano 2 (1986) was composed during his near-decade of living homeless, and it is an unusual addition to his sporadic compositional oeuvre. A virtuosic modernist "sonata" in three movements, the idiosyncratic manuscript score leaves the performer with more questions than answers as to its realization, other than the through-composed pitches and rhythms. Building upon the ever-growing body of Eastman scholarship, I am interested in thinking through, hearing, and understanding Piano 2 alongside the music of other notable American modernist pianist-composers with whom Eastman either worked closely or whose music he prominently performed, often both. By discussing and performing this music, especially the specific pieces Eastman is known to have performed publicly, I hope to illuminate another facet of the erstwhile developing "Eastmanian performance practice," adding a broader understanding of his work as Modernist to the common associations of his work with Minimalism, just two of many categorical labels that could be applied to the diverse, fecund landscape of his multivalent creative activities and performative registers.

PROGRAM

Robert Palmer: First Epigram (1957)
Ann Silsbee: Bagatelle (1963)
Morton Feldman: Vertical Thoughts 4 (1963)
Frederic Rzewski: Dreadful Memories (1978)
Henry Cowell: Fabric (1920)
Béla Bartók: Chromatic Invention (1926-39)
Julius Eastman: Piano 2 (1986) as well as brief example excerpts from: Federico Mompou | Variations on a Theme of Chopin (1938-57)
Lukas Foss | Solo (1981)
05:00PM - 05:50PM
Zoom Meeting
Room 5
Trivia Masters

05:00PM - 05:50PM
Zoom Meeting
Room 3
LGBTQ Study Group Business Meeting
Moderators
Tiffany Naiman, Stanford University
Sarah Hankins, UC San Diego

05:00PM - 05:50PM
Zoom Meeting
Room 4
Pedagogy Study Group Business Meeting
Moderators
Louis Epstein, St Olaf College

05:00PM - 05:50PM
Zoom Meeting
Room 2
Early Musics Skills and Resources Study Group Business Meeting
Moderators
Catherine Saucier, Arizona State University
Luisa Nardini, The University Of Texas, Austin

05:00PM - 06:50PM
Zoom Meeting
Room 6
Musicology and the Pandemic: Precarity, Care, Equity (AMS Committee on the Annual Meeting)
Speakers
Georgiary Bledsoe, BaobaoTree Learning
Sophia Enriquez, Duke University
William Cheng, Dartmouth College
Jason Geary, Rutgers University
Sarah Hankins, UC San Diego

Musicology and the Pandemic: Precarity, Care, Equity
05:00PM - 06:50PM
Presented by:
Jason Geary, Rutgers University
Georgiary Bledsoe, BaobaoTree Learning
William Cheng, Dartmouth College
Sophia Enriquez, Duke University
Sarah Hankins, UC San Diego

The foreseeable future will involve healing, understanding, and learning from the experiences of the Covid-19 pandemic. How have our lives and work, our thinking, our teaching, our aspirations, our future possibilities been transformed? This session, sponsored by the Committee on the Annual Meeting, brings together speakers from a range of career stages/paths to reflect on the futures of musicology in light of the pandemic. Jason Geary chairs this session, featuring Georgiary Bledsoe, William Cheng, Sophia Enriquez, and Sarah Hankins as panelists. The event is designed to elicit audience participation, and attendees will be encouraged to speak to the challenges and opportunities of this moment. Ethics of care William Cheng has encouraged us to "envision musicology as all the activities, care, and caregiving of people who identify as members of the musicology community." In a time when many of us have assumed increased caretaking responsibilities, how might we respond to the ethics of care and compassion in new ways? What strategies, professional and personal, do we wish to develop in a post-pandemic future? What responsibilities and needs have assumed greater significance, and how might we seek to address them as individuals and as a community? Ethics of care William Cheng has encouraged us to "envision musicology as all the activities, care, and caregiving of people who identify as members of the musicology community." In a time when many of us have assumed increased caretaking responsibilities, how might we respond to the ethics of care and compassion in new ways? What strategies, professional and personal, do we wish to develop in a post-pandemic future? What responsibilities and needs have assumed greater significance, and how might we seek to address them as individuals and as a community? Equity and resources The pandemic has further intensified inequalities along lines such as race, gender, disability, and social class. Academic institutions and independent scholars face greater precarity. Meanwhile, we have all had to grapple with the digital divide and fault lines in our systems, across and beyond our educational systems. In what ways might we seek to meet these challenges and support one another? How might we address issues of equity and inclusion in an environment where resources, access, and opportunity remain under threat? Pedagogical practices The pandemic has led many teachers to make and unmake our pedagogical practices and understandings of academic labor. How have approaches to teaching or learning changed or transformed? In what ways might encounters with remote or hybrid teaching continue to inform your future pedagogy? How can we balance the values of more accessible and creative pedagogies with the need for sustainable practices and humane workloads?

06:00PM - 06:50PM
Zoom Webinar Room 2
Colonial Contact Zones during the 19th and Early 20th Centuries
Speakers
Alessandra Jones, Harvard University
Isidora Miranda, Vanderbilt University
Parkorn Wangpaiboonkit, University Of California, Berkeley

Moderators
Amanda Hsieh, The Chinese University Of Hong Kong

“Only Verdi Writes for a Living”: Music History, Colonialism, and Giovanni Miani’s Search for Origins
06:00PM - 06:50PM
This paper focuses on Giovanni Miani (1810-1872) who in the 1860s became famous for expeditions to Africa in search of the source of the Nile. Trained as an opera composer, vocalist, and scholar of music, Miani also studied physics and history at the University of Padua in the 1840s. This polymathic education allowed him to formulate an approach to music that went far beyond the curriculum of the typical Italian conservatory. In his unfinished Storia Universale della musica di tutte le nazioni [Universal History of the Music of all Nations] (1846) he positions sound as the mediator of man's relationship with environment, labor, and the divine. Building from the Biblical creation story, he suggests that antediluvian peoples created instruments from natural materials in order to sing their praises to God, imitating the reeds that sang in the wind as much as the birds in the trees. Miani also worked comparatively, drawing attention to boatmen and sailors in different places throughout history who sang while they rowed. This approach became a point of contention for Italian music critics like Raimondo Boucheron, who reviewed the book's initial chapters after Gioachino Rossini had endorsed the project. Arguing that the study of masterworks must be central to any history of music, Boucheron decried Miani's anthropological focus on music in everyday life. After failing to find a publisher for the complete Storia universale, Miani abandoned music in favor of exploration. However, published accounts of his travels show that he never really gave up on the project. Miani's search for the source of the Nile was also a quest for the source of music, to substantiate the theories articulated in his history. Pushing against the paradigm of the masterwork, Miani's universal music history argued for music's power to connect humans to their environment, to their everyday surroundings. This same belief elevated and granted a veneer of idealism to Miani's claims to the material and anthropological riches of Africa. The case of Miani, then, suggests a new understanding of music's role in colonial enterprises, one in which idealism supports and covers for the extractive activities of colonialism.

Comparative Musicology and Colonial Survival: The Anxiety around Musical Meaning in Late Nineteenth-Century Siam
06:00PM - 06:50PM
Presented by:
Parkorn Wangpaiboonkit, University Of California, Berkeley

In 1900, the royal court of Siam debated whether to grant Boosra Mahin permission to tour his musical troupe to Europe, fearing that the assorted performers in the employ of this low-ranking noble would inevitably represent Siamese court music to the world. The court's fears about presenting Siamese music as exotica in the European concert hall were ultimately eclipsed by the tour's administrative mishaps, which led their sacred repertoire to be featured in the undignified setting of the Berlin Zoo. At this performance, the comparative musicologist Carl Stumpf made the first recordings for the Berlin Phonogram Archive, creating material for his study of the Siamese tuning system in "Tonsystem und Musik der Siamesen" (1901). In analyzing the tuning systems of the world, comparativists of the Berlin school sought a new theory of musical expression in which psychology would replace biology as the basis for human difference. My paper presents a global-colonial history of Comparative Musicology's inception from the perspective of the Siamese archive. While recent studies have explored the Stumpf circle's extractive analysis of Siamese music (Koch 2013, Mundy 2018), I show that the Siamese court practiced its own comparativist theory in the struggle for colonial survival. Parallel to the European scrutiny of Siamese music, Siamese intellectuals expounded their anxiety about the superiority of European music, particularly its division of the octave into twelve distinct tones, a feat unmatched by Siam's seven-tone system, or that of any other nation. Before Stumpf could
hypothesize the origin of Siamese tuning in Buddhist numerology, the court already internalized the idea of the division of the octave as an index for progress and civilizational excellence. The Siamese music Stumpf heard, then, was less an untouched native essence, but rather a calculated display that balanced between elite cosmopolitanism and national authenticity – indeed already "spoiled by Europeanisms", as Stumpf feared. In confronting imperial threat, Siam understood the strategic importance of self-fashioning a "national culture" for European evaluation. Contrary to a narrative of scientistic extraction, comparative theory was not simply a tool applied to agentless subaltern subjects, but instrumentalized and assimilated for colonial survival.

Exoticism as Tragedy: Colonial Politics and National Identity in the Tagalog Zarzuela _Minda Mora_ (1904)
06:00PM - 06:50PM
Presented by:
Isidora Miranda, Vanderbilt University

Critical studies on musico-theatrical representation have often considered examples found on the Western stage and the different ways such works imagined a distant and exoticized other for its European and American audience. But what if the stage was the Tagalog zarzuela in early twentieth century Manila and those that created and consumed theater were Filipinos who were thinking through ideas about colonial and national identities? The vernacularization of the Spanish-inherited genre in the Philippines saw the zarzuela as a vehicle for moral critique and cultural uplift of its lower-class audience. The playwright Severino Reyes, in particular, favored the zarzuela's realism to critique social vices and the blind religiosity he perceived as legacies of Spanish colonization. With the goal of cultural uplift, Reyes collaborated with Filipino composers to showcase local performers as cosmopolitan artists in their fluency in Western art music. While Reyes saw the zarzuela stage as means to counteract the negative portrayals of Filipinos in US colonial rhetoric, a number of his works also featured representational practices that reinforced racial and ethnic difference within the local population. This paper focuses on composer Juan Hernandez and Severino Reyes's 1904 zarzuela _Minda Mora_, which remains as one of the earliest examples of artistic works in the Tagalog language that advocated for the Islamic minorities in the southern region of Mindanao through its protagonist Minda. A closer reading of _Minda Mora_ and its immediate reception, however, reveal the fraught politics of identity formation during the early years of US colonial rule in the Philippines. The work took up discourses on race and civility from the metropole, which in turn animated debates about the existing colorism in the archipelago. But unlike other exoticist works that shaped ideas about the Western "us" versus the Orientalized "them," _Minda Mora_ complicates the binary constructions of the "East" and the "West" as it powerfully critiques racist motivations of white European colonial expansion (i.e. Spain) while remaining ambivalent to US presence in the Philippines.
Boston University Virtual Reception

Speakers
Michael Birenbaum Quintero, Boston University

Join the Boston University Musicology & Ethnomusicology Department for a virtual reception to meet faculty and students, find out about our MA and PhD programs, chat, and celebrate the successes of the last year with us.

Listen and Unwind: Deep House

Speakers
Tiffany Naiman, Stanford University

Beat Propaganda: A Deep House Set by NeonGray
Deep house music is an electronic music genre derived from House music pioneered by the likes of Frankie Knuckles and Larry Levan out of Chicago and New York. Deep house tracks combine the pulsing four-on-the-floor signature beat of traditional house music with harmonies and basslines inspired by jazz and funk. Compared to standard house music, deep house is also more likely to feature vocals and the Roland TR-909. Deep House is most commonly played a little slower than house music and it is more bass-oriented. Larry Heard's track "Mystery of Love" (1984) is credited as the first Deep House track.

Diversity in Game Audio Studies (Ludomusicology Study Group)

Speakers
Ryan Thompson, Michigan State University
Trent Leipert, University Of Regina
Kofi Oduro
Alexander Gueterman, Florida State University
Kate Maxwell, The University Of Tromsø The Arctic University Of Norway
Thomas Yee, The University Of Texas At San Antonio
Elizabeth Hambleton, Colby College
Brent Ferguson, Washburn University
Cristian Martinez Vega, The University Of Oklahoma

The AMS Ludomusicology Study Group will host a panel of brief "lightning" talks at AMS Chicago 2021. All AMS members, regardless of familiarity with (or previous research of) video games, are welcome to attend. This year, we have an intentional focus around music promoting diversity within community, especially with regard to issues of race. Papers address games scored by racially diverse composers and/or examine musical representations of race in video games.
Ibero-American Music Study Group Lightning Lounge

Speakers
Ana Sanchez-Rojo, Tulane University
Walter Clark, University Of California Riverside
Stephen Meyer, Royal College Of Music, London
Iván César Morales Flores, Universidad De Oviedo, Spain
Eduardo Sato, University Of North Carolina At Chapel Hill
Pedro López De La Osa, University Of California Riverside
Alyssa Cottle, Harvard University
Marcelo Hazan, University Of South Carolina

Jazz and Improvisation Study Group Business Meeting

Speakers
Stephanie Doktor, Colorado College
Darren Mueller, Eastman School Of Music (University Of Rochester)

This is the first business meeting for the newly formed and approved Jazz and Improvisation Study Group. As we welcome interested AMS members, we seek to establish a tone and environment that is both collaborative and inclusive, while also discussing the goals and intentions of this group. In order to build a sustainable model for this group's future longevity, we plan to discuss best practices for creating a more welcoming space for jazz studies that privileges the voices and perspectives of Black scholars, scholars of color, Indigenous scholars, LGBTQ+ scholars, women scholars, graduate students, early career professionals, contingent laborers, and practitioners. We hope that by doing so, we will set our study group on a trajectory which challenges the hegemony of white cisfemale and cismale scholarship in jazz studies. In practical terms, at this meeting we also plan to: elect a leadership team; determine programming for the 2022 Annual AMS Meeting; discuss potential collaboration with other study groups in AMS, SMT, and SEM; and explore the possibility of establishing a mentoring network to support graduate students and early-career scholars.
AMS Sustainable Mentorship Program Interactive Workshop

Speakers
Andrew Dell’Antonio, University Of Texas At Austin
Mary Caldwell, University Of Pennsylvania
Amanda Sewell, Interlochen Public Radio
Rob Pearson
Emily Wilbourne

Please note: this is a closed session for mentors and mentees from the 2020-21 and 2021-22 Sustainable Mentorship Program. Mentorship is a hallmark of musicological life at every career stage. From graduate students who pursue advanced training under senior mentors in the field to experienced scholars who draw upon the wisdom of peer mentors, high-quality and diverse perspectives from mentors contribute to musicological learning, success, and flourishing. Yet mentoring is highly individualized and can exist within frameworks that range from the formal and highly structured to informal and ad hoc. In this facilitated conversation, mentors and mentees from the AMS Sustainable Mentorship Program will discuss different approaches to mentorship. The goal of this discussion is to provide a space for thinking intentionally through the process of identifying and working with diverse mentors and mentees who align with your own values, style, and goals. Although the conversation will be shaped by the perspectives of those in attendance, participants are encouraged to think through considerations such as cultural differences between mentors and mentees, ways of establishing formal and informal mentoring relationships, managing expectations between mentors and mentees, and ending mentoring relationships in a productive way.
“Radio Enchains Music”: The 1940 ASCAP Radio War and Music Festival (AMS/Library of Congress Lecture)

Speakers
Elisse La Barre

This lecture will be available at this link beginning at 9:00am CT / 10:00am ET on 17 November, 2021. In September 1940, a bitter conflict between American radio networks and songwriters was well underway. Previously, the 25 year-old American Society of Composers, Authors and Publishers (ASCAP) had contracted with major broadcast networks but now the society wanted to renegotiate in order to license their members' music with individual stations. After a meeting in San Francisco, the National Association of Broadcasters (NAB) decided to boycott ASCAP members' music and created a rival organization, BMI. In retaliation for the boycott, ASCAP chose to assemble its most illustrious members and present a concert series in the final weeks of the two bi-coastal 1940 world fairs in New York and San Francisco. Barred from the radio, ASCAP presented a highly publicized musical protest in the form of a two-part concert series at the Golden Gate International Exposition (GGIE) in San Francisco. Drawing on recordings, reviews, photographs, and sheet music held in the Library of Congress and the ASCAP Foundation Collection, this lecture argues that the 1940 ASCAP concert sheds new light on the issues of mass culture and radio, protest, race and gender and the reaffirmation of the American popular music canon in the final years before involvement in WWII.
“Ten Years Gone”: Reflections on Popular Music Studies and the Rock Hall/AMS lecture series

Speakers
Steve Baur, Dalhousie University
David Brackett, McGill University
Theo Cateforis, Syracuse University
Loren Kajikawa, George Washington University
Stephanie Vander Wel, University At Buffalo

Moderators
Jason Hanley, Rock And Roll Hall Of Fame
Mandy Smith, Rock And Roll Hall Of Fame

Livestream link: https://www.youtube.com/watch?v=GximimLa9cU

Ten years ago, the American Musicological Society and the Rock and Roll Hall of Fame began a lecture series based on the idea of bringing the best in popular music scholarship to a wider audience, and at the same time connecting scholars to the unique collections at the Rock Hall's Library and Archive. This roundtable conversation gathers past and future presenters from the series to discuss the state of popular music studies -- where it's been, and where it's headed. The panelist reflect on their presentations, their current research, and the music they love (we might even ask them who they want to see Inducted into the Rock Hall). Panelists include Steve Baur (Dalhousie University), David Brackett (McGill University), Theo Cateforis (Syracuse University), Loren Kajikawa (George Washington University), and Stephanie Vander Wel (University at Buffalo). Jason Hanley and Mandy Smith of the Rock & Roll Hall of Fame moderate the conversation.
What's Up, Doc? Watch Party
Join the watch party of What's Up, Doc?. This 1972 comedy stars Barbra Streisand and Ryan O'Neal, who meet at a musicologist's convention and become involved in a zany chase. Limited to U.S. residents with Amazon.com accounts. Rental cost $1.99.
Morning Yoga
Speakers
Samantha Bassler, NYU

Directors of Graduate Studies Breakfast (AMS Graduate Education Steering Committee)

Colonialism in the Lusophone World
Speakers
Bernardo Illari, University Of North Texas
Antonio Monteiro Neto, Independent Researcher
Marcelo Hazan, University Of South Carolina
Stacey Jocoy, Texas Tech University

Moderators
Erin Bauer, University Of Wisconsin-Whitewater

Durán's Gift: The Paradoxical Portuguese Seeds of Chuquisaca's Musical Identification
10:00AM - 10:50AM
Presented by:
Bernardo Illari, University Of North Texas

Early-Modern colonialism was far from monolithic. Many spaces remained open to developments that eventually reinforced the decolonization of local selves. In Chuquisaca (now Sucre, Bolivia), one such episode, hitherto unknown, featured composer Antonio Durán de la Mota, whose short tenure as chapel master, I argue, had important consequences for local creation and facilitated the emergence of a performative identification with the city. Durán (1651-1736) was a Portuguese musician trained in Evora who settled in Potosí, Bolivia, in the late-1680s. The Chuquisaca cathedral chapter handpicked him to replace the mythic chapel master Juan de Araujo a few weeks after the latter's death (1712), and to restore the group's former brilliance. Durán obliged; he served for just 120 days in 1714 but forever changed local music. Durán's reform mainly affected the repertory. Araujo's pieces featured straightforward, sound Spanish-style music that delicately balanced imitation with homophony. Durán instead favored thick, fast-moving contrapuntal fabrics not common in Spain, whose voices ended up fusing to produce spectacular sound effects. In the cathedral, he took musical elaboration to a new level, while showcasing the singers' talents and strengthening the group. His complex
novelties caused such a stir that the locals, Roque Chavarría and Blas Tardío, younger cathedral musicians, appropriated and developed them. The systematic exploitation of effects in Chavarría's "megavillancicos" of 1717-1719 is Duranian, while the unyieldingly full imitative textures of Tardío's pre-1731 production apparently comes directly from the Portuguese master's composition lessons. While Chavarría and Tardío partook in the ceremonial promotion of colonialism, they also expressed and celebrated a novel feeling of belonging to the city for the first time. These creators found in Durán not just inspiration but also the knowhow to differentiate themselves from peninsular Spaniards without arousing suspicion. Their pieces remained in the repertory until the 1760s, eliciting other creative responses along the way. The Portuguese Durán completely assimilated himself into the urban milieu of Chuquisaca. To the city he gifted a major musical contribution that reached beyond colonialism—he furthered domination but seeded a not-quite-colonial sense of locality.

Peter Motteux's _Island Princess_ (1699): The Creation and Consumption of the Exoticized Other
10:00AM - 10:50AM
Presented by:
Stacey Jocoy, Texas Tech University

Restoration musical entertainments often revived older plays, "improving" them with music, updated language, and fashionable sensibilities. Peter Motteux's _Island Princess_ (1699) is a semi-opera drawn from an abridged version of John Fletcher's 1621 play, which had predictably championed the English and lampooned the Portuguese in a colonial match-making farce. Curiously, while there is very little music in Fetcher's play, his use of chanting with bells reflected narratives of indigenous musics reported by Spanish explorers, providing an informed and even sympathetic depiction of the peoples of Tidore. By 1699, _Island Princess_ had already seen three Restoration revivals, reflecting the popularity and currency of subject matter involving the ever-changing alliances of the Spice Wars. To transform this play into a semi-opera, Motteux removed over 500 lines of text, making room for a pagan spiritual ceremony and a bawdy, subtly politicized "Musical Interlude." The music was collaboratively composed by Daniel Purcell, Jeremiah Clarke, and Richard Leveridge. This, Curtis Price notes, created an atmosphere of friendly competition between the composers, spurring them toward greater creativity. A predominantly French musical style, common amongst the English stage music of the day pervades the opera, however, this is notably interrupted in the scene with the holy Brahmin choir (IV.ii). Here Leveridge emerged as the old Brahmin, singing "Oh Cease, urge no more" in a markedly Italianate, cantata-like style, meant to shock both the characters and the audience with wild millenarian exhortations evocative of the exotically Other world of the East Indies. From 1621 to 1699, these dramatic representations of the voices of the native peoples of Tidore markedly changed from ethnographic aurality to Italianate spectacle, which was simultaneously attractive and threatening to contemporary English audiences. This study uses source and ephemera study of early prints and extant manuscripts of the entertainments with reception history to argue that Motteux was invested in exoticization for commercial reasons related both to ticket sales and his import business. The wild success of Motteux's _Island Princess_ informed the imaginations of a generation of English imperialists, further dehumanizing indigenous peoples, and confirming colonialist narratives of the burgeoning British Empire.

The Financial and Amorous Affairs of Father José Maurício Nunes Garcia (1767-1830)
10:00AM - 10:50AM
The fatality of poverty is a familiar trope in the narratives of the great composers. A case in point is the life and works of the Afro-Brazilian chapelmaster José Maurício Nunes Garcia (1767-1830). The mulatto son of freed slaves, no one doubts that Garcia hailed from humble beginnings. But was he destitute later on in his career, as his scholars emphasize? The traditional perception is represented thus in the _New Grove Dictionary_: "But after the arrival in 1811 of Marcos Portugal [1762-1830], the most famous Portuguese composer of his time, Garcia's position and production tended to decline. His humility and benevolence kept him from counteracting Portugal's intrigues."

Our paper demonstrates that, while it is true that "he died in extreme poverty," to cite the same source, the reason for his misfortune was not his alleged humility and professional decline, but rather his family circumstances. An ordained Catholic priest, it is notorious that Garcia fathered at least six children with one or more mistresses. This concubinage, however, carried financial and legal implications hitherto ignored in musicological scholarship.

Our argument falls into four sections. The first consists of a quantitative survey of Garcia's earnings over the course of his career, based on his association with such institutions as the Rio de Janeiro cathedral, municipal council, and lay brotherhoods. The second illuminates this income comparatively to other prices and wages from the same period. It shall become clear that lacking income does not constitute a satisfactory explanation for his financial woes. The third focuses on an unexplained aspect of his life-story: the frequency with which he changed residences. We shall argue that Garcia moved from house to house not only for financial reasons, as his children grew in age and number, but for the sake of discretion and fear of denouncement; serious were the legal consequences faced by vow-breaking priests at the time, ranging from monetary fines to expatriation. Finally, from a score-based perspective, we shall demonstrate that the composer himself left a record of these anxieties in both music and poetry through his vernacular, sentimental songs or _modinhas_.

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**Negotiating Respectability**

**Speakers**

Michael Allemana, University Of Chicago  
Candace Bailey, NC Central University  
Pheaross Graham, University Of California, Los Angeles  

**Moderators**

Julia Chybowski, University Of Wisconsin-Oshkosh  

“*I Am Not an Entertainer*”: Don Shirley, _Green Book_ Piano Style, and the Middlebrow Problem  
10:00AM - 10:50AM  
Presented by:  
Pheaross Graham, University Of California, Los Angeles  

The 2018 film _Green Book_ reintroduced African American pianist-composer Don Shirley (1927-2013) to the general public, recounting his concert activity in the Deep South during the 1960s as he relied on the _Negro Motorist Green Book_, a life-saving travel guide. The film garnered polarized reception, with laurels for its "feel good" narrative and
condemnations for reinscribing racial hierarchies. Missing from discussions have been direct considerations of Shirley's substantial music output and larger history. African Americans have consistently been pushed out of solo, classical instrumental performance. Despite Shirley's earlier, high-profile orchestral engagements and "virtuosity worthy of Gods" per Igor Stravinsky, noted impresario Sol Hurok advised Shirley that America was not ready for a "colored pianist" and denied him concert management. With no viable options for a career on the art music stage, Shirley turned to nightclubs, performing as a classical pianist cloaked in more popular music. I consider "middlebrow" music as a workaround to antiblackness barring African Americans from the classical concert stage. Deriving from 19th-century phrenological concepts, notions of the "middlebrow" retain racial undertones. For a black performer, entering middlebrow space, while opening opportunities, was also devaluing, lessening the possibility of being taken seriously by listening audiences. Shirley's case study points to larger musical and cultural theorizations of middlebrow music, specifically considering how marginalized performers might find their way by navigating between their ideals and finding an audience. Considering selections from his 1955 debut album, _Tonal Expressions_, among others, this paper examines how Shirley, through developing what I term the "Green Book Style," inched as close as he could to the category of classical music while pushing against the limits of the sonic color line. Alongside classical inflections came evocations of the ecclesiastic, which he used as a gesture toward respectability. Despite his fusion approach, Shirley called upon aspects of the _Werktreue_ ideal, putting himself in line with "serious" music-making. Ultimately, Shirley's approach navigated race, art, and social station, establishing a unique niche along the intersections of segregated white-black audible spaces. This study signals the dangers of dismissing middlebrow music as inconsequential and trivial.

Imaging Black Gentility in the Post-Civil War United States
10:00AM - 10:50AM
Presented by:
Candace Bailey, NC Central University

Among the items W.E.B. DuBois exhibited at the 1900 Paris Exposition Universelle is a gelatin silver print of a Black man and a young girl seated at a piano for a music lesson in Georgia. As a topos, this visualization of a music lesson invokes power relationships and social constructions that simultaneously follow cultural norms (men instructing women) and challenges them (the teacher is socially inferior). The elaborately carved upright piano has been situated in a luxurious parlor, most of which is a painted backdrop. The man gazes at the music on the piano desk with his hand beneath his chin, obviously engrossed in the printed page. His clothes are elegant, starched, subdued, and he is immaculately groomed: the vision he presents is taste, knowledge, and superior bearing. The student wears her long hair loose, stylishly curled. She, too, focuses entirely on the printed page. This is a serious lesson in one of the most important accomplishments that young women sought in the acquisition of cultural capital. Thus, the image confirms to expectations of music practice in the US during the nineteenth century. The image, however, evokes much more. It introduces race into a space not traditionally interrogated through such a lens. The print inspires several questions that have yet to figure in the discourse surrounding music history in the US, and particularly in the post-Civil War South. Did the people in this print emerge after 1865 to become respected members of the community or were they part of an antebellum free-black society that has been ignored in musicological historiography? Is the image representative of real practice or was the creator attempting to make a statement of potential? The earnest focus of both historical actors conveys that they value the ability to read music notation, but to what end? This paper will examine the seen in the DuBois print (the visual signs of musical accomplishment as well as various forms of capital) in order to interpret the unseen (Black gentility in the former slave-
Among cultural histories of Chicago's South Side, Captain Walter Dyett is often portrayed as the uncompromising music educator at DuSable High School who singlehandedly mentored his African American music students, many of whom went on to make substantial contributions to musical culture in the US. Although indisputably a crucial figure in African American culture, Dyett did not work alone. From 1931 to 1946 at both Wendell Phillips and DuSable high schools, he worked under Dr. Mildred Bryant-Jones, an African American pianist, choral conductor, vocal coach, activist, and music teacher who, in 1920, became director of music education at Wendell Phillips and, with Dyett in 1935, established the DuSable music program. Bryant-Jones taught theory and composition to students such as Von Freeman and coached singers such as Johnny Hartman. A dedicated teacher and conductor who programmed both European and African American composers for her high school ensembles, Bryant-Jones also performed classical piano concerts, served on the board of the National Association of Negro Musicians, wrote articles for Nora Douglas Holt’s publications, and earned two doctoral degrees. During these years she navigated racist institutions to secure her teaching certificates and doctorates while being supported by W.E.B. Du Bois with whom she had a romantic relationship for over three decades. This paper examines Bryant-Jones's philosophy of music education and how racial uplift ideology informed her pedagogy by drawing from her publications, Du Bois's articles about her in _The Crisis_, 400-plus letters between her and Du Bois, and interviews with musicians who studied under her. This paper argues that through her teaching of European classical music, an important cultural value in racial uplift ideology, Bryant-Jones furnished important theoretical tools and performance skills for her students, thus providing a powerful example of the historical contributions of Black women educators in shaping Black music. Further, the Dyett-centered narrative that surrounds DuSable High School is challenged, calling for Dr. Bryant-Jones to be equally recognized as a consequential music educator who, alongside Captain Dyett, was a pivotal figure in twentieth century African American cultural history.
In the summer of 1851, the twenty-five-year-old Viennese pianist Ernst Pauer made a stunning debut in London. Such was his success that by the end of the decade he had joined the faculty of the Royal Academy of Music, where he would make an indelible mark on English pianism for almost the next forty years. As performer, pedagogue, and editor, he showed a special talent for adapting music-making trends of the continent to the ostensible needs of English audiences. This paper addresses one important but under-researched aspect of that outreach: his efforts to popularize "ancient" music in the 1860s and 1870s. Beginning in 1862, Pauer presented "historical concerts" of harpsichord and pianoforte music designed to give audiences "analytical and critical" insight into the music of the distant past. While similar concerts had taken place in Paris under François-Joseph Fétis, Leipzig under Felix Mendelssohn, and even London under Ignaz Moscheles, Pauer's were novel in the ways in which lecture and recital converged, repertoire ranged from Froberger and Frescobaldi to Heller and Liszt, and original works and arrangements shared the same program. Neither antiquarian in scientific rigor nor historically modernist in artistic ambition, Pauer's lecture-recitals hovered at the porous boundaries between authenticity and accessibility. Such an approach informed Pauer's editions and booklets from the same period. His _Alte Meister_ series of the early 1870s offered chronologically ordered, clearly annotated-and sometimes surreptitiously arranged-versions of "useful" ("wertvoll") but historically overlooked keyboard works from the seventeenth and eighteenth centuries. Along the same lines, in 1877 he found it necessary, "for practical purposes," to adapt Ferdinand Hand's voluminous and complex _Aesthetik der Tonkunst_ into _The Elements of the Beautiful in Music_ in order "to treat the subject from a more popular point of view, with regard especially to musical practice." Taken as a whole, Pauer's syncretic efforts as performer, editor, and aesthete helped to reify many of the historiographic and pedagogical frameworks still in use today.

Guitar Heroes: Learning and Playing Guitar at the Jesuit Colleges for Nobles in Italy, 1660-1700
10:00AM - 10:50AM
Presented by: Cory Gavito

Musicologists have recently begun exploring the role of musical instruction in Jesuit education in early modern Europe and the Americas. One place in which this musical training was particularly active was Italy, where colleges for noble boys were set up to provide instruction in music and others of the esercizi cavallereschi (chivalric exercises), which included fencing, horsemanship, dancing, and other ancillary activities that marked the refinement of character and customs expected of members of the nobility. In this paper, I contribute to our understanding of musical instruction at the Jesuit Colleges for Nobles in Italy by zeroing-in on a thirty-year period from roughly 1660 to 1690, a time in which the guitar, most notably, was at the centerpiece of musical instruction and performance at two of the most prestigious Jesuit Colleges. The first is Santa Caterina in Parma, where students -- several of whom studied with the guitar maestro Francesco Asioli -- were enrolled in guitar lessons in record numbers during the 1670s. Pivoting to the College of San Francesco Saverio in Bologna, I highlight the activity of the guitar maestro Giovanni Battista Granata and the dedicatees of his Soavi Concenti (1659), all of whom were enrolled as convittori (student boarders) at the College. I show how the Colleges cultivated a competitive learning environment in which its students could study music while at the same time contribute to the strategic public-facing initiatives of the Colleges. In examining the materials associated with learning and playing the guitar at the Colleges, we become witnesses to a culture of music learning that prepared students to play in both solo and concerted settings, to improvise accompaniments, and to perform in ways that created surprise and meraviglia for their captive audiences. We witness, in effect, a class of musical "amateurs" in which "virtuoso" levels of performance were
sought instead of shunned, even though these young boys had no intention to embark on careers as professional musicians. This both complicates and enriches our understanding of musical "amateurism" in the seventeenth century, which is often presumed to be incompatible with the goals of professional music making.

Paul Price and the Institutionalization of the Collegiate Percussion Ensemble
10:00AM - 10:50AM
Presented by:
Haley Nutt

In 1950, percussionist Paul Price established an accredited collegiate percussion ensemble course at the University of Illinois Urbana-Champaign, the first of its kind in the nation. During his seven-year career at Illinois, and later as director of percussion at the Manhattan School of Music from 1957 to 1986, Price accepted, commissioned, and published hundreds of new percussion ensemble works by composers from the United States and abroad, introducing public and academic audiences to the exciting possibilities of the young genre. Price's efforts as an institutional entrepreneur (Battilana, Leca, and Boxenbaum 2009) in producing a substantial percussion ensemble repertoire and instituting a reputable collegiate programs at both Illinois and Manhattan had a significant impact on percussion's place in American higher education; by the end of his career, there were over 1500 documented compositions for the percussion ensemble and percussion programs were flourishing within collegiate institutions across the country. In this paper, I use select compositional materials and correspondence from The Paul Price Percussion Music and Papers, located in The Sousa Archives and Center for American Music at the University of Illinois, to demonstrate Price's central role in the development of the collegiate percussion ensemble. More specifically, I discuss his professional relationships with American composers Michael Colgrass and Vivian Fine and Canadian-Argentinian composer Alcides Lanza, as well as the work(s) that each was commissioned to write for one of Price's ensembles, to highlight his collaborative and egalitarian approach to institutionalizing the genre within the academy. Although Colgrass, Fine, and Lanza were relative newcomers to percussion composition, they were able to develop a deeper understanding of the idiosyncrasies of percussion instruments and techniques through Price's dedicated advocacy, producing pieces that reflected their diverse backgrounds and interests. By detailing his achievements and collaborations with these composers, I reveal how Price acted as an institutional entrepreneur, transforming the percussion ensemble into a genre worthy of professional performance standards, accredited courses, a thriving repertory, and institutional recognition in the United States.

Hackers, Harps, and Soundscapes: New Histories of the Musical Topic

Speakers
Jessie Fillerup, University Of Richmond
Paulo Ferreira De Castro, Universidade NOVA (Lisbon)
Stephen Hudson
Paulo Ferreira De Castro, Universidade NOVA (Lisbon)
Bruno Alcalde, University Of South Carolina

Moderators
Bruno Alcalde, University Of South Carolina

In an episode of the TV sitcom "The Big Bang Theory," Amy (Mayim Bialik) asks Jim (Sheldon Cooper) if she can play the harp for him. Jim responds, "No. I dislike the sound of
the harp. Its overuse in classic television sitcoms always make me think I'm going to experience an episode from my past." Though this stock gesture's signifiers are legible in a variety of musical and non-musical contexts, the history of its semantic meaning is virtually unknown. This session explores the taxonomic challenges of this and other musical topics through three neglected histories: the transformative harp glissando, the soundscape, and "hotness" in post-millennial pop. Danuta Mirka has proposed, in her edited volume on topic theory (2014), that topics are "musical styles and genres taken out of their proper context and used in another one." Our papers challenge this definition by demonstrating how musical icons might acquire indexicality over time without necessarily displaying the marked, fish-out-of-water qualities Mirka has described. All three papers argue for the contingency of topics and the significance of historical developments in defining their connotative meanings. The first paper considers how the harp glissando—an iconic gesture in Russian music by the 1880s—became a topical emblem of transformative states over the ensuing decades, functioning in wide-ranging contexts by the mid-twentieth century. The second paper takes the impressionistic soundscape as a case study, examining the process by which musical pictorialism can acquire topical status. Its related analysis of the machine topic shows not only how fluid signifiers function within and across topics, but also how such designations might reveal hidden affinities between apparently oppositional topics. The third paper traces the origins of the flat-2 "hotness" topic, first heard with orientalist overtones in post-millennial pop music, to its earlier transgressive manifestations in film and underground musical genres of the late 1990s. By examining the flat-2's gradual movement from heterodox aesthetics to mainstream commercial pop, this paper highlights the importance of historical study in defining musical topics, whose contested meanings inevitably change over time.

The Transformative Harp Glissando as a Musical Topic
10:00AM - 10:50AM
Presented by:
Jessie Fillerup, University Of Richmond

After first emerging in Franz Liszt's Mephisto Waltz No. 1 (1860), the orchestral harp glissando had become a cliché by the early twentieth century—a view articulated by the English composer Cecil Forsyth, who noted that "this mechanical sweeping sound at every orchestral crisis becomes tiresome in the extreme." Yet it remains one of the most emblematic gestures in Western music, signifying transformation born of temporal and spatial ruptures and most typically linked to flashbacks, dreams, and fantasy sequences. Despite its longstanding semiotic durability, the harp glissando has received scant analytical attention, even from topic theorists, who might consider the gesture mimetic, insufficiently marked or, in derisive terms, a cliché. In this paper, I argue that the harp glissando has retained its currency precisely because of its capacity to function as cliché—and, moreover, that it acquires the characteristics of a musical topic over the course of the twentieth century. To distinguish signifiers from topics, Raymond Monelle has posed two questions: "Has this musical sign passed from literal imitation (iconism) or stylistic reference (indexicality) into signification by association?...Is there a level of conventionality in the sign?" (2000, 80). Using these questions as a guide, I examine the harp glissando's early appearances in Russian opera and ballet, where its function was iconic and mimetic. The gesture developed its now-familiar association with magical, transformative, and transformational states primarily in Rimsky-Korsakov's music, as examples from The Snow Maiden, Sadko, and Kashchey the Deathless will reveal. In some contexts Rimsky's harp glissandos were also indexical, functioning as if they themselves caused or had become synonymous with transformation, evoking Robert Hatten's interpretive links between indexicality, synecdoche, and causality. By the twentieth century, composers expected listeners to know what the harp glissando signified, as examples from Ravel and Stravinsky attest. Evidence that the gesture ultimately fulfills Monelle's second condition--
conventionality--appears in modern media, where harp glissandos signal transformative states in TV and film scores, cartoons, and video games. Indeed, the fact that the glissando can be the crux of a joke in comedic contexts demonstrates its topical legibility across musical styles and media types.

‘Wie ein Naturlaut’: Soundscape as a Challenge to Topic Theory
10:00AM - 10:50AM
Presented by:
Paulo Ferreira De Castro, Universidade NOVA (Lisbon)

Ever since the notion of the musical topic was introduced into the vocabulary of musicology, the distinction between topics and pictorialism has been the object of controversy, arising from conflicting conceptual definitions and differing semiotic models. Raymond Monelle (2000), for one, subsumed some instances of musical icons under the category of topics, based on what he termed the 'indexicality of content', a property he ascribed to topics in general. However, the difference between such iconic topics and musical icons is far from clear-cut, and in any case indexicality cannot be determined a priori. By contrast, according to Danuta Mirka (2014), Monelle's 'iconic topics' should not be considered topics because they 'do not form cross-references between musical styles or genres.' Since musical imitation inevitably involves some degree of stylisation, the question arises as to what distinguishes an imitation of 'extra-musical sounds' from musical styles that typically incorporate those sounds – as, for instance, the imitation of natural sounds within the semantic field of the pastoral. In this paper, I address some of the processes through which musical icons become part of standard typologies and eventually acquire the status of topics, by focusing on the representation of landscape in selected orchestral works from the 19th and 20th centuries, and in particular on the 'impressionistic soundscape' in the tradition of the 'Waldweben' music from Wagner's Siegfried, together with some parallel examples from Debussy, Ravel, Mahler and Rimsky-Korsakov. By examining the way melodic, rhythmic, harmonic and timbral features are woven together to form characteristic musical textures (Klangflächen), often blurring the distinction between background and foreground, my purpose is: (1) to show the intertextual character of such typologies and the way they convey temporal and spatial structures, particularly suited to the evocation of pristine nature, and (2) to show that the 'soundscape' topic is open to various degrees of semantic fluidity, to the extent of sharing some structural features with its apparent opposite, the representation of the mechanic – two extremes paradoxically linked by a common emphasis on 'immobile movement' (V. Jankélévitch) and the poetics of 'objectivity'.

Hackers, Headbangers, Vampires, and Goths: the Subversive Origins of the Pop b2 "Hotness" Topic
10:00AM - 10:50AM
Presented by:
Stephen Hudson

Topic theory has evolved as a framework for studying communication and meaning in European classical music. Some scholarship has extended beyond this repertoire (ex. Echard 2017), but many conventional topics in popular music remain understudied. The music theorist Eron Smith has identified a b2-1 "hotness" topic in post-millenial pop and has traced the topic to long-standing orientalist stereotypes associating b2 with non-Western music. Some of Smith's examples clearly resonate with orientalism by combining the b2 with sitars or other timbral markers of foreignness. But many examples of the b2 "hotness" topic do not contain orientalist timbral markers. I argue for another source: the ubiquitous use of b2 in extreme metal, gothic/industrial/EBM, and other pre-millenial underground music subcultures. Some post-millenial pop examples of the hotness topic,
such as Justin Timberlake's "Sexyback" (2006), imitate the distorted timbres of EBM exactly, rather than the orientalist “foreign” timbres. I trace the transmission of b2 into mainstream pop through millennial films that romanticized these subcultures and brought them to mainstream attention, like _Queen of the Damned_ (2002) and _The Matrix_ (1999), as well as late-90s moments when these underground styles crossed over into the mainstream, like electro house (ex. Benny Benassi "Satisfaction," 2003) and nu metal (ex. Korn, whose singer Jonathan Davis composed songs for _Queen of the Damned_). What began as a pre-millennial performative icon of transgressive anti-mainstream aesthetics and ideology was sublimated into an indexical sign for edgy cool, then co-opted and commodified as post-millennial sexiness. This trajectory certainly does not replace the b2’s orientalist resonances, nor is it the only route of transmission to post-millennial pop (b2 is also common in trap music, for example). b2 “hotness,” like all topics, is not a static analytical symbol, but carries contingent, plural meanings that evolve over time as the topic is used by different communities and for different purposes. This demonstrates a crucial role for historical research as topic theory expands to popular genres: to understand how pop topics change, what they have signified, and for whom.

10:00AM - 10:50AM
Remo Hall 1

**Speed Mentoring 1**
Speed mentoring sessions are scheduled for 20 November (10:00-10:50AM Central Time) and 21 November (11:00-11:50AM Central Time) during the 2021 AMS Annual Meeting. Registration for the 2021 AMS Annual Meeting is required to participate. Sessions will last for approximately 50 minutes, allowing for four mentor-mentee discussions each lasting 10 minutes. Mentors and mentees will be matched on interest areas submitted in the speed mentoring sign-up form. Participants will receive a schedule of their planned meetings shortly before the event. Due to the curated nature of this event, the AMS office asks that only those who intend to participate reserve a seat. (NOTE: Students may not volunteer to serve as mentors. Mentee seats are contingent on the number of volunteer mentors, so space is limited.) Deadline to sign-up: 21 October 2021

10:00AM - 10:50AM
Zoom Meeting Room 2

**Open Forum: AMS Proposed By-laws Changes**

**Speakers**
Siovahn Walker, American Musicological Society
Charles Garrett, University Of Michigan
Steve Swayne

The AMS Board has proposed amendments to the AMS By-Laws. The proposed changes both update the By-Laws to align with current practices and describe changes that the Board believes will improve its responsiveness to its constituents. This session will be used to outline and explain the updates on the ballot.
Circulations and Competitions: New Perspectives on Music and Cold War East Asia (Cold War and Music Study Group/Global East Asian Study Group)

Speakers
Marysol Quevedo
Hannah Hyun Kyong Chang, University Of Sheffield
David Wilson, University Of Chicago
Hee-sun Kim, Kookmin University
Stephen Johnson, Eastman School Of Music

East and Southeast Asia were key sites of the global Cold War. Although the area tended to elude conventional mapping of Eastern and Western blocs, Cold War tensions shaped the geopolitics of the post-1945 world, not least through the two 'hot' wars – Korean (1950-3) and Vietnam (1955-75). These conflicts also forged epistemic structures, which mediated constructions of freedom and authoritarianism, global and local. The Global East Asian Music Research and Cold War and Music study groups convened a joint panel that represents new research on the Cold War and music in East Asia. The papers examine musical circulations and competitions that were constituted within the dynamics of the global Cold War in East Asia. They not only expand our understanding of Cold War music history but also challenge a historiography of isolation that was itself an internal part of Cold War narratives. This panel takes Cold War East Asia as a vantage point from which to rethink post-1945 era music histories. The first presenter explores the transnational exchanges that shaped one of China's classic revolutionary ballets, _The White-Haired Girl_ (Bai mao nü 白 毛 女). By delving into its transnational entanglements, the author shows how post-War East Asia was imbricated in the global Cold War, while simultaneously destabilizing the ideological blocs produced by the Cold War Three-World model. Our second presenter explores the competition between two Koreas over national authority and ideological superiority while focusing on how international stages of traditional performing arts of both Koreas became vehicles for cultural propaganda. They reveal how internal politics intertwined with global Cold War politics and defined the direction of traditional performing arts of the Korean peninsula, in opposite ways. The third presenter reconsiders the utility of the work-concept for North Korean revolutionary opera in light of the genre's relationship with the 'immortal classics,' a canon of stories officially credited to Kim Il Sung. They instead consider the 'immortal classics' a broad, intertextual, cross-media assemblage within which revolutionary operas consolidate musical signifiers, and they suggest that this consolidating function undermines the works' status as standalone compositions.

Ethnography, Nostalgia, and Popular Music

Speakers
Andrew Mall, Northeastern University
Adrianne Honnold, Lewis University
Joseph Maurer, University Of Chicago

Moderators
Elisse La Barre
Cool, Kitsch, and the Saxophone
11:00AM - 11:50AM
Presented by:
Adrianne Honnold, Lewis University

Musical instruments act as significant, expressive cultural artefacts and intermediaries of socially assigned characteristics in music. In contemporary American popular music, the saxophone functions to enhance social characteristics through its historical and symbolic associations to qualities with which it has been endowed by the artists that play it, in the context of their performances, and in combination with the shifting identities that it has acquired over time as a musical object with a noteworthy visual and aural presence in commercial popular culture. Employing analytical frameworks from both critical organology and media studies, this paper examines the saxophone's association with the concepts of cool and kitsch in Katy Perry's 'Last Friday Night' (T.G.I.F.) (2011). In this track and its accompanying music video, the saxophone simultaneously embodies the related but divergent qualities in two ways: through Kenny G's comedic turn acting as the saxophonist 'Uncle Kenny' in the video, and through Lenny Pickett's nostalgic yet contemporary playing style heard at the apex of the recording of the song. The salient musical characteristic of 'Last Friday Night' is the saxophone solo, reminiscent in style to instrumental solos heard in pop songs of the 1980s but modernized for the 2010s with the addition of striking digital effects. The video for the song features many supplemental references to past decades that reinforce its general nostalgic nature as well as the dualities of cool and kitsch. Support for the claim that the saxophone functions as one of the principal elements of each of these characteristics in the song and video is explored through an examination of the historical background and context for Katy Perry and 'Last Friday Night', followed by a discussion of how cool and kitsch, along with its signalling of nostalgia and sentimentality, operate in this context. The paper concludes with a survey of the track's critical reception and production, followed by a narrative and musical analysis of the song and video. The paper culminates with a close reading of Lenny Pickett's saxophone playing emerging from interview data carried out for the project.

Musicking the Right Way: Performing Ethics and/as Aesthetics at Christian Music Festivals
11:00AM - 11:50AM
Presented by:
Andrew Mall, Northeastern University

At Cornerstone Festival in Illinois (1984–2012), organizers booked Christian musicians who performed styles peripheral to the pop music prized by the Christian record labels that dominated the Nashville-centered "contemporary Christian music" industry. As Cornerstone's former organizer, John Herrin, explained to me, "Maybe they were a little too evangelical in who they were and what they stood for to make it in the general [secular music industry], but a little too wild to really play a part of the fairly conservative Christian music scene at the time." Christian artists who played EDM, emo, goth, hardcore, heavy metal, hip hop, metalcore, new wave, punk, and other peripheral styles came to rely on Cornerstone as a primary site of career-sustaining performance; attendees relied on Cornerstone as a primary site of musical discovery. Cornerstone performed its organizers' ethics into being, witnessed in its do-it-yourself scrappiness, its (at times) overwhelming sonic chaos, its sanctioned attendee-operated "generator stages," and its willingness to engage difficult theological questions (as Herrin told me, the festival provided an "opportunity to bring 'thinking Christianity' to the table"). From one perspective, this reflects a tautological relationship between orthodoxy and orthopraxy grounded in theology; another perspective reveals the co-constitutiveness of ethics and aesthetics grounded in practice. To recast Jeffers Engelhardt's "right singing" (2015, 11), at
Cornerstone, if the performing was right, then the ethics expressed in that performing were right, and if the ethics were right, then the musical practices grounded in those ethics were right. In this paper, I draw on theories of music and ethics rooted in Christian musicking (Rommen 2007, Engelhardt 2015, Myrick 2021, Myrick and Porter 2021) and return to my ethnographic fieldwork during Cornerstone's final few years to generate a theoretical framework that situates these practices not within a shared faith but rather within a shared ethical framework irrespective of religious belief. Cornerstone's dusty farmland outside Bushnell, Illinois—only a few hours' drive from Chicago—was a place where a musicking community's ethics and aesthetics were so tightly intertwined that they became indistinguishable from each other: they were musicking the right way.

Sugar and Tea and Rum and Revival: TikTok and the Continual Discovery of Sea Chanteys
11:00AM - 11:50AM
Presented by:
Joseph Maurer, University Of Chicago

During December 2020 and January 2021, a new trend swept TikTok, the viral video platform of the current moment: sea chanteys. Specifically, the New Zealand song "Wellerman" went viral—first, with young people singing or dancing to the Longest Johns' recording of the song, and second, as TikTokers began creating their own versions, using the platform to record harmonies over base melody tracks which circulated widely. Several of these videos reached into the millions of views and experienced second rounds of viral spread on Twitter and YouTube. Many journalistic accounts explained the phenomenon vis-à-vis the COVID lockdown experience. This paper expands the frame of analysis, examining the "#ShantyTok" phenomenon as an expression of a deeper recurring trend: the continual rediscovery of sea chanteys as a novel yet alluring musical genre. Drawing on ethnographic and performance experience in the chantey revival scene, historical research, and media analysis, I show how this viral trend is simply the most recent of many public "discoveries" of sea chanteys-tracing back through viral YouTube videos, video games, Reddit threads, and pre-internet chantey revivals over the past century (Bone 1932, Broadwood 1928, Carr 2007, Colcord 1924, Schreer 2018, Smith 1888, Whall 1913). In comparing the current trend to prior revivals, this paper isolates and explains the musical and social elements that distinguish #ShantyTok and fuel its popularity-ranging from chord progression to vocal timbre, social isolation to generational downward mobility. The paper proposes a framework for understanding chanteys' current virality through theories of postindustrial nostalgia, masculinity, and twenty-first-century economic precarity. The argument also clarifies how digital media have changed the aesthetic and social dynamics of folk music revival: allowing new forms of digital collaboration, creating chantey communities beyond the insular folk revival mainstays, and expanding chantey discourse into a deeper examination of the genre's African American roots.

Italian Opera at Home and Abroad
11:00AM - 11:50AM
Zoom Meeting Room 2

Speakers
E. Douglas Bomberger, Elizabethtown College
Edward Jacobson
Kirby Haugland, Indiana University, Jacobs School Of Music

Moderators
Mary Ann Smart, University Of California, Berkeley
A year after the 1809 premiere of Joseph Weigl's sentimental Viennese Singspiel _Die Schweizerfamilie_, the Italian adaptation _La famiglia Svizzera_ appeared at the summer palace of Saxon King Friedrich August I. It soon became a mainstay of Dresden's Italian opera company. When a production based on this adaptation appeared at Milan's La Scala in 1816, however, it was a catastrophic failure. These starkly contrasting outcomes emphasize how the adaptors and audiences placed different ideals on music, text, and drama, illuminating their different conceptions of operatic genre and musical nationhood. In this paper, I trace how Dresden's adaptors "Italianized" this opera and explain its divergent reception. The linked processes of transmission, adaptation, performance, and reception form a growing topic in the scholarship of early nineteenth-century opera. Transnational studies have generally considered cultural imports into German, however, rather than the other way around. I show that _La famiglia Svizzera_ is more than a curiosity, but a valuable example for understanding opera of this period. My analysis illustrates how the adaptors--most likely Leipzig author Adolph Wagner and Dresden court music director Franz Anton Schubert--made almost no changes to Weigl's original music but dramatically altered tone, imagery, and characterization through a thoughtful Italian translation and newly composed recitatives. Their work seems to have been invisible to the _Allgemeine musikalische Zeitung_’s reviewer, who praised the work's artistic unity and hoped for more such translations, "since German art agrees with German feelings." Local reviewers of the single Milan performance saw things differently. They praised Weigl's music--even though the audience had not--but colorfully decried the libretto's translation. The language of both cities' reviewers fit within wider contemporary debates about national operatic genres in the musical press, which were themselves enmeshed in the seismic shifts of Napoleonic and post-Napoleonic Europe. I argue that the case of _La famiglia Svizzera_ is a microcosm of these debates, an operatic hybrid that mirrored the preconceptions of its creators and viewers. Through my analysis, I demonstrate how an opera's generic and national identity were fluid and local, depending on factors in both the opera and its audience.

A Tale of Two Spies: Luigi Arditi's _La Spia_ and Risorgimento Ideals

The 24 March 1856 premiere of _La Spia_ with music by Luigi Arditi (1822-1903), was an auspicious event in New York's cultural life. Hailed as only the fourth original opera written in the United States, it appealed to patriotism by quoting "Hail, Columbia" in the grand finale, prefiguring Puccini's quotation of "The Star-Spangled Banner" in _Madama Butterfly_. Based on James Fennimore Cooper's groundbreaking 1821 novel _The Spy: A Tale of the Neutral Ground_, the opera was nonetheless a significant reshaping of the original plot. Gone are the numerous subplots and minor characters that gave richness to Cooper's complex tale of divided loyalties during the American Revolution. Cooper's insights on internecine struggles and moral ambiguity are largely ignored in favor of rousing martial choruses for the Virginia dragoons, and the dramatic structure is reshaped to emphasize choral finales and visual spectacle. This paper will assess the transnational aspects of the opera and its critical reception, arguing that despite its American literary source, the music was indebted to Italian models, the staging was rooted in the principles of French grand opera, and the plot and characterization reflected...
the political ideals of the Italian Risorgimento. The architect of this transformation was the librettist Filippo Manetta, a follower of revolutionary Giuseppe Mazzini who was living as an exile in the United States at the time of the production. Just as Verdi’s _Nabucco_ (1842) had suggested parallels between the Israelite captivity in ancient Babylon and the nineteenth-century movement to end Austrian oppression of the Italian peninsula, Manetta’s _La Spia_ conceptualized the American Revolution as a struggle by indigenous Americans to throw off a foreign occupier. A critic for the _New York Courier and Enquirer_ was blunt in his assessment of the opera: "Written by an Italian, to Italian words, in the Italian style, for Italian singers, there is not even the shadow of a ground for calling _La Spia_ an American work." This paper will contend that the basis of this reimagining of eighteenth-century America was nineteenth-century Italian politics.

Carlo Varese’s Operatic Experience
11:00AM - 11:50AM
Presented by:
Edward Jacobson

In 1832, the Italian historical novelist Carlo Varese appended an unusual essay to one of his novels entitled "On Rossini and Walter Scott." Over the course of sixty pages, Varese points to specific aspects of Rossini’s style—his novel orchestration; his reliance on the crescendo—in order to demonstrate that listening to _The Barber of Seville_ is phenomenologically equivalent to reading one of the Waverley novels. Compared to his fellow audience members, Varese is simultaneously an everyman (he is bookish yet a musical amateur) and startlingly unique (he offers a wealth of specifics in an era when most Italian musical criticism trades only in generalizations). Although much recent scholarship has lionized informants such as Varese for their insights into the "operatic experience" of the past, I use the incomparable strangeness of Varese’s writing to argue that such exercises in historical recovery are unrealistic and impractical. Today it is axiomatic that, as Nicholas Till has it, scholars must consider "the theatrical experience of opera in performance." Recent studies of early nineteenth-century Italian opera by Mary Ann Smart and Emanuele Senici, as well as studies of other repertoires that draw on affect theory, are characteristic in their use of the archive to reconstruct "the thoughts, feelings, and emotions of audiences" (Senici). In this paper, I use a hypothetical reconstruction of Varese’s listening practices to challenge this focus on experience from two angles. First, I elucidate the similarities between the recovery of historical listening and reader response theory, showing how both rely on the scholar creating a fictitious, "informed," or "implied" audience that is a presentist projection of the scholar himself. Second, I draw on established criticism of historically informed performance practice to ask why it is accepted that the way music sounded in the past is not recoverable but feelings about music are. Although I celebrate the gains of recent material and social histories, I insist that no accumulation of materials is enough to grant us access to the consciousness of audiences.

Politics of Notation
11:00AM - 11:50AM
Zoom Webinar
Room 4

Speakers
Ginger Dellenbaugh, Yale University
Miki Kaneda, Boston University
Kirsten Carithers, University Of Louisville

Musical Indeterminacy as Critical and Affirmative Play
Musicians involved with experimentalism enact modes of play that can take both critical and affirmative forms. From altering conventional wind instruments to inventing new systems of notation, artists have found myriad ways to take part in playful practices. In fact, the malleable constructs of experimentalism in the mid-to-late 20th century trouble the fine line between work and play: they typically demand significant investments of time and energy, yet they also explicitly allow for the fun of creative engagement and, often, humor. As scholars in the developing subfields of ludomusicology and digital-media studies build new theoretical models about gaming and play, we in experimental-music studies are also well-positioned to illuminate the aesthetic and philosophical stakes of these practices. In this paper, I draw on archival materials from performances associated with the Center of the Creative and Performing Arts in Buffalo, NY in the 1960s and '70s to demonstrate both critical and affirmative forms of playfulness within experimentalism, and the ways in which these practices provide insight into present-day creative industries, such as video games and social media. Such connections invite inquiry into the creative labor involved, particularly through the lenses of "modding" and "user-generated content." I explore these two concepts in conjunction with both gaming and music-making, through a set of interrelated case studies: indeterminate works by artists affiliated with Fluxus, the Creative Associates, and the Sonic Arts Union. I further demonstrate how these forms of engagement can mask the labor underlying their production and thus embody the concept of "interpretive labor": the effort required to translate experimental scores into an auditory musical experience. While this suggests the possibility of exploitation (tied to critique), it also points to the value these ideas hold for their participants, through affirming their acceptance in the shared creative economy.

The New, the Useful, and the Non-Obvious: Notation Patents and the Pursuit of Progress
11:00AM - 11:50AM
Presented by:
Ginger Dellenbaugh, Yale University

With over 1,500 entries, the European Patent Office [EPO] is the largest international archive of idiomatic music notation systems in the world. To this day, it continues to aggregate methods of notation-in the last decade, over 500 applications pertaining to musical inscription were processed in the United States alone. Since the early 19th century, music notation has been patented as a type of mechanical process. Each patent is evaluated on the core institutional [EPO] standards of originality, functionality and non-obviousness which in turn contribute to the certification of the notation as intellectual property. This process inherently challenges the traditional understanding of notational evolution and use as defined by a central, Western archetype. Significantly, patent assessments are not based on specifically musical criteria. In addition, the prioritizing of mechanical functionality, uniqueness, and intellectual property runs counter to a music-historical narrative that prioritizes Western notation's organic, authorless development and unregulated ubiquity. Situated within a proto-Darwinian model of notational evolution, however, as supported by publications like Gardner Read's _The Source Book of Proposed Notation Reforms_ (1987), alternative notations, like patents, are dismissed as ineffectual attempts at reform. In this paper, I will argue that the impetus for notational innovation and intervention is less motivated by a reformative impulse in relation to standard practices than by necessity in musical communities of practice where the standard proves insufficient. Using the criteria and aggregated data from the EPO as a frame, I will outline an egalitarian understanding of notational difference that proposes a
more reciprocal, as opposed to hierarchical, relationship between standard notation and its idiomatic satellites. A methodology based on patent criteria facilitates the decoupling of analysis from methods that continue to prioritize, both implicitly and explicitly, Western notation's role as master signifier. More importantly, as a collection of heterogeneous ethnographic data spanning centuries, the patents reveal unique communities of musical practice that developed in tandem with, rather than ancillary to, standard pedagogies and practice.

World Graphic Scores: Between the Notes of a Transpacific Avant-Garde
11:00AM - 11:50AM
Presented by:
Miki Kaneda, Boston University

What can graphic musical scores tell us about sounds yet to be heard, as well as the stories about their creators and their worlds? In this paper I will discuss two exhibitions of graphic scores, both held in Tokyo in 1962, and offer a historical perspective on the important role the graphic score format played in locating Japan as a meeting place for a transnational avant-garde. The first exhibition, titled _4 Composers_, took place at the Tokyo Gallery. The second, held at the Minami Gallery, was the _Exhibition of World Graphic Scores_, which co-organizers critic/artist Kuniharu Akiyama and composer Toshi Ichiyanagi planned to coincide with John Cage and David Tudor's visit to Japan. Not only did both exhibitions demonstrate active engagement with the contemporary international avant-garde, they strikingly foreshadowed experimental artistic practice today. The two exhibitions attested to the cultivation of a new transnational avant-garde that challenges the dominance of Western Europe and North America as the uncontested sites of origin and invention in narratives about experimental practice. At the same time, however, the music created by the Tokyo avant-garde resulted in erecting its own hegemonic structures of power and omissions. Revisiting the two exhibitions, I propose an imaginary exhibition as a process of historical projection. Looking between and beyond the documents of the 1962 exhibitions, what are the possibilities afforded by an exhibition of "world graphic scores" organized today? What are the limits and possibilities of the exhibition format and the graphic score as a medium? The imaginary exhibition is in part inspired by Saidiya Hartman's notion of "creatively disordering" the archive as a way to imagine a different account--one in which practices rendered unregistrable under institutional narratives might now have a place to be seen and heard on their own terms. The imaginary exhibition recognizes the silencing and disappearance of certain scores from institutional narratives. And yet, it proposes new possibilities from the themes that emerged from the two shows, both of which provided frameworks for thinking about a transnational avant-garde from the vantage point of Tokyo, 1962.
Troubling failure(s): Situating bodies in research and art (AMS Committee on Women and Gender Endowed Lecture)

Speakers
Tomie Hahn, Rensselaer Polytechnic Institute

Moderators
Tes Slominski, Virginia Commonwealth University
Fred Maus, University Of Virginia
Stephanie Jensen-Moulton, Chair, Committee On Women And Gender, Brooklyn College, CUNY

AMS Committee on Women and Gender Endowed Lecture: Troubling failure(s): Situating bodies in research and art
11:00AM - 12:50PM
Presented by:
Tomie Hahn, Rensselaer Polytechnic Institute

Considering the messy, fraught relationship between research and creative artmaking, this presentation contemplates diverse notions of “failure” as a creative, queering process (Haberstam 2011, Hahn 2017, Patel 2017). Offering a selection of precarious cases of unruly artist-scholarship, I problematize varieties of failure-transmission failure, sensory failure, research failure-as a provocation of methodological practices. Might troubling failures serve as a generative practice to complicate embodied cultural knowledge, performance practice, “authenticity,” and expressivity? In turn, how might an interrogation of failure(s) shed light on gender, race, and history?

(In)Audibility in Film

Speakers
Gregory Camp, University Of Auckland
Sarah Fuchs, Syracuse University

Moderators
Michael Baumgartner

Operatic Illusions
12:00 Noon - 12:50PM
Presented by:
Sarah Fuchs, Syracuse University

In 1905–6, the Gaumont cinematographer Alice Guy directed a series of operatic _phonoscènes_: short silent films that starred--or at least seemed to star--famous French singers acting along to their own phonograph recordings, which exhibitors would later synchronize during screenings. Many of the sound recordings did indeed capture the voices of celebrated singers; most, in fact, were existing commercial recordings chosen for the reputation of their creators (Gianati 2012). The films themselves, however, featured not famous but fledgling singers--students enrolled in Rose Caron's class at the Paris Conservatoire--who lip-synced along to the recordings while acting out the scenes. It
should come as no surprise that established opera singers were dismayed to discover that exhibitors (perhaps unwittingly) advertised these phonoscènes as if the images mirrored--rather than just mimicked--their voices, nor that next to none were willing to appear on camera even when asked. After all, early cinema carried none of the cultural prestige of opera, to which the emerging medium turned, at least in part, for artistic legitimization (Altman 2005; Fryer 2005). What does seem striking, though, is renowned operatic soprano-turned-professor Caron's enthusiasm for such synchronized sound film experiments, which for her doubled as pedagogical experiments. Drawing on a wide array of primary sources--including the papers of Caron and Guy, Gaumont, and the Conservatoire; pedagogical writings related to singing and acting; sound recordings; and film stills--this paper investigates what it meant for Caron's pupils to embody--literally--operatic recordings not their own, to attune their lips to other singers' voices, and to fit their bodies into the shapes implied by others' by then iconic performances. Untangling the practical and pedagogical purposes that gave rise to these operatic illusions reveals something significant about operatic culture under the early Third Republic: the extent to which emerging technologies and the French operatic canon itself--by which I mean not just the works themselves but also the performance practices that had grown up alongside them--disciplined the voices and bodies of rising performers, whether on stage or on screen, and to what end.

Queering the Fantastical Gap in the Films of François Ozon
12:00 Noon - 12:50PM
Presented by:
Gregory Camp, University Of Auckland

Over the past three decades, François Ozon has emerged as one of the leading figures in French queer cinema: most of his work centres on characters' struggles with their sexual identity while also "queering" such traditional genres as the coming-of-age film and the musical. Music plays an important role in Ozon's processes. His characters frequently sing and dance, especially to European popular music of the 1960s and 70s, using this music to signify their shifting sexualities. In films like Une robe d'été and Gouttes d'eau sur pierres brûlantes, characters' inability or refusal to engage with music signals their psychological displacement, while in Swimming Pool and 5x2, characters change dance partners to indicate their otherwise sublimated willingness to experiment sexually. In addition to positioning their characters on shifting spectrums of identity, Ozon's musical sequences play with conventional genre forms as they shift around what Robynn Stilwell calls the 'fantastical gap' between diegetic and non-diegetic music. In conventional integrated musicals the performers are highly professional and rehearsed but do not know they are performing, and the moves in and out of "musically enhanced reality mode" (a concept coined by Raymond Knapp) are optimally smooth. In Ozon's films, though, the characters are both aware and unaware that they are performing, themselves sometimes stuck in the fantastical gap, making evident the sometimes awkward joins. In Les amants criminels and Sous le sable popular music is both heard and not heard by troubled characters, while in Ozon's revisionist musical 8 femmes the characters themselves perform in a knowing way very unlike the Hollywood musicals he is otherwise referencing throughout the film. Ozon's musical world can be either threatening or liberating, or, in his most recent film Été 85, both simultaneously; in this coming-of-age film, source music and underscore highlight disparate genres (comedy, melodrama, thriller, and musical) as the protagonist Alexis attempts to come to terms with his sexual identity. Throughout his films, Ozon uses music to problematise both the sexual identities of his characters and the genre identities of his films, leading audiences to question music's traditional filmic positioning.
Past and Present on the Theater Stage

Speakers
Friedlind Riedel, Bauhaus-Universität Weimar
Lea Luka Sikau, Cambridge University
Tereza Havelkova, Charles University, Prague

Moderators
Sam Dorf, University Of Dayton

(Re)staging the Past: Documentary Opera in the Age of Post-Truth
12:00 Noon - 12:50PM
Presented by:
Tereza Havelkova, Charles University, Prague

In June 2020, the 70th anniversary of the execution of Czech lawyer and politician Milada Horáková was marked by an unprecedentedly visible (and audible) commemoration in the form of large-scale banners on public buildings and broadcasts through PA systems. This memorialization of Horáková, who was sentenced to death on fabricated charges in a show trial staged under Soviet supervision, spawned a debate about the interpretation of the country's Communist past. It highlighted a rift between those who foreground the totalitarian and repressive nature of the regime, and historians that seek to recognize the public's participation in its systems of power. While the former approach is often grounded in an unreflected witness perspective that lays claim to the historical "truth," the latter has been deemed "revisionist" and accused of relativizing the regime's atrocities. Both are ultimately guided by the urge to understand the many troubling continuities between the Czech political present and its past, personified by the country's prime minister Andrej Babiš. This paper will concentrate on the documentary opera _Tomorrow Will…_ by Aleš Březina and Jiří Nekvasil produced by the Prague National Theatre in 2008, whose retelling of Horakova's trial and execution may be aligned with the witness perspective on Czech history. While it plays up the theatrical nature of the trial (and thus is falseness), it presents its own (re)staging as a "truthful" rendition of the historical events, legitimized by the use of documentary materials. I will situate my discussion of _Tomorrow Will_ in relation to recent scholarship that explores the role of theatre and opera in (re)telling history (Rokem 2000, Schneider 2001, Renihan 2020). I am primarily concerned with the question of what politics of memory the opera performs within the Czech post-Socialist context. The mistrust toward "revisionist" approaches to history may be understood as a symptom of the more general tendency to blame cultural theorists such as Bruno Latour for the rise of post-truth politics. My inquiry is guided by the larger concern with the political possibilities of documentary operas that acknowledge the contingent and situated nature of the production of (historical) knowledge.

Opera as Process: Ethnography of the Corps Sonore in Marina Abramovic's 7 Deaths of Maria Callas
12:00 Noon - 12:50PM
Presented by:
Lea Luka Sikau, Cambridge University

In September 2020, after thirty years of deep admiration for Maria Callas, the performance artist Marina Abramovic dedicates an opera to the fabled soprano: _7 Deaths of Maria Callas_. The artist deconstructs the singer's sounding body, defined by Julian Johnson (2010) as the corps sonore, and uses it as the starting point for the opera. Her experience of Callas is irreversibly interwoven with technology and split in two
dimensions: a drastic, audible flood and a visual remnant. Abramovic's idea of Callas' corps sonore initiates a reiteration of Carolyn Abbate's performance network (2001) in its ontology. Drawing on Gay McAuley's (2012) rehearsal ethnography approach as well as on extensive interviews with creative team and singers, this paper pulls back the curtain of contemporary opera and sheds light on opera as process. The operatic evening itself is not meant to cover more than a fraction of Abramovic's engagement with Callas. A mere analysis of the opera's performance aesthetics in interrelation with the score-recording collage could therefore only be epistemically insufficient and nowhere near a rigorous engagement with this project. In the rehearsal process, Abramovic replaces the score with Callas' recordings. The notion of being primarily invested in audiovisual recordings as core material seems far more familiar to studies of popular musics. In combination with techniques from long-durational performances, Abramovic not only reconfigures Callas' sounding entity but the rehearsal stage's corps sonore as well. Starting from the very beginning, the cast is made aware of the fact that the rehearsal space they are about to enter is constructed by an intermundane co-labor (Stanyek and Piekut, 2010) between Callas' voice and Abramovic's body. This invokes a deconstruction of the opera singer's role and reassembles the relationality between liveness (Auslander, 1999) and deadness (Cenciarelli, 2016), technicity (Sterne, 2016) and epistemic things (Rheinberger, 2001). The paper ends with harnessing the methodology of rehearsal ethnography as a fruitful approach to extend the scope of contemporary opera. Relating thereto, it proposes the corps sonore as an uncharted entry point for examining contemporary, mixed-media opera as an overarching process of artistic research.

12:00 Noon - 12:50PM
Presented by:
Friedlind Riedel, Bauhaus-Universität Weimar

Deities (nats) in Myanmar are not only entertained in lavish rituals but they are also venerated on stage in works of musical theatre (naubein zat or opera) that date back to the nineteenth century. These works tell the dramatic stories of events which led to the sudden transformation-driven by karma-of a human person into a deity. But far from simply being retold and represented on stage, the transformations themselves are repeated, for the human actors emphatically become the deities. Such scenes of transition reveal that distinctions between human and nonhuman are not ontological givens. Fundamental distinctions such as these must be performed and depend on concrete techniques and media, by which and in which, the distinctions are fashioned. In this talk I will analyse a scene of transformation as it occurs in today’s performances on (and off) the musical theatre stages in southern Myanmar. It is the transformation of a gifted human musician, a harpist who is tragically killed only to become the deity U Shin Gyi, who thereafter is widely venerated as the Lord of Brackish Waters. His transformation centres around a technical device, namely the saung gauk, a boat-shaped harp. He carries this musical instrument with him in all scenes on the stage and it can also be found in the countless shrines up and down the coast and across the littoral lands of the Irrawaddy delta. Analysing how the relationship between harp and body shifts in the process of transformation and how the harp itself transforms will enable us to understand, how fundamental distinctions between human and nonhuman, thing and symbol, real and imaginary, are technically produced in the aesthetic milieu shared by both musical theatre and ritual.
Politics of Affect

Speakers
Chris Batterman Cháirez, University Of Chicago
Graham Peterson, Boston University
Victoria Aschheim, Dartmouth College

Moderators
Joris De Henau, University Of Oxford

"Lets Bang on Some Pots": Sound, Intimacy, and Affective Publics in Brazil's Panelaços
12:00 Noon - 12:50PM
Presented by :
Chris Batterman Cháirez, University Of Chicago

In March 2020, following new shelter-in-place orders enacted in an effort to curb the spread of the coronavirus pandemic in Brazil, Rio de Janeiro exploded into a clamor of pots, pans, and voices. Residents throughout Brazil took to their balconies nightly to participate in "panelaços"—literally "big pot bangs"—a longstanding mode of sounded protest and political participation in Brazil that has come to be associated with political discontent and impeachment. The most recent instances were aimed at President Jair Bolsonaro, as shouts of "Bolsonaro out!" and "Bolsonaro genocide!" drew together a sonic public to express dissatisfaction with his dismissive handling of the pandemic and lack of empathy for the thousands that have died. Building upon recent work on Brazilian panelaços (Diego 2018; Teshainer et al. 2018), this paper approaches recent iterations of this collective sounded protest through the lens of affect and intimacy to ask how the social and affective registers of collective precarity and vulnerability are mediated by aural practices of sounding and listening. Drawing from ethnographic work and my own participation in Rio's panelaços, I understand the panelaços as a plural performative social space that not only generates intimate attachments among participants, but engenders and gives new meaning to notions of stranger sociality and political solidarity. Drawing theories of affect and subjectivity (Ahmed 2004; Flatley 2009) into dialogue with performance theories (Butler 2015) and work on "sounding in synchrony" (Herrera 2018), I argue that these complex entanglements of human and sound provide the conditions of possibility for new forms of sociality and act as a site for the emergence of new social formations and publics. That is, the sounds of the panelaços draw together strangers under the umbrella of a new political public united by shared vulnerability and precarity. The paper ends by suggesting that the panelaços invite us to rethink intimacy as a dynamic practice through which individuals navigate their embodied, emotional attachments to various social and cultural formations. In short, the paper demonstrates the ways in which affective attachments and political publics emerge in an aural sphere and are constituted by sonic practice.

Preserving Levon Helm’s Voice: Identity, Vocality, and Sounding Region in the Music of The Band
12:00 Noon - 12:50PM
Presented by :
Graham Peterson, Boston University

The history of The Band is plagued with battles over publishing rights and bad blood between guitarist Robbie Robertson and the other four members of the outfit that began after the release of their second album in 1969. Despite these tensions, they still
remained a working and touring band for another 7 years before performing and taping _The Last Waltz_ (1978). The frustrations were so present from 1969 on that in his documentary, _Ain't in it For My Health_ Helm notably suggested that there were only two albums by The Band. This paper emphasizes songs from the 1969 album, _The Band_, the composition and performance of songs that deal specifically with southern identity. I center issues of whiteness and race by tracing The Band's construction of an "American" sound, evident in the songs "The Night They Drove Old Dixie Down" and "Up on Cripple Creek." The music's success is completely dependent upon the authenticity allotted by the sonic signifier of Levon's voice. I argue that Levon Helm's voice is utilized and, in some sense, even ventriloquized by Robbie Robertson to facilitate his idea of an American sound. My analysis of Helm's voice and sonic role in The Band will be framed around an understanding of Peircean semiotics, Barthes' "The Grain of the Voice," and Lipsitz's "The Possessive investment in Whiteness." I build upon the recent works of Adam H. Domby (2020) and Mathew D. Morrison (2019) to construct an analysis framed around civil war memory and legacy in American music.

What Hate Can Do to a Choir
12:00 Noon - 12:50PM
Presented by:
Victoria Aschheim, Dartmouth College

On May 16, 2018, then-President Trump attended a roundtable on California sanctuary policy. There he said, about undocumented immigrants, "These aren't people. These are animals." Moved by these sentences, the Chicago-born, Los Angeles-based composer Ted Hearne wrote _Animals_, a piece for SATB choir. It was commissioned by The Crossing and the Park Avenue Armory, and it was premiered in Philadelphia and New York in September 2018. In 2019, Donald Nally, the conductor of The Crossing, explained to the _New York Times_ his motivation for cultivating the socially committed, technically ruthless music, such as Hearne's, that distinguishes his ensemble: "I hate pretty. I can't stand listening to pretty." _Animals_, then, was born of hate twice over—hate of very different stripes: xenophobic speech, aesthetic revulsion. I take _Animals_ as an occasion to raise questions about the alchemy between voice, politics, and affect: What does hate do to the musical body? What is the ideological potential of antipathy to vocal beauty? In _Animals_, comprehension of racism seems to force Hearne to transmute the voice, which he makes volley Trump's words back to listeners for scrutiny. Performance directions demand the affect of "grotesque, a hellscape." Hearne prescribes, for instance, "frantic breathing" through "closed teeth," and "pinched screeches." Chorales flash up only to vanish into the chasm between multipart harmony and guttural cries. Mouths and throats morph; the choir seethes and keens. Thinking with philosophies of affect and injustice (Amia Srinivasan) and timbre and resonance (Jean-Luc Nancy), my interview of Hearne, as well as the score and The Crossing's video of _Animals_, I argue that these changes reveal the aptness—etymologically, the fitting nature—of vocal extremity as a musical answer to prejudice. _Animals_ shows how bending the voice beyond classical limits of beauty and agreeability is a just response to hate. I hear Hearne tapping into the emancipatory promise of extended technique; his example reveals the pressing need to locate the concept of vocal technique in the sphere of ethics. Such vocal plasticity, I suggest, clarifies the political possibilities of timbre and attests to the power of music as resistance.
Antislavery Music Before Abolitionism, or: Ignatius Sancho's Musical Hints
12:00 Noon - 12:50PM
Presented by:
Julia Hamilton, Columbia University

The letters and music of Ignatius Sancho (ca. 1728-1780) have inspired antislavery interpretation since his lifetime. Sancho was a Black British man whose varied life experiences included the Middle Passage, slavery, and freedom. Many eighteenth-century Britons saw Sancho as a key early representative of the abolitionist movement, which developed around 1787. In the twentieth century, Sancho's reputation for antislavery activism was neglected in favor of later radical Black writers like Equiano and Cugoano, although recent scholars have refocused our attention onto Sancho's antislavery beliefs. Throughout his letters, Sancho commented on the problems of slavery and anti-Black racism, often using the distinctive writing style for which he was famous, with lots of meaningful dashes to show--or hide--his true feelings--on the subject! In this paper, I argue that Sancho's subtle style of antislavery critique is also present in his published volumes of music. Reading a newly discovered book of Sancho's dance pieces called _Cotillions, &c._ (ca. 1776) alongside his better-known volume of _Twelve Country Dances for the Year 1779_, I analyze possible antislavery meanings in three pieces: "Mungo's Delight," "The Runaway," and "The Feathers." The first two pieces make clear references to slavery. Mungo was the name of the enslaved Black servant in Charles Dibdin's popular afterpiece, _The Padlock_ (1768). The runaway slave, moreover, was an important symbol of antislavery resistance in the 1770s, when highly publicized legal battles involving self-emancipated Black people were changing the way Britons thought about slavery in their country. The title of "The Feathers," on the other hand, makes a subtle reference to antislavery writings by Laurence Sterne, the famous novelist who was also Sancho's friend and correspondent. In contrast to the direct criticism of slavery that can be found in the lyrics of songs by white composers from the years after Sancho's death, Sancho's untexted compositions seem to tell us little about the composer's opposition to slavery. Yet, I argue, the titles he chose for his pieces act like the meaningful dashes of his letters, partially obscuring his intentions while inviting us to interrogate possible hidden meanings.

Lusitano Was Black -- Now What? A Serious Attempt at Anti-Racist Musicology
12:00 Noon - 12:50PM
Presented by:
Samuel Brannon, Randolph-Macon College

In this moment of cultural reckoning, musicologists are nobly seeking out musicians of color for recognition in their research and classrooms. In this context, Vicente Lusitano -- hailed by Stevenson as "the first Black published composer" -- is having a well-deserved moment in the spotlight. Lusitano presents a complex historical identity: son of an enslaved mother and Portuguese father, participant in a famous musical debate at the Vatican in 1551, and Protestant convert fleeing persecution in 1561. The past two years have witnessed performances and editions of his music, his inclusion in databases of musicians of color, and commentary about his life and works in journalism and social
media. This paper outlines several strands of overt and covert racism within Lusitano's reception, both past and present. First, I consider the whitewashing of Lusitano's identity, in which scholars and commentators have downplayed or omitted Lusitano's ethnicity. (I acknowledge being guilty of this in my previous writings.) Second, I present a pattern of misrepresenting Lusitano's writings in order to contrive theoretical contradictions. Third, I present a recent trend in which Lusitano's works are distorted in order to highlight his Black identity. Lusitano's motet "Heu me domine" offers a microcosm of this racist reception. The motet appears in a treatise as a demonstration of the chromatic genus, which Lusitano calls "difficult" and "unsingable." Through an analysis of the treatise, I argue that the motet should not be presented as a composition "by" Lusitano, just as examples of poor practice in textbooks should not be used to represent their authors. Decontextualized attention to this motet in recent years has created a perverse historical twist: Lusitano -- the once-victorious defender of traditional diatonic music -- has become a token for the chromatic avant-garde. For these reasons, Lusitano's writings and other compositions, including a book of motets published in 1551, urgently require further study to highlight the problematic mapping of chromatic exoticism onto composers of color.

**Ecocriticism Study Group Business Meeting**

**Speakers**
Megan Murph
Tyler Kinnear

The Ecocriticism Study Group (ESG) of the American Musicological Society (AMS) is a forum for exploring ecomusicology, the study of music/sound, culture/society, and nature/environment. Join us for a book discussion and our annual business meeting. Time will be allocated for new and old members to meet as well as vote on procedures/agenda items.

**Moral Philosophy**

**Speakers**
Melinda Latour, Tufts University
Michael Goetjen, Rutgers University, Massachusetts Institute Of Technology

**Moderators**
Mark Peters

**Stoic Remedies: Music as Psychotherapy in Early Modern France**

01:00PM - 01:50PM

Presented by:
Melinda Latour, Tufts University

The application of musical sound as a remedy for physical and mental suffering was a through-line in the European cultural tradition—offering miraculous and mundane treatments for everything from lovesickness to widespread civil discord. The most influential source of these views was the Pythagorean/Platonic lineage, which forged a connection between the vibrational harmony of the spheres and the proper working of
bodies and souls on earth (Tomlinson 1993; Horden 2000; Chiu 2017). However, an alternate tradition of therapy with clear musical applications gained traction with the revival of Stoicism, a broad intellectual and cultural movement that attracted significant Catholic and Protestant interest in France between the 1580s and the 1630s as a practical remedy for the disordered times. This psychological and cognitive approach to therapy was not dependent upon an enchanted worldview for its efficacy (although Stoicism upheld a belief in the divine), and its interest in music as a remedy went beyond the commonplace medicinal recommendations to enjoy music for health, relaxation, or bodily refreshment. Stoic therapy, in contrast, was built upon a richly detailed philosophy of mind and moral psychology. Although predicated on rationality, Stoic therapeutics remained deeply materialist and cautiously prized the sense impressions and perceptions of the body, a point that opens up fascinating lines of inquiry for an exploration of musical practices influenced by the Stoic tradition. Paschal de L'Estocart's polyphonic collections offer early musico-poetic examples of this Stoic resurgence, for the_Quatrains_, the double collection of_Octonaires de la vanité du monde_, and the_Sacrae Cantiones_(all published in 1582), feature settings of Stoic and Neostoic texts. At the most basic level, these settings enlarged interest in Stoicism by circulating their fundamental tenets and therapeutic system to a broader audience through attractive paraphrases set to music. Furthermore, the laudatory poetry and other liminal materials prefacing these prints offer insights into how these polyphonic settings were produced and used as a self-directed mode of therapy for moderating destructive emotions and reestablishing harmony in both the individual soul and the state.

The Reason for Sympathy: Moral Philosophy in Mozart's Metastasian Concert Arias
01:00PM - 01:50PM
Presented by:
Michael Goetjen, Rutgers University, Massachusetts Institute Of Technology

In 1770, Mozart received a gift from Count Firmian that would prove to be significant in his compositional life: the nine-volume 1757 Turin edition of the works of Pietro Metastasio. Mozart’s fruitful engagement with Metastasio's texts can be seen especially in his settings of the Imperial poet's work in his concert arias spanning his entire life. While numerous scholars have addressed Mozart's setting of Metastasio's librettos including _La clemenza di Tito_, the Metastasian concert arias remain less fully known and understood. I argue that these works, most often intended for performance in private concerts, reveal an aesthetic and philosophical focus quite different from _La clemenza di Tito_, a work designed for public consumption. In this paper, I will focus on one aspect of this contrast between public and private aesthetics in Mozart's Metastasian settings. Don Neville and Paul Sherrill have argued that, in constructing his poetry, Metastasio was influenced by Cartesian rationalism and that these principles are also expressed in the ways that composers, including Mozart, set these texts. During Mozart's lifetime, however, Enlightenment philosophies of morality were beginning to be applied to new theories of performing and listening to instrumental music, linking musical performances with a morality based on sociability and sympathy or "fellow-feeling." The concert aria-with its non-theatrical venues where sociability and middle-class values were prominent and an emphasis on vocal virtuosity over understanding of the dramatic context-falls into a space between these two systems of thought. I argue that the morality that pervades Metastasio's librettos is not simply reproduced in the concert aria but rather fused with the Enlightenment morality of sympathy, emphasizing sentiment as well as reason. Examining these Metastasian concert arias as vehicles of moral instruction in the Age of Enlightenment provides new avenues of understanding how Metastasio's works were consumed in contexts outside of the theater.
The Politics of Sound in Postwar Jazz

Speakers
J. Griffith Rollefson, University College Cork, National University Of Ireland
Kevin McDonald, George Mason University
Mary J. King, University College Cork, National University Of Ireland

Moderators
Charles Garrett, University Of Michigan

Hearing the American Civil Rights Movement in the Music of Max Roach
01:00PM - 01:50PM
Presented by :
Kevin McDonald, George Mason University

Throughout a recording career that spanned 1943–2002 and engaged with diverse styles and instrumentations, jazz drummer Max Roach (1924–2007) transcended canonical compartmentalization. Readings of Roach fall into two camps, each demonstrating methodological issues that have muted his contributions: an "evolutionary" camp has focused too narrowly on drumming, overlooked cultural context, constructed a linear doctrine of progress, and restricted Roach's impact to bop; a "revolutionary" camp has focused too broadly on context and formed conclusions that lack musical substantiation. Ten extant Roach drum transcriptions stem from six albums released from 1954 to 1966, a sample sufficient to cover neither Roach's oeuvre nor a broader civil rights period. While arguments have relied on accepted assumptions linking Roach and civil rights issues, no study has thoroughly unpacked the material. Roach confronted marginalization on two fronts: as a Black American, he faced discrimination within society and industry economics; as a drummer, he faced marginalization within performance practices and canonical construction. Proceeding from Ingrid Monson's argument that jazz and civil rights issues are linked through economics, symbolism, activism, and aesthetics, this paper substantiates connections between Roach's musical life and a civil rights impetus by tracking representations of self-determination in both his music and career. Applying his philosophy that music education and pedagogy are paths to self-determination, Roach drew upon sonata form in "Drum Conversation" (Contemporary C-7645) and upon rondo in both "The Drum Also Waltzes" and "For Big Sid" (Atlantic LP-1467), reframing drum solos from excursions in primitivist novelty to masterclasses in composition with an instantly recognizable voice. Through explorations in solo order, drum tuning, meter, and free jazz that shake the foundations of canonical narratives, Roach challenged both jazz's functionality as dance accompaniment and the drummer's conventional subservience. Declaring that musics of extensive synthesis, like jazz, are best analyzed though a blend of methodologies, this study employs archival research (including unprecedented incorporation of the Library of Congress's "Max Roach Papers" and Manhattan School of Music's Registrar archive), published interviews, original transcriptions, and comparative analysis to bridge the research gap between Roach's evolutionary impact and revolutionary engagement with civil rights.

Tonal Double Consciousness: Sonic Genealogies of Hope and Despair on Andrew Hill's ?Lift Every Voice?
01:00PM - 01:50PM
On November 17, 2016, A Tribe Called Quest released "The Space Program," a compelling and deeply disturbing critique of a dystopian future that suddenly seemed upon us. Today, the track is something of a time capsule back to that tipping point moment between Obama-era hope and its Trump-era backlash. Notably, a central hypertext in the nexus of meaning on "The Space Program" is a repeated line-"Move on to the stars"-from Andrew Hill's 1969 cut for Blue Note Records, "Lift Every Voice," an angularly experimental, yet hopefully funky Afrofuturist jazz piece. The title of Hill's high-modernist composition about the spiritual inheritance and continuing mission of African Americans is, of course, an unmistakable reference to "Lift Every Voice and Sing," the 1905 Black National Anthem penned by James Weldon and John Rosamond Johnson, which tracks the path of transcendence "Out from the gloomy past / 'Til now we stand at last / Where the white gleam of our bright star is cast." This paper presents new musical analytical findings based on interviews with Hill's collaborators and the composer's widow, Joanne Robinson Hill, as well as archival research with the Hill collections at the Rutgers Jazz Archive and Library of Congress. As we detail, "Lift Every Voice" is a careful reworking of the intervallic content—the perfect fourth to major second movement, and later, minor second movement—of the Black National Anthem's chorus. Indeed, Hill's piece is a motivic exploration of the trichords (025) and (015). In writing "Lift Every Voice," Hill was exploring the Anthem's doubly-conscious tonal environment. The whole piece is thus a meditation on this signal moment in the Black National Anthem—a moment we might call the crux of the difference between hope and despair described in those very lines. It is our contention that this bifurcated and doubly-conscious sonic environment is at the heart of the play of optimizations and pessimisms in all three of the pieces under consideration here (1905, 1969, 2016). Further, in presenting this analysis, we model how we might extend Philip Ewell's work on music theory's-and musicology's-white racial frame both methodologically and conceptually.

Wagner and Cultural Politics

Speakers
Alexander Rothe, Columbia University
Kirsten Paige, North Carolina State University
Ryan Prendergast, University Of Texas At Austin

Moderators
Angela Mace

Honoring the Masters: The Wagner Stagings of Lothar Wallerstein

In a career spanning four decades, Prague-born stage director Lothar Wallerstein (1882–1949) worked his way up from provincial opera houses to become a sought-after artist at major theaters in Europe, North America, and South America. He concentrated his efforts in Frankfurt, Vienna, and Salzburg, and he was a principal creative collaborator of conductors like Clemens Krauss, Franz Schalk, Bruno Walter, and Richard Strauss.
Wallerstein's eclectic career embraced a wide range of operatic genres and composers, the most prominent figure being Richard Wagner. As a result, Wagner's creations and aesthetic philosophies were central to Wallerstein's approach to opera staging. By synthesizing core elements of theatrical expressionism with the work of designer Adolphe Appia, Wallerstein avoided the often-sensational production styles of his contemporaries in favor of stagings organically informed by and attuned to the score. Wallerstein's flight from the anti-Semitism of the Third Reich disrupted his European career, and his subsequent obscurity has regrettably limited both scholarly visibility and public appreciation of his achievements. Using Wallerstein's published essays and interviews as guides, this investigation aims to reclaim the director's legacy for modern opera production history. A worthy case study exists in Wallerstein's 1929 production of Die Meistersinger von Nürnberg for the Vienna State Opera. Working from an earlier staging developed in Frankfurt, Wallerstein, together with Clemens Krauss and designer Ludwig Sievert, crafted Vienna's first entirely new production of Wagner's celebrated and revered operatic work. The results divided the city's critics and artists, with many accusing Wallerstein of striving for vain novelty. Others like Richard Strauss defended the production as an advance that was congruent with the aims and intentions of Wagner himself. Reconstructing the development and reception of the 1929 Meistersinger production reveals the tense cultural politics of opera production endemic to "Red Vienna" and the vitality of Lothar Wallerstein's belief in the power and potential of the operatic medium.

**Sustainability in/as Der Ring des Nibelungen**

*01:00PM - 01:50PM*

**Presented by:**

Kirsten Paige, North Carolina State University

In 1898, George Bernard Shaw interpreted Wagner's Ring as a "toxic discourse" of nineteenth-century capitalism. Wagner's steam effects, powered by locomotives, materially captured the capitalist and industrialist impulses lying behind the tetralogy's primordial ecologies that, in turn, signified Wagnerian aesthetic ideations. Patrice Chéreau presented a Shavian Ring at Bayreuth in 1976, while Stephen Wadsworth staged a "green" Ring in Seattle in 2009. Stephen Langridge conceived the first sustainable Ring in Göteborg in 2019-21, exposing the tetralogy, Wagnerian thought, and even the opera house, as artifacts of industrialism-and the Anthropocene. This paper asks what it means to think "Anthropocenically" about opera and the opera house, and how the Ring and its critical history instructively entwine opera with Anthropocenic conditions of possibility. Drawing on production footage, critical responses, and directorial descriptions, I argue that the Ring could be read as diagnosing opera's Anthropocenic debts: Bronislaw Szerszinsky and James Davies argue that the false dichotomy of industrialism and Romantic "nature worship" underlies the Anthropocene's material and aesthetic conditions of possibility. Chéreau, Wadsworth, and Langridge's Ring cycles make visible aspects of Wagner's tale that "show the consequences of using natural resources of personal power," each modulating the Anthropocenic dialectic of nature, capital, and power. Reifying strains of Wagnerian eco-aesthetics within vernaculars of eco-power, these productions could be read as lodging not just the Ring, but dominant conceptions of "the stuff we call music," within the conditions of the Anthropocene. I begin by placing Chéreau's presentation of the Ring's Anthropocenic energy politics into dialogue with Wadsworth's "green" Wagnerism, an expression of "nature worship" gone wrong. These productions appear contradictory but, as Szerszinsky and Davies imply, the conflict of industry and nature at the core of Wagnerian thought and practice is native to the Anthropocene's conditions. Next, I show that Langridge's production thematizes this contradiction in an attempt to resolve it, embedding a sustainable alternative to Wagnerian materiality within the tetralogy's capitalist and "green" interpretive
possibilities. I conclude by arguing that he exposes the Ring's Anthropocenic debts as less of a Wagnerian phenomenon than one of operatic ontology, craft, and criticism.

Theater of Dislocation and Narratives of National Origin in Wagner’s _Ring_ Cycle
01:00PM - 01:50PM
Presented by:
Alexander Rothe, Columbia University

Samuel Weber's concept of theater of dislocation refers to a kind of performance that disrupts the process of identification and self-recognition at the heart of the traditional theater of representation. Theater of dislocation takes on a new meaning and urgency in the performance and reception of Richard Wagner's _Der Ring des Nibelungen_, which sought to circulate Wagner's ideas about the racial origin of the German people and white supremacy to a broader audience. Wagner's understanding of the German people as the oldest race of the Indo-European language family was by no means new in the mid-nineteenth century, an understanding that he adopted from philological debates starting with Friedrich Schlegel's _On the Language and Wisdom of the Indians_ in 1808. Yet Wagner's opera played a crucial role in popularizing these ideas outside the narrow circle of philological discourse, thereby contributing to the invention of whiteness through Aryan myth—a myth of common origin that spoke of a glorious past and promised a triumphant future of German national unity. This paper examines how the Frankfurt _Ring_ cycle (1985-1987), directed by Ruth Berghaus and conducted by Michael Gielen, enacted a theater of dislocation by means of gesture, choreography, and stage and costume design. The concept of theater of dislocation is especially relevant here since Samuel Weber served as a dramaturg for the Frankfurt Opera and its _Ring_ cycle. As the crowning achievement of Gielen's ten-year artistic directorship of the Frankfurt Opera (1977-1987), the Frankfurt _Ring_ cycle is a revealing case study of Weber's theater of dislocation, especially its anti-racism with respect to its critique of Wagner's narrative of racial, ethnic, and national origin. By focusing on audio-visual entanglements—more specifically, how experimental and "non-literal stagings" (Calico 2008) of Wagner's _Ring_ cycle affect the perception of music—my paper brings a fresh perspective to the scholarship on Wagnerian performance and reception. Existing literature by Patrick Carnegy (2006), Barry Millington (2008), and Mike Ashman (1992) concentrates on the visual aspects of production without accounting for how the staging shapes the audience's overall musico-dramatic experience.

**Women and Popular Music**

**Speakers**
Andrew Berish, University Of South Florida
Erin Bauer, University Of Wisconsin-Whitewater
Michèle Duguay, Indiana University, Jacobs School Of Music

**Moderators**
Sharon Mirchandani, Westminster Choir College Of Rider University

Don't Lie to Me: Sentimentality and Political Protest in the Music of Barbra Streisand
01:00PM - 01:50PM
In 2018 Barbra Streisand released _Walls_, her 36th studio recording. The release attracted significant media coverage and very positive reviews. Critical reception focused especially on the album's disapproval of President Trump's cruel and divisive politics, the literal and figurative "walls" he tried to build. The politics of _Walls_, however, is more complicated than critics have suggested: the music is romantic rather than strident and the lyrics only glance at political specificity. The politics of the album are best understood not through conventional understandings of "political" popular music (lyrics, for example, that protest societal injustices) but instead through Streisand's deployment of what literary scholars Jennifer A. Williamson, Jennifer Larson, and Ashley Reed call the "sentimental mode," a discursive and rhetorical approach that seeks "political engagement through emotional, cross- boundary identification." _Walls_ uses the overt emotionality of the music to instruct listeners in identifying with the suffering of people around the world. Scholars have mostly glossed over Streisand's sentimentality, focusing instead on other key components of her music and persona such as her Jewishness, her gender play, and her status as a queer icon. Drawing on the work of scholars who have theorized feeling and sentiment in pop—Mitchell Morris, Emily Gale, Jacqueline Warwick, Simon Frith and others—I will argue for the centrality of the "sentimental mode" for understanding not just the politics of _Walls_ but Streisand's long professional career.

Narrative vs. Inclusion: Eva Ybarra and the Role of Women in Texas-Mexican Conjunto

01:00PM - 01:50PM

Presented by:
Erin Bauer, University Of Wisconsin-Whitewater

The patriarchal structure of Texas-Mexican culture has historically restricted female participation in _conjunto_ music. Few women have found regional success, participating as fans and organizers, but rarely as musicians. Those who do perform within the genre typically do so through the more culturally acceptable role of singer. Yet, the historiography of conjunto music in this regard—particularly by scholars like Manuel Peña and Américo Paredes—does not fully represent reality. Born in 1945, Eva Ybarra is perhaps the most well-known female accordionist in the history of Texas-Mexican conjunto. Born into a musical family in San Antonio, she somewhat atypically received encouragement from her family to play music. However, she has struggled throughout her career to schedule enough performances to make a living, instead relying on itinerant performances at local restaurants. She has also struggled to keep a band together, blaming conservative (male) musicians who refuse to take orders from a woman. This paper explores the historical male dominance in Texas-Mexican conjunto, tracing hybrid musical performances of Ybarra as a counterbalance against historiographic narratives of—not only—conjunto as Texas-Mexican identity, but, specifically, conjunto as _male_ Texas-Mexican identity. Following scholars like Deborah Vargas, this paper examines a notion that the lack of female participation in conjunto is—in part—a misconception caused by the exclusion of women from the literature, dismantling former understandings of genre as sociocultural identity. Furthermore, female artists like Ybarra function similarly to inter/national musicians situated outside of the primary geographic and sociocultural communities, following artists like Flaco Jiménez in inserting nontraditional musical characteristics, but rarely pursuing new methods of stylistic innovation. This interpretation implies that female conjunto musicians retain close stylistic proximity to more culturally secure artists. In other words, the lack of innovation and general reluctance to stray too far from accepted practices in female performances suggests that
women must assert their positionality within the Texas-Mexican community through adherence to the globalized pursuits of more prominent male musicians.

**Sonic Intimacy and White Femininity in Taylor Swift's _Folklore_**

01:00PM - 01:50PM  
Presented by:  
Michèle Duguay, Indiana University, Jacobs School Of Music

This paper analyzes the construction of white femininity in singer-songwriter Taylor Swift's music. I contend that her album Folklore (2020) makes use of recording technology to create a sense of white femininity built through sonic markers of intimacy, domesticity, and isolation. In the track "Exile," Swift vocally constructs a white and feminine persona that relies on sonic conventions and extramusical tropes of white-coded indie music. By emulating a private in-person performance setting that has not been altered by recording technology, Swift's vocal placement depicts her as a neutral subject devoid of racial markers. This persona allows her to align with other white indie artists who have built their artistic identities through narratives of intimacy, isolation, and exile into nature. I draw on studies of whiteness in indie music (Delciampo 2019; Hsu 2019) to link the "cabin-in-the-woods" imagery at play in the music video with Swift's aesthetic rebranding as an indie artist. Building on previous scholarship that analyzes musical representations of femininity (Hisama 1999, 2001; Heidemann 2014, 2016; Malawey 2020), this paper demonstrates how white womanhood, a hegemonic identity that is often depicted as natural or unmarked (Rowe 2008; Butler 2013), is constructed through sound.

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**Music Library Association Meetup**

Speakers  
Lisa Shiota, Library Of Congress

Come hang out with us for an hour during the AMS Annual Meeting! This is an informal, friendly meetup for music library workers, students of all majors, anyone supportive of music libraries and collections, and anyone interested in the publications and activities of the Music Library Association. The Music Library Association is the professional association for music libraries and librarianship in the United States. Founded in 1931, it has an international membership of librarians, musicians, scholars, educators, and members of the book and music trades. Complementing the Association's national and international activities are ten regional chapters.

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**COVID-19 and the Sound of Lockdown**

Speakers  
James Deaville, Carleton University  
Landon Bain, UC San Diego  
Michelle Meinhart, Trinity Laban Conservatoire

Moderators  
Kate Galloway, Rensselaer Polytechnic Institute
Contractions, Cries, and COVID: The Traumatic Soundscapes of Lockdown UK Hospital Maternity Wards
01:00PM - 01:50PM
Presented by:
Michelle Meinhart, Trinity Laban Conservatoire

Modern delivery and maternity wards present numerous human and technological sounds, but the COVID-19 pandemic and the subsequent lockdown of hospitals has variegated these soundscapes. While beeps and blips of medical equipment – and certainly, the cries of babies – remain, patients and staff have largely been silenced. The barrier of face masks stifies personal exchange, and the joyful conversations with visitors have been absent as mothers and babies spent their first days together alone. This paper explores how new mothers during the time of COVID have harnessed technology to mitigate and re-exert control over soundscapes of lockdown delivery and maternity. Music streaming, messaging, and video calls have helped to ameliorate the traumas of delivery and the experience of forced separation from family and friends, as well as to silence pervasive medical technologies and sounds of distress of other patients in situations of shared wards. I draw upon my own experience of giving birth in a London hospital in June 2020, and after developing preeclampsia, subsequent week of feeling imprisoned within a maternity ward’s soundscape. In addition to drawing upon my observations of fellow patients, I consider accounts of lockdown maternity and birth shared on social media (from Instagram to #butnotmaternity on Twitter), and the healing communities formed online. I frame such testimonies using pain theory by Elaine Scarry and Joanna Bourke, and trauma theory by Judith Herman. Patients’ use of sound technologies will then be further discussed in relation to Steven Goodman’s theory of sonic assault, and Marie Thompson’s concept of “reproductive sound technologies.” The use of sound technologies in these shared wards, I contend, corresponds to Gilles Deleuze’s observation of a shift from a form-imposing to a self-regulating mode of power, which he terms as shift from “molding” to “modulation.” In addition to establishing intersections of trauma and soundscapes of lockdown delivery and maternity wards, this paper proposes new ways for understanding how women’s birth experiences have been silenced – not only through a silencing imposed by COVID restrictions, but also through the ways that women, even in shared spaces, can silence each other.

Old-time Music, Technology, and Liveness: Digital Community Building as Response to COVID-19
01:00PM - 01:50PM
Presented by:
Landon Bain, UC San Diego

Even though old-time music is practiced mainly as a face-to-face form of social music-making, the genre has adapted to digital pedagogy, virtual performance, and social media. Indeed, various local fiddle associations and independently organized jam sessions rely on social media for organizing and disseminating information. At the same time, the teaching of the repertoire via fully digital platforms has become increasingly prevalent among the genre’s practitioners. However, under stay-at-home orders imposed as a response to the COVID-19 pandemic, what once was a supplemental mode of communication, performance, and pedagogy, became the only option. As such, a musical tradition focused on situated notions of community and place was forced to rapidly adapt to the contemporary realities of social distancing and quarantining. Based on digital ethnography, this paper explores the varied responses of the old-time community to the existential, economic, and social threat of COVID-19. Drawing on the work of media scholars Henry Jenkins and James Gee, I frame old-time practitioners, organizers, and fans as an example of participatory culture and focus on the emergence of new or
Renegotiated “affinity spaces” (Gee 2004) such as virtual festivals, workshops, and live-streamed concerts. I contend that these digital affinity spaces redefined what it means to be an active cultural participant and provide insight into the old-time community’s ongoing investment in liveness. Turning speculatively towards a post-quarantine environment, I address the future viability of these digital affinity spaces and issues such as technological access and old-time music’s cultural sustainability.

Racializing the Sounds and Silence of COVID-19 Quarantine in China: Media Representation, Debility, and Neoliberal Biopolitics

01:00PM - 01:50PM
Presented by:
James Deaville, Carleton University

When Western news media first reported from COVID-19-beset Wuhan, China in late January, 2020, their audience undoubtedly entertained different expectations for the city's mediated sights and sounds. Instead of finding a bustling metropolis filled with the sounds of traffic, they encountered what New York's _Business Insider_ termed a "ghost city" (February 5). Human bodies, the direct recipients of the debilitating effects of the coronavirus, were hardly in evidence in North American and European coverage, which was marked rather by their absence (Osborne 2020; Su 2020). The news consumer experienced eerie, silent images of empty streets, in alignment with our visual and sonic stereotyping of quarantine under strict Chinese control (Qin & Wang 2020). Lockdown never sounded so quiet as constructed by the ears of international media, which seemed intent on excluding the sounds of life and music from inside containment. In essence, the Western press was (re-)colonizing, debilitating, and "disappearing" Asian bodies, consistent with James Kyung-Jin Lee's concept of Asian "racial invisibility" (2004), thereby depriving them of life-affirming physicality and sonority. This paper will analyze sight and sound in North American and European audiovisual news coverage from Wuhan during the week following their lockdown on January 23 (ABC, BBC, CNN), using Robert Entman’s theory of media frames as informed by Jasbir Puar's theorizing of debility (2017). Media framing enables us to “expose the hidden assumptions embedded within a news story” (Otoo 2021). The Global North’s visual/sonic erasure and debilitation of Chinese bodies under quarantine occurred via the mediated agency of what Naomi Klein has termed "disaster capitalism" (2007), which Lisa Parks and Janet Walker have described as "necessarily racialized capitalism" (Parks & Walker 2020, 3). As Puar has observed, the neoliberal biopolitics of such conditions "sustain... the debilitated body as degraded object" (Puar, 2017, 92). Debilitated bodies in quarantine, like the residents of Wuhan, seem incomprehensible and unproductive burdens to the neoliberal capitalist imaginary, and thus are silenced. The Wuhanese lost their claim to material presence in Western media through sound and music, as incarcerated and racialized "objects of un-care-social pariahs" (Puar, 2017, 77).
AMS's Sustainable Mentorship Program – Information Session

Speakers
Emily Wilbourne
Rob Pearson
Alecia Barbour, West Virginia University Institute Of Technology
Angela Brunson
Daniel Castro Pantoja, Research Associate, Center For Iberian And Latin American Music (CILAM), University Of California, Riverside
Samantha Ege, University Of Oxford
Jeremy Frusco
Anne Levitsky, University Of Queensland
Laura Pita, Panelist
Diana Wu, The University Of Western Ontario

Moderators
Rob Pearson
Kimberly Francis

Program Co-Chairs: Kimberly Francis, Rob Pearson
Mentors for the 2020-2021 cycle: Emily Wilbourne and Rob Pearson
Mentees: Alecia Barbour, Angela Brunson, Daniel Castro Pantoja, Samantha Ege, Jeremy Frusco, Anne Levitsky, Laura Pita, Diana Wu
This panel will feature presentations from all members of the pilot offering of the American Musicological Society's Sustainable Mentorship program, including the program co-chairs, mentors, and mentees. Topics discussed will include the planning and execution process for the program's inaugural run in 2020-2021, the overall goals of the SMP, and the two mentoring streams' structures, activities, successes, and unexpected outcomes. The SMP co-chairs will also facilitate a conversation in breakout rooms about future plans and goals for the Sustainable Mentorship Program. The discussions of these smaller groups will allow the membership at large to provide feedback and input regarding ways that future iterations of the program can meet the evolving needs of the AMS.

Modern Opera and Empire

Speakers
Danielle Ward-Grin, Rice University
Knar Abrahamyan, Yale University
Nina Penner, Brock University

Moderators
Juliana Pistorius, University Of Huddersfield

Anti-Colonization, Art Music, and Against the Grain Theatre's Messiah/Complex
02:00PM - 02:50PM
Presented by:
Nina Penner, Brock University

The pandemic and Black Lives Matter have given the classical music industry a long overdue wake-up call about the failure of prior diversification efforts. As Jenkins (2021) has argued, true change needs to involve aesthetic change, not just some token singers of
This paper focuses on Messiah/Complex (2020) by Toronto's Against the Grain Theatre, not because it is a terribly successful attempt to rethink the aesthetics of classical music but because of its shortcomings. Joel Ivany and Reneltta Arluk aimed to create a Messiah that reflects the diversity of Canada in 2020. All soloists were Indigenous or people of colour. Several work outside of Western classical music. Collaborations between artists trained in Western and Indigenous art forms have become commonplace since Canada's Multiculturalism Act (1988). In his study of such collaborations, Robinson (2020) observes that even the "best intentions of integration continue to reinforce and maintain the hierarchal dominance of art music as the genre to which other music must conform." Through interviews with the artists, this paper critically examines the power dynamics at play in Messiah/Complex. In contrast to "director's opera," the singers took the lead, deciding the language and interpretive frame for their performances. For example, singer-songwriter Leela Gilday rewrote the lyrics of "I Know that My Redeemer Liveth" to reflect Dene spirituality. However, unlike Marin Alsop's Too Hot to Handel: The Gospel Messiah (1993) or Soundstreams's Electric Messiah (2020), she was not invited to adapt Handel's score. Several Indigenous participants mentioned that the Messiah called to mind the cultural genocide of residential schools. Yet, they were offered no opportunities to gather on their own to discuss their feelings about the piece and how it could be a vehicle for Indigenous resurgence today. This paper raises concerns that the success of productions like Messiah/Complex will lead to complacency about the future of classical music rather than the radical rethinking that needs to happen for the industry to survive and become more equitable. Reflecting on the limitations of Messiah/Complex, this paper offers suggestions about how art music could engage in genuinely anti-colonial work.

Realizing Riel: Opera, Television, and the Quest for Realism
02:00PM - 02:50PM
Presented by:
Danielle Ward-Griffin, Rice University

Over fifty years after its 1967 premiere, Harry Somers's _Louis Riel_ remains a problematic opera. Commissioned for Canada's centennial, it tells the story of the Métis leader who spearheaded an Indigenous resistance against the westward expansion of the Canadian government. But the representation of Indigenous people and music - including the appropriation of a Nisga'a lullaby - within a Euro-centric opera risks re-inscribing colonial narratives (Lee, Hutcheon and Clark). Scholars have tended to try to "solve" the problem of _Riel_ by suggesting that it speak to current realities in its staging (Danckert, Simonot-Maiello). Directors have followed: the 2017 Canadian Opera Company revival sought to update the opera and make it more realistic, particularly by featuring more Indigenous performers, incorporating "authentic" artistic practices and languages, and referring to ongoing inequities (Renihan, Hinton). Such efforts have garnered a mixed critical response - some scholars have noted that much of the score remained untouched (Koval and Dubois) - but what has received less attention is how such attempts to realize _Riel_ in a more contemporary vein have long been part of the opera's history and appeal. Indeed, this paper argues that _Riel_ is a problematic opera precisely because its portrayal of the past has always been an intervention into present-day realities. The locus of my study is the 1969 CBC television production. Adapted from the stage premiere two years earlier, this TV production was praised by critics for offering a more "realistic" portrayal of _Riel_, but my paper shows how such "realism" served the network's project of mythologizing Canada's roots. In particular, I trace how the CBC drew upon "documentary-style" realism, as seen in its historical documentaries and docu-dramas, to connect the opera's portrayal of the past to present-day tensions between majority and minority groups. By weaving together archival photographs, journalistic features and political commentary, the production sought to make this operatic history feel current. Ultimately, this paper
questions to what ends “realism” is put - and shows how the aesthetics of “historical productions” remain firmly wedded to the present.

Soviet Feminism, Kazakh Resistance, and Musical Modernism in Gaziza Zhubanova’s Operas
02:00PM - 02:50PM
Presented by:
Knar Abrahamyan, Yale University

In 1975, a Soviet music critic proclaimed in the _Sovetskaia muzyka_, “If I were asked whose portrait should be painted to symbolize our era [...], I would without hesitation name Gaziza Zhubanova among musicians.” Zhubanova (1927–1993) was the first Kazakh composer whose operas were performed in Moscow and the first woman composer who received the prestigious People's Artist of the USSR award. Additionally, she served as the head of the Kazakh Union of Composers, the Dean of the Almaty Conservatory, and the governing member of the Committee of the Soviet Women. Despite her preeminent role as a prolific composer, cultural leader, and social activist, her legacy remains virtually unexplored in English-language scholarship. This paper places Zhubanova on center stage, tracing the turbulent relationship between Soviet feminism, national resistance, and musical style. The Soviet leaders viewed the movement for women’s emancipation—especially in Islamic contexts like Kazakhstan—as a quintessential marker of modernization. Similarly, they treated the creation of national operas for each republic as an epitome of socialist cultural revolution. As Zhubanova navigated the post-1960s male-dominated musical world of Almaty, she remained an agent of the Soviet state through her bureaucratic involvement in Kazakh musical life. Her compositions and writings, however, challenged the state’s homogenization of ethnic music that resulted from its appropriation into Western art forms such as opera. The plurality of styles in Zhubanova's operas embodies her negotiation between two cultural-political imperatives: remaining an abiding Soviet citizen and promoting Kazakh identity. Analyzing two of Zhubanova's operas—_Enlik Kebek_ (1975) and _The Steppe Edyge_ (1991)—I inquire into how gender shaped the limits and possibilities of modernization in unexpected ways. I trace Zhubanova’s integration of folk song and modernist musical language into narratives about women's role during the anti-colonial struggle. In both works, I argue, Zhubanova resists the state's discriminatory minority policies through employing a distinctly anti-socialist vision of feminism that refused to erase gender norms prevalent in pre-Soviet Kazakh traditions. Exploring Zhubanova as an exemplary "liberated" woman offers a window into the rising Kazakh resistance leading up to the dissolution of the USSR.

Politics and Legacies

Speakers
April Morris, The University Of Western Ontario
Marta Beszterda, McGill University
Martin Nedbal, University Of Kansas

Moderators
Karen Painter, University Of Minnesota

“Future Years Will Never Know…”: Composing Pacifism Through Military History in Ned Rorem’s _War Scenes_ (1969)
02:00PM - 02:50PM
The social unrest of the Vietnam War era prompted many musical works of protest, most of which expressed antigovernment and antiestablishment sentiments that resonated with 1960s counterculture. A small number of Vietnam War-related compositions advocate peace by setting texts written in response to previous military conflicts. While such works react directly to the Vietnam War, their use of historical texts weakens their potential to address the specific concerns about U.S. involvement in Vietnam that helped to ignite a widespread protest movement differing so greatly from pacifist movements associated with previous wars. However, by situating themselves within a tradition of war-responding art, and within the history of U.S. military conflict, the composers of these works make poignant statements about the conflict they were witnessing and about war and peace more broadly. This paper uses Ned Rorem's song cycle War Scenes (1969) as a case study to explore how transplanting historical texts allowed composers to incorporate U.S. military history into their reactions to the conflict in Vietnam, expressing powerful messages that might have been lost in a setting of a contemporary, overtly anti-Vietnam War text. While scholars like Arnold (1991) and Kinsella (2005) have examined Vietnam War-related compositions, the implications of recontextualizing texts from previous military conflicts remains unexplored. Works like War Scenes and their historical source texts provide unique insights into the multifaceted nature of protest and the relationship between music, text, and politics.In War Scenes, Rorem grapples with the fraught subject of the Vietnam War by setting prose from Walt Whitman's U.S. Civil War journal Specimen Days (1882). I demonstrate how Rorem’s recontextualization of this historical text builds additional layers of meaning, creating a work that speaks to any wartime experience while simultaneously resonating with the specific context of the Vietnam War. Through Rorem's setting of Whitman's words, the audience confronts the violence occurring in their own time by observing the violence of the Civil War. I argue that the historical distance between the song cycle and its source text contributes to its pacifist message by emphasizing the recurrence of violence and the futility of war.

Mozart, Bertramka, and National Politics in Nineteenth-Century Prague
02:00PM - 02:50PM
Presented by :
Martin Nedbal, University Of Kansas

The Baroque estate of Bertramka in Prague is commonly viewed as an important Mozart site. According to tourist guides and scholarly literature, Mozart spent substantial amounts of time at the suburban estate in 1787 and 1791. Some accounts also claim that Mozart completed his _Don Giovanni_, including the famous overture, and portions of _La clemenza di Tito_ at Bertramka. A closer look at the documentary evidence shows, however, that although Prague writers discussed Mozart’s legacy intensely already by the 1790s, Bertramka began to be associated with the composer only much later. First statements about Mozart and Bertramka were published only in the 1820s; further, unsupported, claims followed after the estate was purchased in the 1830s by Mozart admirer Lambert Popelka; and a deluge of details about Mozart at Bertramka appeared during the 1856 Mozart centennial. Nineteenth- and early twentieth-century Prague musicians, journalists, and historians embraced Bertramka's supposed links to Mozart unquestioningly, and these "facts" also seeped into mainstream Mozart biographies outside Bohemia. This paper claims that the readiness of the Prague music public to accept unsupported claims and outright fabrications had to do with various kinds of identity politics in the Bohemian capital. In the middle of the nineteenth century, Bohemian patriotic elites used Mozart to prop up the image of the city as a cultural center of greater importance than Salzburg, Vienna, and Berlin, and Bertramka served as a
tangible symbol of Prague's presumed cultural significance. In the following decades, Prague's community split into increasingly antagonistic Czech and German camps, each of whom attempted to control the Bertramka narrative. Whereas Prague's Germans viewed Bertramka as an emblem of Prague's German character, Czech commentators claimed that during his stays at Bertramka, Mozart was exposed to oppressed Czech-speaking classes and to Czech folk music. Under the influence of national ideology, most journalistic articles and scholarly discussions about Mozart and Prague continued to present as facts increasingly detailed points about Mozart's supposed stay at Bertramka. Bertramka is therefore a fascinating monument of both Bohemian eighteen-century musical culture and nineteenth-century patriotic politics and national myth-making.

Zofia Lissa, Identity, and the Politics of Postwar Musicology in Poland
02:00PM - 02:50PM
Presented by:
Marta Beszterda, McGill University

While the history of postwar musical culture in Poland has recently attracted a new wave of scholarly attention (Jakelski 2016, Cooper Vest 2020), questions of gender, identity, and women's agency in shaping the nation's musical heritage under state socialism remain in the shadows. In line with the recent revisionist turn in totalitarian studies investigating the role of individual agency and everyday life in Soviet-controlled states, I recognize women's active role in negotiating the Communist project. Going beyond the narrative of female composer exceptionalism, this paper responds to the need for an examination of the diverse roles women played in musical culture under Communism. In this paper, I revisit the legacy of Zofia Lissa (1905-80): prolific scholar, leading architect of Polish postwar musicology, and Vice President of the Polish Composers' Union. Despite her lifelong commitment to the advancement of Polish composition and musicology, her dedication to the Marxist method and socialist realist aesthetics situated her on the "wrong side of history" and pushed her to the margins of collective memory after the fall of Communism in 1989. Yet, Lissa's achievements, led by her ambitious vision of democratized art and socially-informed musicology, deserve closer attention. Drawing on archival materials, this paper explores Lissa's role as a committed and powerful activist-intellectual in the male-dominated compositional and academic milieu of the late 1940s. While considering her unique contributions to the institutionalization of postwar musicology in Poland, I also trace the ways in which changing social and political factors contributed to Lissa's increasing doubts about the viability of socialist realism in music. First, I demonstrate the growing irrelevance of her Marxist agenda from the mid-1950s, after Stalin's death brought a cultural thaw and the opportunity to reimagine the aesthetic and ideological standards of Polish music. Second, considering Lissa's flight from the Holocaust (Pierce 2020), I link 1960s Polish antisemitism with her compromised confidence in the Communist project. Finally, I reflect on the role of gender in Lissa's extensive political and intellectual labor motivated by a society-oriented utopian vision as well as Lissa's personal traumas.

Sound, Listening, and Early Modern Music

Zoom Webinar
Room 5
The South Sea Bubble—a society-wide investment mania stoked by the eponymous joint-stock company—lured, thrilled, and ultimately, ruined many British investors of the eighteenth century. Remembered since as one of the world’s first major stock market crashes, the Bubble has continued to attract responses ranging from satire to scholarship. Music’s connections to the economic crisis could be (and have been) observed in compositions such as Telemann’s "La Bourse" suite, and through biographic details including, most famously, Handel’s investment in the scheme. Such discrete case studies have, however, yet to offer a coherent theory of music’s role in early financial capitalism; nor have they examined Europe’s nascent stock markets’ imaginative consequences for music. Drawing on recent historiographical descriptions of the South Sea Bubble as an epistemic event, this paper focuses specifically on how speculation applied to both investing and listening. In the wake of the Bubble, topical ballads proliferated in the print market of Britain amid a swirl of texts and images chronicling and satirizing the hysteria. Several such ballads by Thomas D’Urfey and Anne Finch were subsequently reproduced in medley prints, where they overlapped visually with illustrations of playing cards and stock scrips. The co-presence of musical and financial ephemera in these printed collectibles, I argue, suggests a mutual generation of monetary and aesthetic interests. These medleys, functioning as a kind of multisensory portfolio, reified the Bubble as a once alluring prospect by inviting the viewer-qua-listener to relive the experience of interpreting the market in a paper economy. In so doing, they reveal the inherently sensuous aspect of a financial bubble and simultaneously encapsulate the impact of the market’s media environment on ballads as sonic currencies and commodities. Further to illustrate this continuum between financial and musical speculation, I turn my attention to Handel’s circle of patrons and collaborators who personally invested in the South Sea Company. Informed by their investor experiences, I suggest that Handel’s music performed and published in and around that heady year of 1720 might also have been understood against the backdrop of a new cultural epistemology configured around financial calculation.
than as products, of the postwar early music revival. This paper suggests that the postwar early music movement has been as dependent on labels, producers, and sound engineers, as on more visible actors like musicians, musicologists, and instrument makers, to gain resounding international commercial success without ever integrating into the mainstream classical market. From Deutsche Harmonia Mundi's partnership with the owners of the Schloss Kirchheim (1960s-1990s), Nikolaus Harnoncourt and Gustav Leonhardt's recording the complete Bach cantatas for Teldec (1970-1990), and Scott Ross's recordings and films in the Château d'Assas for Erato (1970s-1989), to the Netherlands Bach Society's All of Bach project, seminal early music recordings have been defined by not only artists, instruments, and repertoires, but also sounds and spaces. Regardless of debates among specialists over the last century, the postwar early music recording industry has fully embraced an aesthetic of "hyperreal authenticity," a veneer of authenticity that projects an idealized past derived from historical materials using modernist techniques. Labels and sound engineers have produced soundworlds that have come to represent specific artists, repertoires, and early music as a whole by utilizing historical spaces, places, and acoustics alongside cutting-edge technologies. Sound engineers specifically bring the very sounds of the past that transport listeners from their living rooms to faraway spaces and acoustics. To do so, they turn to technological artifice and virtuosity to make the impossible possible, for historical instruments and spaces resist the conditions that make commercial recordings viable. This paper examines the craftsmanship of the middlemen of early music history-members of the Resistance, women, and immigrants who have collectively contributed to producing the qualities we have grown to seek out in the recordings we consume.

The Sounds of Siam: Sonic Environments of Seventeenth-Century Franco-Siamese Diplomacy
02:00PM - 02:50PM
Presented by:
Downing Thomas, University Of Iowa

A series of diplomatic contacts between France and Siam was initiated in the 1660s primarily through missionary efforts and the expansion of France's global trade network. These diplomatic drives and their historical significance have been described by previous commentators in relation to Louis XIV's global ambitions and his efforts at royal image-building, including musicologists who have explored the "Siamese airs" composed by Michel Richard Delalande as well as the attempted transcription of Siamese songs by some members of the French delegations. An aspect of these exchanges that has attracted relatively little commentary is the attention given by the participants and chroniclers to the sonic environment the French travelers experienced in Siam: how the sounds, musical or otherwise, that engaged their attention might have come to function as an aspect of their diplomatic efforts, either impeding or furthering them. Aside from the royal audiences, which held primary documentary importance for those representing the French crown, without question the ceremonial activities that most frequently captured the interest of the French travelers were those that took place on the river. The travelers remarked not only on the magnificent sight of massive river processions, but also on the musical instruments and rhythmic rowing that were key features of the experience of these processions. I will argue that the development of water features at Versailles, and the royal use of the Grand Canal in hosting important visitors, including diplomatic visitors, provided a framework that may have helped the French diplomats to understand and appreciate the Siamese river processions. A second significant element of the Siamese soundscapes for the French was the extraordinary silence that accompanied the Siamese king everywhere he went, a silence that contrasted in the extreme with the soundscapes of Louis XIV's Versailles. Within the context of the Louis XIV's attempts to expand France's influence in the world, the sounds and silences described by the French
travelers provide additional insight about the diplomatic initiatives, and how they understood, or misunderstood, Siam and its culture.

U.S.-Latin American Relations

Speakers
Bernard Gordillo Brockmann, Yale Institute Of Sacred Music
Chelsea Burns, University Of Texas At Austin
Marysol Quevedo
Stephanie Stallings

Moderators
Edgardo Salinas, The Juilliard School

Aesthetic Wit(h)nessing in Anti-Lynching Songs by Silvestre Revueltas and Carlos Chávez

What did allyship in the cause of social justice sound like at the dawn of the US Civil Rights movement? Mexican composers Silvestre Revueltas and Carlos Chávez each wrote one song that repudiates the lynching-murder of Black persons in the United States. In "Canto de una muchacha negra" (1938) Revueltas set Langston Hughes's poem "Song for a Dark Girl." In "North Carolina Blues" (1942) Chávez set a text by his friend, Mexican poet Xavier Villaurrutia. The songs offer opportunities to reconsider certain features of the composers' lives and respective bodies of work. I argue that neither work was intended primarily for a US audience; both carry distinct meanings for audiences within and outside Mexico. Noting calls within musicology to interrogate the white racial frame of its canonical repertory, this paper adumbrates possibilities for the songs' recharged relevance. In them, Revueltas and Chávez pit a Mexican aesthetics of death against violent spectacle and social inequities to assert a universal dignity of life and to situate an antiracist position within the context of a broader international class struggle. In the process of airing fresh interpretations of the songs I imply that the composers' divergent experiences in the United States--Chávez's relative proximity to establishment structures of power and Revueltas' intimacy with working-class struggle and race-based discrimination--impacted contrasting standpoints that informed their respective artistic interventions translating the cultural power of Black suffering into the (differently historically colonized) context of Mexico. Ultimately, I argue that both composers effected an artful indirection: a displaced deictic center from which to mediate their social thought around Mexico's own problems of penal excess and extra-judicial lynching. Griselda Pollock's application of Bracha Ettinger's aesthetically activated "Matrixial" dimension sets a theoretical and analytical stage for my exploration of these anti-lynching songs and offers a way of understanding aesthetic expressions of allyship in a transhistorical mode.

Indigenous Representation and Central American Independence in Luis A. Delgadillo's_Sinfonía indígena o centroamericana_

Presented by:
Bernard Gordillo Brockmann, Yale Institute Of Sacred Music
On September 15, 1921, Central America marked a century of independence from the Spanish Empire. The five nation-states of the isthmus--Guatemala, Honduras, El Salvador, Nicaragua, and Costa Rica--celebrated the milestone with festive patriotic events in each of their capital cities. That same year the region approached another historic moment by nearly reunifying as a federation, but the United States stood in the way of the collective effort. In Guatemala City, Nicaraguan pianist and composer Luis A. Delgadillo (1884–1961) conducted the premiere of his Indianist work _Sinfonía indígena o centroamericana_ (Indigenous or Central American Symphony) as a guest of honor at the centennial celebrations. Based on the _Baile de la conquista_ (Dance of the Spanish Conquest) particular to Central America, whose traditional narrative recounts the fall of the Maya K'iche' warrior Tecún Umán, the symphony appears to have been the only acknowledgment of the Indigenous-present, or living Indigenous legacy, at the celebrations. However, the work more closely resembled the official centennial speech, which advanced nationalist ideas of _mestizaje_ (race mixture), modernity, and progress in its appropriation of an Indigenous-past, informed by settler colonial and post-colonial histories. Drawing on research conducted in Nicaragua, and including ethnohistorical sources, I will argue that the _Sinfonía indígena o centroamericana_ reflected modern Central America as a region that had yet to meaningfully address its persistent colonial structures. My analysis of the tonal and formal construction of the symphony reveals how Delgadillo employed sonata-allegro form in relating the _Baile de la conquista_, which opens a programmatic four-movement cycle, as it unfolds signifiers of Central American modernity. Furthermore, I situate the social, political, and cultural implications of the work within a framework of U.S. foreign policy toward the Caribbean Basin, particularly the U.S. intervention in Nicaragua. From the late nineteenth century onward, Central American composers constructed exoticist works that engaged nation-building discourses, constituting part of a broader practice of Latin American musical nationalism. My examination seeks to contribute a Central American case study to a lacuna in the literature that has otherwise focused primarily on Mexico and South America.

Negotiating Identities: Carlos Chávez and the Trouble with Musical “Nationalism”
02:00PM - 02:50PM
Presented by:
Chelsea Burns, University Of Texas At Austin

In 1940, composer Carlos Chávez organized concerts for New York's Museum of Modern Art with the title "Twenty Centuries of Mexican Music." These concerts, paired with the MoMA exhibit "Twenty Centuries of Mexican Art," made for a paradigmatically nationalistic event: art and music from Mexico's present and past, celebrated in the cultural capital of the United States, with enthusiastic support from the Mexican government and major media coverage. As this paper illustrates, however, the frame of nationalism obscures a great deal. The assumed connection between composer and place neglects the economic and political contexts that informed the exhibition. When New York Times critic Olin Downes described Chávez's program as "a singular reflection of primitive nature," Downes expressed what a bourgeois audience wanted to hear: that Mexicans are by nature playful and exotic. In fact, the concert was carefully constructed to achieve this effect, commissioned through international circuits of art philanthropy and written to MoMA president Nelson Rockefeller's specifications. The nationalistic frame dominating analysis of Chávez and his Latin American contemporaries focuses on vernacular and supposedly Amerindian musical features while ignoring finer-grained details and minimizing consideration of economic and political pressures at work in compositional decisions. It is possible to read Chávez as a musical nationalist, but we might also read him as presenting a stereotypical vision of Mexico for US-Americans—a musical tourist.
experience that simultaneously undermined Chávez's own modernist compositional aesthetics and characterized him and all Mexicans as simple and sentimental. Advertising by Macy's department store, a MoMA partner, reinforces the claim that the production was created to suit exoticist and primitivist tastes for "earlier artistic influence from the country south of the Rio Grande." Chávez's MoMA concerts highlight the limits of the nationalist frame and demonstrate the need for alternative analytical approaches, particularly ones that attend to material considerations. I advocate for a method that centers contextual grounding and, in so doing, contradicts the interpretations available within the nationalistic frame. Further, I argue that this frame is not only imprecise and insufficient, but also counterproductive if music scholars wish to address urgent issues of inclusion and tokenistic diversity.

Postmodern Water Music: Leo Brouwer's _Canción de Gesta_
02:00PM - 02:50PM
Presented by:
Marysol Quevedo

Leo Brouwer's _Canción de Gesta_ should never have achieved the international success that it did. And yet, since its 1981 premiere by the American Wind Symphony (AWS), the Cuban composer's piece has earned an enduring place in the US wind ensemble canon. Once the enfant terrible of Cuban composers, Brouwer's style evolved from an extremely experimental style in the 1960s to a more accessible one exemplified by _Canción de Gesta_. Yet, the work's paradoxical acceptance and longevity in the repertoire goes beyond aesthetic predilections: the subtitle of the piece, _Epopeya del Granma, la nave llena de Futuro_ (Epic poem of _Granma_, the ship loaded with Future), praises Fidel Castro's legendary ship and voyage that brought the revolutionaries from Mexico to Cuba in 1958. How did a piece that extolls the rise of a communist leader achieve such success in Cold War America? I argue that the overwhelmingly positive reception of _Canción de Gesta_ stemmed from an aesthetic change in Brouwer's compositional voice and a short-lived shift in the political winds of Cold War Cuba-US relations. Brouwer's new approach merged techniques idiosyncratic of his earlier style (quotation) with newer ones that dialogued with post-minimalist aesthetics as well as structural devices that lent the work a more cohesive and perceptible form. The explicit and implicit allusions to water through its compositional techniques, dedication, and premiering ensemble (the AWS famously performs on the ship _Point Counterpoint II_) and accessible language facilitated its positive reception and allowed the work to be interpreted by US audiences in multiple ways that downplayed the overtly Cuban revolutionary program. Furthermore, the collaboration between Brouwer and AWS conductor Robert Boudreau took place after Jimmy Carter and Fidel Castro reached an agreement in 1977 to resume diplomatic relations between the two countries, an unprecedented opening since the 1959 Revolution. My analysis of _Canción de Gesta_ as illustrative of Cuban postmodernist practices is augmented by Brouwer's writings and sheds new light on what constitutes postmodernism beyond Euro-US-centric conceptualizations.
Equity and Access: Lessons from Community College

Speakers
Lisa Beebe, Cosumnes River College
Christine Gengaro, Los Angeles City College
Graham Raulerson, East Los Angeles College
Tiffany Kuo, Mt. San Antonio College

Moderators
Monica Ambalal, Merritt College

Comprised of 116 colleges, the California Community College [CCC] education system serves a student base that is orders of magnitude larger than any single university system, and dramatically more diverse. CCC Management Information Systems Data Mart reported more than two million students enrolled in academic year 2019-2020. Data collected also revealed a diverse student population of first-generation college students, formerly incarcerated people, currently homeless people, foster youth, and veterans, with an ethnic distribution of 44.5% LatinX, 15% Asian, Filipino, or Pacific Islander background, 5.9% African-American, and 3.8% multiethnicity. In essence, the community college student body and the problems they encounter reflect our society more closely than that of the university student pool. As such, the job descriptions of community college educators often extend beyond simply teaching. Social activism is inherent in community college work, as faculty actively engage with members of underserved communities, addressing equity gaps both within and outside of the classroom. The panel features five community college professors from campuses throughout California. Drawing upon our experiences, we will discuss student-centric, community-responsive approaches to building sustainable and equitable classrooms and administrative structures. Panelists will speak on organizational and course-building strategies for maximizing diversity and equity; the applicability of community colleges' emergent "higher education commons" model to postsecondary education at large; closing equity gaps based on data-focused research; the significance of school governance in hiring and tenure processes; and the integration of outcomes and assessments for inclusive pedagogy. Last, we will discuss how the pedagogical, social, and philosophical dimensions of community college teaching provide a model for sustainable, equitable musicological community engagement across AMS's membership.
Meet and Greet for Prospective Graduate Students (AMS Graduate Education Steering Committee)

Speakers
James Davies, University Of California, Berkeley
Erika Honisch, Stony Brook University

Event Description
The Prospective Graduate Student Reception (hosted by the AMS Graduate Education Committee) is a virtual online Meet-and-Greet. The event is an opportunity for Prospective Graduate Students to meet with representatives of multiple departments of music to share information about their graduate programs, resources, and the opportunities on offer. What will you need to do? The virtual space allows for individual schools to occupy virtual online tables, which will be identified by institution name. Once they have accessed the space, prospective graduate students will have the opportunity to circulate between the programs they are interested in, seating themselves at named tables, and meeting individually with school representatives.

Meet and Greet for Prospective Graduate Students
02:00PM - 03:50PM
Presented by:
Erika Honisch, Stony Brook University
James Davies, University Of California, Berkeley

Events and Audiences

Speakers
Mackenzie Pierce, University Of Michigan, Ann Arbor
Shaena Weitz, University Of Bristol

Moderators
Jeffrey Sposato, University Of Illinois Urbana-Champaign

Maurice Schlesinger and the Artificial Media Event
03:00PM - 03:50PM
Presented by:
Shaena Weitz, University Of Bristol

Maurice Schlesinger (1798–1871), music publisher and founder of the _Gazette musicale_, is a shadowy figure in the history of nineteenth-century French music. He is in some ways the "man behind the curtain" of more familiar history: he was the French publisher of not only Beethoven's late string quartets but also grand operas such as _Robert le Diable_ and _La Juive_; he was an early promoter of Chopin, and he introduced Harriet Smithson to Berlioz. Modern scholarship on Schlesinger to date has focused on his bellicose personality, his feuds with Liszt, and his publishing business. But Schlesinger was more than a "hot-headed" editor; he was a natural savant in the ways of media manipulation, able to retain power despite his often failing business. Understanding his craft as the _Gazette_'s manager is more than a tour through nineteenth-century shenanigans: it offers a crucial insight into the methods of early publicity and the means by which musical
careers were established, managed, and destroyed. This paper investigates Schlesinger as a master of the "artificial media event," a term used in media and celebrity studies to denote a preplanned non- or pseudo-event designed to capture and sustain the public's attention. Media events as historical phenomena -- as well as other publicity strategies like them -- provide new frameworks to decouple historical reception from historical publicity and enrich our understanding of the processes and products of nineteenth-century music journalism. Focusing both on well-known artificial events, such as the Liszt/Thalberg piano duel, and lesser-known ones, such as Schlesinger's campaign against Henri Herz, this paper will analyze Schlesinger's tactics in managing a nascent economy of attention, offering new insight into the risks and rewards of scandal. Drawing on recent research in celebrity (Sharon Marcus 2019) and media studies (Marshall Soules 2015), this paper situates Schlesinger and the work of his journal, the _Gazette musicale_, in an emergent media discourse, illuminating nineteenth-century publicity tactics and providing a new avenue for understanding music reception more broadly.

Survival and Subversion: Making Music in the Cafés of Occupied Warsaw and Its Ghetto, 1939-1942
03:00PM - 03:50PM
Presented by:
Mackenzie Pierce, University Of Michigan, Ann Arbor

After Nazi Germany occupied Warsaw in 1939 and banned public concerts, hundreds of unemployed musicians turned to the city's cafés, transforming these venues into makeshift performance spaces. Both in the ghetto and in so-called "Aryan" Warsaw, these intimate venues featured daily performances by stars of the prewar classical, popular, and cabaret music scenes who audaciously tested the limits of Nazi censorship for a war-weary audience. To date, musicologists have placed Warsaw's musical cafés into two distinct historical narratives, one Jewish and the other Polish. Scholars of the Holocaust examine the ghetto cafés as an instance of Jewish cultural production during internment, while scholars of Polish music view the cafés in "Aryan" Warsaw as a testing ground for young composers, such as Witold Lutosławski and Andrzej Panufnik. This historiographical division has obfuscated the shared roots of both the ghetto and non-ghetto cafés in prewar Warsaw's urban musical culture, as well as the fact that musicians separated by the ghetto wall had worked together only weeks earlier. To explore how the dynamic, urban milieu of prewar Warsaw lived on in the wartime musical cafés, I draw on rarely considered sources that shed new light on the repertoires, economics, and reception of the cafés. Using documents from the clandestine archive of the Warsaw ghetto and the Polish underground state, I show how cafés, both in the ghetto and outside it, catered to distinct audience tastes, forming a heterogeneous sonic map of the city. Café ephemera further evince the complex decisions that went into crafting concerts that blended popular and classical works to appeal to a wide audience. Memoirs reveal that listeners saw the musical café in an ambiguous light, both exalting it as a space uniquely able to interrogate the dark realities of quotidian life under occupation, but also raising questions about the value of entertainment in times of trauma. Ultimately, I argue, viewing the cafés as part of a longer arc of urban music-making in Warsaw brings into focus the resilience of the city's musicians despite Nazi racial rule, ghettoization, and terror in the years before the Holocaust.

French and Italian Song, 1600–1700
03:00PM - 03:50PM
Performing Humanism: Nostalgia for a Poetic Golden Age in Early Seventeenth-Century Solo Song

03:00PM - 03:50PM
Presented by:
Chelsey Belt, Indiana University

Tucked in among trendier works that make up the majority of monody books, "modo di cantar..." melodic formulas with simple continuo support attract little scholarly attention. These consist of music to which any poetry of a designated genre can be sung syllabically, and thus does not invite musico-literary discussion; they are dismissed as the rudimentary means by which rank amateurs, probably unable to sing more complex madrigals and airs, could sing lyric or epic poetry. And yet, as this talk argues, their very modesty suggests a more interesting scenario for their use: they enabled even the less musical members of literary circles to participate in an old-fashioned but intellectually prestigious practice of improvising sung performances of poetry in imitation of the golden age of humanism.

Blake Wilson has shown that improvising and performing poetry to the accompaniment of instruments such as the lira da braccio was central to the poetic culture of fifteenth- and early sixteenth-century Italy. The "modi di cantar" in early seventeenth-century publications occupy a tenuous position between this earlier classicizing practice and later virtuosic solo singing of lyric poetry by such courtly musicians as Caccini and Peri. Whether or not these formulaic melodies retain any concrete vestiges of earlier oral traditions, their presence in monody books attests to a continued interest in the singing of poetry not otherwise set to music. "Modi di cantar" continue to appear in song publications into the 1640s, even as the compositions for specific poetry alongside them develop complex new forms. Such formulaic works show that humanistic practices retained their value long past Italy's humanist golden age, and that the "antiquarian" performance of humanism survived, even if in vestigial form. The ability to mimic in a modern context the old "singing to the lira" retained cultural value even when the lira itself was a distant memory.

Representations of Jewish Masculinity in Northern Italian Comedy at the Turn of the Seventeenth Century

03:00PM - 03:50PM
Presented by:
Paul Feller, Northwestern University

In the late 16th century, northern Italy witnessed the emergence of musical collections linked through a loosely cohesive comic plot. The so-called madrigal comedy interwove and appropriated multiple musical, literary, and dramatic genres from disparate sources and performance traditions. Its proponents brought the plots and conventions of the commedia dell'arte together with popular, refined musical forms such as the madrigal, the villanesca, the canzonetta, and various types of carnival songs. The resulting products presented an imagined theatrical situation that framed the interactions of a variegated group of characters, some of whom embodied conventional constructions of otherness. These comedies ultimately bequeathed posterity with some of the few musical
depictions of Jews dating from the early-modern period. This paper will focus on the musical depiction and gendering of Jewish characters found in Orazio Vecchi's L'Amparnaso (1597), Vecchi's Le Veglie di Siena (1604), and Adriano Banchieri's the Barca di Venetia per Padova (1605). These pieces present interactions between Gentiles and Jews, the latter always male. By looking at the representational traditions from which the composers drew to construct their characters, this paper will show how they defined the aural characteristics of Jewish men, thus displaying an array of heretofore loosely connected tropes redolent of deeply entrenched anti-Jewishness. This paper will consider early-modern perspectives on sexuality, informing what historian Thomas Laqueur constructed as a "one-body model," to propose that these compositions define the Jewish characters as embodying an inversion of ideal masculinity. Sound and narrative effectively conspire to emasculate these characters, therefore reaffirming them as subjects, if not qualitatively inferior, to their Christian neighbors.

Teaching Girls How to Sing: Catholic Pedagogy and Bertrand de Bacilly's Spiritual Airs (1688)
03:00PM - 03:50PM
Presented by:
Catherine Gordon, Providence College

The use of music in a child's education was an important part of the Catholic Reform in 17th-c. France. Memorization, facilitated by the addition of music to text, was crucial to the internalization of Catholic doctrine. Students had to memorize and sing the catechism, prayers, and hymns, and many, particularly girls, sang French sacred songs. The renowned composer and singing teacher Bertrand de Bacilly promoted the use of his spiritual airs, published in 1688, making it clear that his airs should be the only songs used to teach girls how to sing in convent schools or at home. In this paper, I argue that 17th-c. pedagogical practices—the use of maxims, emphasis on memorization and conversation, and theories on expressing the passions—are revealed not by what Bacilly says about his airs, but rather through his compositional strategies. The lyrics are religious maxims and easy to memorize; the airs are organized into groups that begin with a vocal prelude, followed by airs in the same key; the preludes are composed of musical phrases, challenging intervals, and florid ornamentation that appear in the following airs and help singers to warm up their voices and practice technical challenges. The airs are also made up of musical phrases similar to those found in profane airs, recognizable to anyone familiar with that repertory. The level of repetition and memory-aids correlates with Kate Van Orden's study on singing and literacy in French schools which emphasizes the connection of orality to learning, recitation, and memory. She also suggests that even though boys learned the basic rudiments of music, they were taught principally by rote. Bacilly seems to have adopted similar pedagogical strategies. Teaching girls how to sing by rote would facilitate the memorization of both text and music. Instead of singing secular airs during their hours of recreation, girls had an appropriate alternative. Most important, the internalization of Catholic doctrine promoted by singing spiritual airs would help prepare girls to become pious women, ready to take their proper place in society.
This panel explores the uneasy relationship between discourses of music, sound, and race as they circulated in late nineteenth-century scientific and cultural milieux. Over and against simplistic separations between scientific discourse and musical or vocal culture, the papers in this panel show how the two were at all points mutually influential, especially when it came to the elaboration of racial knowledge. The first paper addresses the role of musical ability as an inheritable trait in the development of Francis Galton's eugenic thought in the late nineteenth century. By deploying both the romantic rhetoric of music genius and the nascent discourse of empirical psychology, Galton constructed musicianship as a reliable racial index in ways that current music scholarship has yet to fully unpack. Our second paper considers the anonymous Brazilian song "Mulata do caroço no pescoço" ("Mulata with the pit on her neck") that encodes the tension between fascination and disgust with the Afro-Brazilian female body in captivity. The paper shows that the widely disseminated song also made use of the discourses of biological racial science prevalent at the time, shedding stark new light on the Western trope of the "musical contagion." Shifting the historical context back to the Anglo-American sphere, our third paper examines the racial logic informing the work of William Dwight Whitney, a major figure in the history of linguistics who has been all but ignored in music and sound studies. The structuring role of racial science in Whitney's linguistics, it argues, will shed new light on the racial biopolitics of speech and voice in American cultural and legal discourse then and now. Through a range of archival sources and methodologies, the papers in this panel all emphasize the importance of a historical epistemology of race and science for the historical understanding of musical cultures of the past. At the same time, however, these papers point towards the unacknowledged persistence of racialized tropes--ability, contagion, accent--that animate much music and sound scholarship today. In this way, the papers in this panel uncover forgotten themes in the historical record towards an ongoing critique of the present.

Hearing “Hereditary Genius”: Musicality and the Rhetorical Foundations of Eugenics
03:00PM - 03:50PM
Presented by:
Alexander Cowan, Harvard University

Francis Galton (1822–1911), cousin to Charles Darwin and founder of the discipline of eugenics, does not feature prominently in the intellectual history of music studies. Music, however, did feature prominently in his work. From his first eugenic writings to his death, Galton made a remarkably consistent argument: that the existence of prominent musical families and child prodigies made the inheritance of musical ability obvious; and that, if musical talent could be inherited, so too could other, more essential, human traits. This paper offers new readings of Galton's published work, in conjunction with archival documents and correspondence, to show music's privileged place as proof of hereditary superiority, and to suggest the influence of this argument on later thinkers in music studies and eugenics. I present three texts as exemplary of Galton's intellectual development: 1869's Hereditary Genius, his first book concerning inheritance; 1883's Inquiries into Human Faculty and its Development, which contains his coining of the word "eugenics," and 1910's The Eugenic College of Kantsaywhere, an unpublished
novel in which he laid out his final vision for an ideal eugenic society. All three deploy the idea of hereditary musicianship as a form of proof for broader claims about race and heredity, though they do so in different ways: the first recapitulates romantic tropes of genius, asserting that inherited ability was audible in performance; while the latter texts, conversely, adopt the methods of empirical psychology, using tests of hearing to locate musical faculties within the body and mind. By Kantsaywhere, Galton had effectively synthesized these seemingly contradictory viewpoints into a rhetorical strategy that, I argue, had a profound influence on both the development of the psychology of music, and on the rhetoric of the cultural Right. Attention to the development of the trope of hereditary musicality through Galton's writing suggests that in these formative decades, the science of music and the science of race were tightly interconnected. Untangling these connections, I suggest, offers a version of the history of music studies from which contemporary inheritors of Galton's eugenic project can be more effectively exposed.

Contagious Musics: Racialized Bodies in Nineteenth-Century Brazilian Song
03:00PM - 03:50PM
Presented by: Kim Sauberlich, University Of California, Berkeley

My paper departs from the anonymous lundu song for solo voice and piano "Mulata do caroço no pescoço" ("Mulata with the pit on her neck"), a most peculiar of comic imperial songs: while it appeared to celebrate the mixed-race woman's vital beauty, the song called forensic attention to a supposedly impure body. The glandular swelling the "pit on the neck" suggests was a well-known symptom of syphilis, transmitted by Europeans in slave quarters, often through the sexual exploitation of Afro-Brazilian women. "Mulata" circulated widely in Brazilian cities around the period of the 1888 abolition of the transatlantic slave trade, disseminated via word of mouth and theatrical performance and inscribed in song collections and newspapers. The song offers one of many ways into the notion of a "contagious music with infectious rhythms," which Susan McClary, among others, once explicated as a centuries-old discourse marshalled by white elites to refer to African diasporic musics they adored and despised. These musics' heightened corporeality and the ease with which they circulated informed interpretations that upheld the life-and-death ambivalence the image of contagion suggests-life-giving and reproducible, but also indexing disease and destruction. I place the song within an archive of salon songs (so-called lundus), which imagined interracial relationships between white men and Black women. The lundu archive then emerges against biologically racist thought newly imported from the United States, the bourgeois medicalization and pornication of the female body, and burgeoning knowledges from bacteriology and microbiology. On one hand, these songs echoed popular arguments that portrayed sickness as punishment for sexual perversion. On the other, lundus present the Afro-Brazilian woman as responsible for the nurture of the nation, as a coterminous discourse on the hygiene of Black wet-nurses suggests. The contagious song takes illness beyond the space of metaphor, becoming a dramatic extension of practices targeting the Black female body. At last-in a reproductive economy that encompassed sexually transmitted disease and breast milk-these songs bear witness to ongoing efforts to racialize and regulate the Black female body at the dawn of abolition.

Linguistics as a Racial Science: W.D. Whitney and the Historical Racialization of Voice
03:00PM - 03:50PM
Presented by: Derek Baron, NYU
Despite expanding interest in recent years, music and sound studies that investigate historical themes of "voice" have largely left aside the history of language and speech sciences, instead focusing on aesthetic and musical valences of so-called "vocal culture." This tendency has led to an aporia in voice studies around the co-implication of voice discourse and the rationalization of human difference in nineteenth-century racial science. In this paper, I address this aporia by reconsidering the thought and intellectual milieu of one of the central figures of American linguistics, William Dwight Whitney (1827–1894). Venerated by linguistic historians as the consolidator of linguistics as an institutionalized science, Whitney's thought also intervened in nineteenth-century debates over the relationship between language and race. Overturning the pretensions of German Romantic philology, Whitney rejected the notion of an innate, indexical relationship between language, speech, and race. While this gesture has earned him a reputation as the first "common sense" historical linguist, my reading of Whitney's work in the context of nineteenth-century racial governmentality offers an alternative understanding of his legacy. In place of the metaphysical racialism of his predecessors, Whitney proposed an even more ineluctable historical racialism to describe the "life and growth of languages" in racial-evolutionary terms. In fact, Whitney argues that linguists, with their finely tuned ear for fine-grained accentual difference, are indispensable for the racial management of American society, thus staking a claim for professional linguistics in the service of racial science, alongside evolutionary and craniological thought. If there was a "common sense" to Whitney's thought, it was the common sense of a Redemption-era U.S. racial ideology that sought anxiously to rationalize the separability of the races and guarantee white (Indo-European) supremacy. This "common sense" racialism finds its expression today in a wide range of racializing shibboleths that use various speech-analysis techniques to manage and surveil people. By revisiting a figure seemingly marginal to music and sound studies, I argue that, despite the ahistorical nature of some recent voice studies scholarship, the discourses of language, voice, and race, have indeed never been separate.
Shaping the Mission and Future of the B.A. in Music

Speakers
Jacqueline Avila, University Of Tennessee
Micaela Baranello, University Of Arkansas
Nicol Hammond, University Of California, Santa Cruz
Nathan Hesslink, University Of British Columbia
Colin Roux, University Of Kansas
Matthew Mugmon, University Of Arizona

Moderators
Matthew Mugmon, University Of Arizona

The undergraduate liberal arts degree in music (typically known as the B.A.) entails particular challenges at schools of music that tend to center professional degrees such as performance and music education. In these contexts, the B.A. is sometimes viewed as a less rigorous degree (a "B.M. lite"), and as peripheral to the school's larger mission to produce professional music practitioners. At the same time, the flexibility in liberal arts degrees suggests the potential for the B.A. to both complement a school's professional offerings and to stand on its own as an attractive and valuable degree for 21st-century global citizens. But many B.A degrees are outdated or fail to serve current student populations. Reshaping such programs can help them meet their potential, and given the broad purview of musicological perspectives, musicologists have a special role to play in B.A. curriculum reform. In this roundtable discussion, a panel of musicologists from various institutions will offer short papers detailing recent, potential, and upcoming changes to their B.A. in Music degrees, with an emphasis on both the processes and products of curricular reform. Panelists will discuss collaborating with colleagues to redefine degree requirements; working within structures that center preparation for professional musical pursuits; adopting inclusive pedagogical practices and incorporating them into curricula; negotiating University-wide policies for general education and individual degree expectations; and adhering to the objectives established by accreditation agencies such as the National Association of Schools of Music (NASM). Ranging from practical strategies to philosophical considerations, this roundtable offers insights into the intersections between curriculum reform and equity, institutional politics, shifts in our discipline, and classroom pedagogy. Following an approximately thirty-minute roundtable discussion, attendees will be encouraged to discuss challenges and opportunities to share issues of curricular reform at their own institutions, with presenters offering advice based on their own experiences.
Genres after the end of genre (Music and Philosophy Study Group)

Speakers
Charles Kronengold, Stanford University
Naomi André, University Of Michigan
Georgina Born, Oxford University
David Brackett, McGill University
Eric Drott, University Of Texas At Austin
Anthony Reed, Vanderbilt University
Francesca Royster, DePaul University

Moderators
Patrick Nickleson, University College Dublin

Are we done with musical genres? A recent New Yorker article by Amanda Petrusich provides intriguing glimpses into the ways today's artists and music-industry personnel talk about genre. But it arrives at a familiar bottom line: genre is "increasingly irrelevant," "inherently backward-looking," and irredeemably "reductive." Stopping short of these conclusions we might ask the broader questions they gesture toward: how, where, and for whom are genres still relevant? How do genres look back on the past, color the present, and seek to shape possible futures? And how do genres both expand and reduce our sense of what there is and what might be--how, that is, do genres mediate our experience of works, cultural practices, social formations, and one another? Petrusich underscores a key point about the connections between genre-consciousness and anti-Blackness, however, noting that the cruellest kind of reduction genres underwrite is the idea that a particular genre maps onto a particular demographic. This panel convenes seven scholars who have considered how genres have been intertwined with race, racism, Blackness, and "Black music." Papers engage a range of musics--country, digital popular musics in Kenya, jazz and "creative music," late-modern Western art music, opera, pop, soul--to treat genres as unstable constellations of works, people, practices, institutions, technologies, money, conventions, images, spaces, ideas, affects, facial expressions, and much else. Genres here reflect the ways they're blurred, stretched, pushed, trespassed on, and performed "eccentrically" (Royster). By focusing on how musical genres work in a putatively "post-genre" moment, this discussion aims to bring out the ethical, ontological, and epistemological questions genres pose: who's doing this for whom, and who's left out, when the very "genre of the human" (to use Sylvia Wynter's formulation) is foreclosed to many people who should be an artistic genre's stakeholders? If as Katherine McKittrick says, quoting Wynter, musical practices rely on "collaborative possibilities wherein 'one must participate in knowing.'" how do genres enable and constrain that participation? One thing genres keep doing, we'll see, is to help us ask what and whom we care about, and how we care.

Challenging Neoliberal and Settler-Colonial Paradigms
This paper outlines a framework for intercultural analysis that challenges the Eurocentric systems of knowledge production in U.S./Canadian music theory. As the discipline reckons with its history of racial and gendered exclusion (Ewell 2020; Hisama 2021), I posit that music theorists must also reflect on the ethics of studying non-Western musics within a predominantly white and Euroamerican discipline. I argue that, in addition to broadening the repertoires included in music theoretical research, U.S.- and Canada-based scholars must interrogate the power imbalances perpetuated through their academic work. I first contend that North American music theory has minoritized non-Western knowledge even as the field has expanded its analytical canon beyond Western art music. I identify two domains in which the logic of coloniality is most salient within music theoretical discourse. First, music theory privileges Western epistemologies over those of the non-West, instituting racial hierarchies that have relegated non-Western cultures to providers, rather than producers, of knowledge. Second, music theory has championed modern imperial languages of Europe-English, French, and German-over non-European languages (Mignolo 2011). In challenging the Eurocentric epistemological and linguistic foundations of music theory, I build on Patricia Hill Collins's (1990) and bell hooks's (1989) critiques of institutionalized modes of knowledge production in the academy. I specifically situate my framework of intercultural analysis within Collins's feminist standpoint theory to emphasize the partiality of all music theoretical knowledge. I then propose intercultural analysis as a strategy for decentering the dominance of Western music theoretical knowledge. My analytical orientation follows Walter Mignolo's theory of border thinking (2000), which subverts the mythical universality of Western knowledge by situating Western and non-Western modes of thinking as equally viable options. Through a critique of the current epistemic structures of the discipline, I demonstrate how intercultural analysis can broaden the purview of what counts as music theory. Furthermore, by accepting hegemonic and subalternized epistemologies as equally valid ways of understanding music, intercultural analysis as border thinking allows us to envision a field in which music theoretical knowledge can be produced in both the West and the non-West.

Tension between social justice narratives that emphasize the politics of difference and Marxist economic analysis has become especially heightened in the neoliberal era (Power 2009, Melamed 2011, Mojab 2015). In Anglophone humanities scholarship, this is evident in debates that pit Foucauldian discourse analysis against Marxist materialism, or individual subjectivity against social structures. In music studies, this tension comes to the
fore in recent literature that contends that the discipline's dominant focus on the politics of difference signals complicity with neoliberalism (Currie 2009, 2012; Harper-Scott 2012, 2020; Blake 2017). Following a theoretical thread that links the politics of difference to postmodernism and in turn to neoliberalism, James Currie characterizes the question of identity and difference that consumed the new musicology of the 1990s - and continues to do so today - as 'a politically flavored distraction that potentially enabled politics in its proper transformative sense _not_to happen' (2012, xiii). Here, the politics of difference is relegated to the realm of discourse, preoccupied with individual subjectivity rather than holistic structures. Developing on this work while critiquing some of its claims, my paper challenges the notion of 'transformative' political work by exploring the relationships between structure and subjectivity, materialism and discourse, in current music studies. As a case study, I focus on material conditions for university teaching staff working within increasingly neoliberal structures. Recent data on pay and conditions for casualized teaching staff in British, Irish and North American music departments reveal exploitative and precarious working conditions, resulting in both subjective and structural violence for staff members. Critiquing the working conditions of music departmental staff constitutes a starting point for developing a Marxist music studies that combines a focus on the individual subject with overarching economic structures. I argue that contemporary music studies' complicity with neoliberalism lies not in its preoccupation with the politics of difference, but in its exploitative and unsustainable employment practices. A truly progressive music studies, as demonstrated in recent work by Thompson (2020) and Baron (2019), must seek to resist neoliberal academic structures while engaging equally with Marxism and the politics of difference, structure and subjectivity.

Reconciling cultural extraction
04:00PM - 04:50PM
Presented by:
Mary Ingraham, University Of Lethbridge

Questions of resource access and ownership lie at the heart of many settler-native disputes. Although the buzzword of postcolonial agendas in contemporary Canada, 'reconciliation' of inequities may neither be possible nor desirable for individuals and communities marked by decades (if not centuries) of cultural extractivism. For Michi Saagig Nishnaabeg scholar Leanne Simpson, resource extraction threatens not only lands, but entire lifeways of indigenous peoples, making 'reconciliation' another place for potential assimilation. In considering Simpson's distrust of extraction from a cultural perspective, this paper examines the multimedia work 'extraction' created by a team led by landscape architect Pierre Bélanger, exposing its expression of an alternative, collaborative space that revitalizes rather than subsumes indigenous practices. For this, I consider 'extraction' within a framework of collaborative creation suggested by Opaskwayak Cree Scholar Shawn Wilson that encourages respectful curiosity, acceptance of non-separation, and valuing of reciprocity in research that allows us to explore the exhibit as a space for 'learning together'. As an expression of cross-cultural interests and considering its central texts, 'extraction' participates in cultural extractivism, but with an intention to empower indigenous communities by suturing together 'extracted' resources from historical and socially diverse collections and multiple media formats, reconnecting them in a way that reflects the respect, non-separation, and reciprocity of Wilson's framework. Viewed through Simpson's lens of 'resurgence', 'extraction' magnifies socio-cultural, political, and environmental impacts of resource extraction while also acknowledging indigenous agency, blatantly placing its voice alongside the images, texts, audio-visual materials, media, and individuals co-present in the exhibit.
_Presence_ and Dys-Appearance: On the Eeriness of Led Zeppelin's Late Style
04:00PM - 04:50PM
Presented by:
Charles Wofford, University Of Colorado At Boulder

This paper will show the importance of eeriness in Led Zeppelin's late style. Musicologist Stephen Loy locates Zeppelin's late style in the introspection and complexity of its 1976 album _Presence_. Yet he excludes consideration of live performances, which band members, fans, and scholars have argued is Zeppelin's essence (Loy, 2019). Unlike the austere _Presence_, the 1977 North American tour routinely saw 3 hour shows despite guitarist Jimmy Page's heroin-compromised playing and singer Robert Plant's leg injury. This is decadent Led Zeppelin. The introspective character of _Presence_ results from what philosopher Drew Leder calls _dys-appearance_: how bodies in pain withdraw into themselves, away from the external world (Leder, 1990). Just as _Presence_ is marked by absence of Zeppelin's usual abundance, so is the tour marked by an absence amid abundance. This confusion exemplifies what Mark Fisher calls the _eerie_: the sense that there ought to be something where there is nothing, or nothing where there is something (Fisher, 2017). The eeriness is most clear in Page's 15-minute guitar effects solo. Less a piece of its own, it consists mostly of instrumental sections from other songs played in an order. The solo can be placed on the opposite end of the spectrum from _Presence_: The former sacrifices compositional unity for diversity while the latter sacrifices diversity for compositional unity. When taken together, the eeriness of late Led Zeppelin becomes apparent. More broadly, bringing the nature of live concerts into account may provide a more holistic understanding of Led Zeppelin, one that departs from the usual hagiographic writing around the band so evident even among scholars.

Digitally Re-Inscribed Brutality: A Media Archeology of Death Metal Drum Replacement and its Ambiguous Reputation
04:00PM - 04:50PM
Presented by:
Florian Walch, University Of Chicago

Growing research on timbre and production in extreme metal (Mynett 2016, Wallmark 2018, Williams 2018, Herbst 2020) acknowledges that its superhuman-sounding drum performances are the result of digital sample replacement and editing. Likewise, the highly processed "Florida sound" of Morrisound Studios in Tampa, is recognized the origin of this "hyperreal" drum sound. But the problem solved by Morrisound, and its claim to fame (or infamy), remains poorly understood. What material resistances had to be overcome to digitally replace ultra-fast blast beats on analog tape, years before the advent of the ProTools cut-and-paste paradigm? Why did the digital signature (Brøvig-Hanssen 2016) of this imperfectly perfect process prove controversial? First, based on interviews and hardware specifications, I excavate the analogue-digital studio bricolage used to automate drum replacement on Morbid Angel's Blessed Are the Sick. Considered
an early nadir of overproduction, the album secured the band a short-lived major label contract. Building on the media archeology of Wolfgang Ernst, I reconstruct the operative diagrammatic an automaton that re-performed an analog drum take with digital samples onto a new track in real-time. While resembling cybernetic Heyde diagrams (De Souza 2017), my diagram focuses on time-critical complications, such as MIDI latency and the spooling of tape. The documentation of the distributed agency between producer, drum performance, and automated re-performance, I argue, is revealing in itself: By describing the automation in detail, producer Tom Morris deemphasizes his agency compared to the later cut-and-paste paradigm. The embodied musical time captured on the resistant, linear medium of tape authenticates the use of samples, even when overwrite the contingency of physical exertion with the undulating imprint of the digital symbolic. Secondly, I focus in on the "noise" created by this set-up: As access to digital "performance enhancement" was still unevenly distributed, the digital signature of Morrisound's imperfect digital perfection sparked controversy. From black metal's turn towards lo-fi production to persistent anxieties around human labor being replaced by machines the disruption of the digital revolution still resonates in metal's archive and generic distinctions.

The Worst Genre of All Time?: The Racial Politics of Nu Metal in the United States Metal Scene
04:00PM - 04:50PM
Presented by:
Meghan Creek, University Of Maryland, College Park

In a 2020 interview, the co-founder of Linkin Park, Mike Shinoda, revealed that he believed that metal felt "too white" until the genre of nu metal developed in the late 1990s. Nu metal is a fusion of musical features primarily from heavy metal and hip-hop. Despite its undeniable popularity, with multiple nu metal bands' albums going platinum, it was earlier called a "skidmark" and "the worst genre of all time" by the same metal publication that interviewed Shinoda. Many in the metal scene would tend to agree. Laina Dawes points out that nu metal rose during a decade in which metal had been declining in popularity alongside the rising success of hip hop; because of this trend, it was upsetting for metal fans to see these two genres combined (2016). Does the negative backlash against nu metal, a genre that draws from historically Black musical genres, further contribute to the perceived racialization of metal music as white? This paper examines discourse within the United States metal scene about genres like nu metal, particularly in terms of its borrowing from rap and other historically Black genres, and how negative reactions to nu metal reinforce metal's "white racial frame" (Feagin 2009). Additionally, I examine the pigeonholing of Black metal musicians into subgenres derived from Black musical traditions such as rap metal and funk metal. To explain how metal musicians and fans view nu metal, rap metal, and similar genres, this paper draws on analyses of online metal webzines and blogs as well as other archival materials with a wide array of target audience demographics. I also include insights gained from interviews I have conducted with members of the Washington D.C.-area metal scene. By examining fan discourse about the value and authenticity of metal genres that are heavily influenced by hip hop and funk, I explore how ideologies about race are developed among metal scene members and I expose the covert discourses about race circulating in a scene that marginalizes its BIPOC members in the United States.
Constructing Authenticity in Berlioz's _Roméo et Juliette_
04:00PM - 04:50PM
Presented by:
Paul Abdullah, Case Western Reserve University

When a critic wrote that Berlioz's "Scène d'amour" from _Roméo et Juliette_ demonstrated that he "had not understood Shakespeare," the composer responded indignantly: "never has a more unexpected criticism wounded me more deeply!" In fact, we are accustomed to thinking of Berlioz as a fierce defender of Shakespeare, who demanded not just "understanding," but also what we would term "authenticity." Alongside his own Shakespeare-inspired works, Berlioz also offered withering criticism for those who failed to meet his high standards, seen especially in his slashing review of Bellini's _I Capuleti e I Montecchi_, which he describes as containing, "no Shakespeare, nothing, an opera manqué, mutilated, disfigured, _arranged._" Though scholars including Michael Collins and Gaëlle Loisel have argued the injustice of Berlioz's Bellini critique, nearly all scholars studying the symphony have at least implicitly accepted Berlioz's authenticity claim, rarely considering the significance of the fact that his own work contains at least as many departures from Shakespeare as Bellini's. In this paper I offer a revisionist analysis of Berlioz's _Roméo et Juliette_, arguing that he drew on more previous Shakespearean operas than he admitted and that his Shakespearean authenticity claims served a larger purpose in his ongoing aesthetic battles. Ultimately, appropriating Shakespeare allowed Berlioz to champion Romantic (Northern European) literary and musical aesthetics at the expense of dominant neoclassical (Italian) rivals. In analyzing Berlioz's divergences from Shakespeare, I extend our knowledge of his debts to Goethe's _Faust_, as well as proposing Daniel Steibelt's 1793 operatic setting of _Roméo et Juliette_ as an important and hitherto unstudied point of influence. In particular, the Queen Mab Scherzo, Juliette's "Convoi Funèbre," and the Finale all demonstrate important divergences from Shakespeare that can clearly be traced to Goethe and Steibelt. Studying these influences allows us to better understand Berlioz's work as deeply imbedded within operatic traditions; studying the gap between the rhetoric and reality of Berlioz's relationship to Shakespeare allows us to better understand how authenticity emerged as such a dominant paradigm for Shakespearean opera.

From Songs to Poems and Back Again in Early China
04:00PM - 04:50PM
Presented by:
Jacob Reed, University Of Chicago

Where is the boundary between poetry and song? What happens when theories of spoken poetry's "musicality" brush up against actual song lyrics? And what about traditions in which the poetry/music distinction is blurred or absent? In this paper, I investigate these questions by examining the development of ideas about music in early (ca.200 B.C.E.–650 C.E.) Chinese poetics. I begin with the framework most emphasized in modern literary histories: the Classic Book of Songs's "Great Preface", which posits the co-production of poetry and music. The "Great Preface" model is then contrasted with an
alternative, "textual" approach, exemplified both by Han-era (202 B.C.E.–220 C.E.) commentaries on the Lyrics of Chu (by Liu An, Wang Yi, and Ban Gu), and by other early literary-critical texts (e.g. the "Discourse on Literature" by Cao Pi). While this "non-musical" perspective dominated subsequent criticism concerning non-Classic lyric, I will show how works in this vein nonetheless developed their own theory of poetry's "musicality," culminating in the strictures on poetic euphony given by Qi and Liang dynasty (6th century) theorists like Shen Yue and Liu Xie. These authors, I argue, exploit an overlap between phonological and musical terminology, thus continuing to take advantage of the prestige of music as a framework for thinking about poetry. Finally, I show how this same conceptual and terminological overlap was used to reconcile the "textual" and "musical" ideas of poetry through interpretation and commentary on the "Great Preface" itself, in the early-Tang (7th century) Corrected Meanings recension directed by Kong Yingda. My framework is largely comparative, drawing on recent thinking about poetry and song in the West, especially Gregory Nagy on poetry and song in Ancient Greece, Marissa Galvez on Medieval songbooks, and Brent Hayes Edwards on modernism and jazz literature.

Lost and Regained in Translation: Verdi's _Macbeth_ (1865) in French
04:00PM - 04:50PM
Presented by:
Candida Mantica, Università Degli Studi Di Pavia (Italy)

In March 1864, the director of the Parisian Théâtre-Lyrique, Léon Carvalho, commissioned a French-language version of Giuseppe Verdi's Macbeth (1847), which he was planning to stage the following winter. Verdi had initially agreed to compose "three airs de ballet" ex novo and to replace Macbeth's death scene, but he subsequently realised that he also wished to alter the pieces he had found "weak or lacking in character," and that the revision would have therefore taken longer than expected. To mitigate the delay, the theatre's management suggested that Verdi completed his modifications in Italian, and offered to take on the responsibility of the translation and of the adaptation of the vocal lines to the French text. By accepting their solution, Verdi legitimised an authority other than his own for the finalisation of the 'text.' The revised Macbeth premiered on 21 April 1865, with a libretto "imitated from Shakespeare" by Charles Nuitter and Alexandre Beaume. Although that version of the opera was conceived to be performed in French, after its world premiere it has circulated only in Italian, until its recent revival at the Festival Verdi (Parma, 2020). Drawing on research leading to the first critical edition of the French-language version of Macbeth, in this paper I look at the ways in which the libretto departed from its direct Italian source, exploring the aesthetics behind Nuitter and Beaume's choices. I argue that, whereas Verdi had repeatedly asked his librettists, Francesco Maria Piave and Andrea Maffei, for "brevity," thus inevitably losing elements of his sources, Nuitter and Beaume's translation purposefully re-expanded the poetic text, mediating between the Italian model and Shakespeare's tragedy. Such re-expansion is aimed at reinstating content that the Parisian audience evidently knew and expected to find in the opera. In addition, it renegotiates the relationship between verbal text and pre-existing Italian music to meet the French conventions. In closing, I argue that the French-language version of Macbeth has profound implications for our understanding of foreign-language opera adaptation to the Parisian stage, as well as of the reception of Shakespeare in mid-century France.
The Contrapuntal Lives of Chicago’s Race Women

Speakers
Samantha Ege, University Of Oxford

The Contrapuntal Lives of Chicago's Race Women—women—that is, Black women intellectuals and creatives committed to the entwined tasks of racial uplift and gendered progress-transformed interwar Chicago's civic and social spheres. The South Side was a locus of activity; therein, Race women's labor unfolded across an array of public and private settings, from dining rooms to church halls, from school auditoriums to the Wabash Avenue YMCA. They pursued their work with simultaneous independence and interconnectedness, rendering women's leadership inseparable from community building. Music filled these spaces, acting as a binding agent in the formation of the South Side's associational and institutional structures. Through my scholarship and the pieces I have selected to perform, I bring into focus three multifaceted practitioners: Nora Douglas Holt (ca. 1885–1974), Florence B. Price (1887–1953), and Betty Jackson King (1928–1994). Holt arrived in Chicago from her native Kansas in the first decade of the twentieth century. She belonged to the foundational generation of early twentieth-century Chicago's Black classical community. Price, while of Holt's generation, arrived in Chicago two decades later during the Great Migration. King, of the next generation, was born in Chicago and, to her advantage, born into an existing infrastructure that supported Black concert life and communal music-making. I map the Chicago scenes and sites of their interactions and demonstrate how their individual aspirations as civic-minded, socially aware classical practitioners sounded in tandem with the multigenerational chorus of Race women's collective concerns and ambitions. My recital program spotlights three works that are explicitly linked to Chicago: Holt's "Negro Dance_ (1921), Price's "Fantasie Nègre_ No. 4 in B Minor (1932), and King's "Four Seasonal Sketches_ (1955). Themes of independence, interconnectedness, and exchange surface in my discussion of the purposes for which these pieces were written, the idioms that distinguished their authorship, and the technical training that grounded their language. In addition to the centrality of Chicago's public and private domains, I assert that compositions are also key scenes and sites wherein we may look and listen for how Chicago's Race women articulated the world around them, the world within them, and the forces that brought them into orbit with one another.

Program
Negro Dance by Nora Douglas Holt (2 minutes)
Fantasie Nègre No. 4 in B Minor by Florence B. Price (10 minutes)
Four Seasonal Sketches by Betty Jackson King (8 minutes)

Eastman School of Music Alumni Reception

Speakers
Holly Watkins, Astman School Of Music, Univ. Of Rochester

Virtual party for Eastman School of Music students, faculty, and alumni.
AMS Game Night
Put your game face on and join in Game Night at the 2021 AMS Annual Meeting! Sign-up groups of 4-6 participants for an escape room activity (limited availability), or join in ongoing games of Code Names, Wise and Otherwise, and more.

Beethoven's French Piano: A Tale of Ambition and Frustration

Speakers
Tom Beghin, Orpheus Institute (Ghent, Belgium)

Moderators
Mark Ferraguto, The Pennsylvania State University

The film is available for attendees to watch in advance. The live session will include excerpts, discussion, and Q&A. In October 1803, a new piano came into Beethoven's life: an Erard Frères piano en forme de clavecin or "harpsichord-shaped piano." The composer was "so enchanted with it," one visitor reported, "that he regards all the pianos made [in Vienna] as rubbish by comparison." But while the sound of the French piano may have been superb, its touch was significantly heavier than any Viennese piano Beethoven knew. So he put his trust in the skills of a local piano technician, who made a series of technical adjustments. In the process, however, the unique properties of the instrument were severely compromised, and after six years of ownership Beethoven had no choice but to declare his French piano "utterly useless." The film follows a team of craftsmen and researchers as they build a replica of Beethoven's Erard-restored in its original state. Their collaborative project seeks to understand the instrument's affordances and entanglements as a foreign piece of technology (Hodder 2012). Like Beethoven, a pianist-researcher approaches the instrument from their embodied knowledge of Viennese pianism and technology. Above all, this involves mastering the French technique of son continu and exploring the sonic effects of the instrument's four pedals. Providing the parameters for these experiments are Beethoven's Piano Sonatas Op. 53 ("Waldstein") and Op. 57 ("Appassionata"). While the former represents novelty and ambition, the latter's protracted genesis (it took Beethoven three years to finish the sonata) is linked with the piano's changing identity as a de-scribed (Akrich 1997) and "viennicized" object. Meanwhile, musical scores by Beethoven's erstwhile rival Daniel Steibelt and Paris Conservatoire professor Louis Adam (to whom Beethoven was indebted "because of the Paris piano") represent examples of French techno-pianistic fluency. This documentary (2020) features a piano maker, an organologist, a musicologist, a historian, a restorer-curator, and a pianist-researcher. Highlights include a "meeting" of the finished replica with the original piano, filmed in Linz, Austria. In English, Dutch, French, and German, with English subtitles.

Childhood and Youth Study Group Business Meeting
Global Music History Study Group Business Meeting

Moderators
Gabriel Solis, University Of Illinois At Urbana-Champaign
Yvonne Liao, University Of Edinburgh
Olivia Bloechl

AMS Yarn Circle 2

Speakers
Micaela Baranello, University Of Arkansas
Kunio Hara

Calling all crocheters, knitters, felters, and yarn artists! The AMS Yarn Circle is your scene. Come and work on your current yarn project in the company of colleagues who share your passion for music and craft. It is a creative and collaborative way to wind down your conference day while connecting with old friends and new colleagues.

Society for Christian Scholarship in Music Annual Reception

Speakers
Eftychia Papanikolaou, Bowling Green State University
Joshua Waggener, Southeastern Baptist Theological Seminary

You are warmly invited to the annual reception of the Society for Christian Scholarship in Music. We are looking forward to seeing old and new friends at this year's virtual event! Please visit our website or follow us on Facebook: https://www.scsmusic.org/ https://www.facebook.com/scsmusic.org
360 Degree Undergraduate Music History Pedagogy

Speakers
Jim Davis, State University Of New York, Fredonia
Horace Maxile, Baylor University
Kristy Swift, University Of Cincinnati College-Conservatory Of Music
Kristen Turner, North Carolina State University
Jacqueline Warwick, Dalhousie University

Rather than a chronological survey of European classical music, today, universities, faculties, and individual teachers approach their undergraduate music classes in different formats, systems, and chronologies, covering myriad musics of the world. Many instructors in applied and academic roles are increasingly asked to teach well beyond their principal expertise. The result has been that music faculty are not only expected to teach a wide variety of genres and musical traditions, but new methodological approaches and the need for more inclusive and diverse curricula have required them to reimagine existing traditional survey courses and create entirely new classes. While these demands can stimulate exciting innovations, they can also present challenges for teachers in gathering resources and investing time in redesigning everything from the musicological component of degree programs to preparing daily class lessons. Responding to current vigorous dialogues in the field of music history pedagogy, the new _Modern Musicology in the College Classroom_ series of books and collected editions published by Routledge Press and edited by Jim Davis will provide instructors with practical resources to help them incorporate new materials, methods, and topics into their undergraduate course offerings. This ninety-minute panel brings together authors of three guides in the series to demonstrate the practical applications of the information and methodological approaches envisioned in their forthcoming books: Jacqueline Warwick (_A Teacher's Guide to Music, Gender, and Sexualities_), Kristy Swift (_A Teacher's Guide to Music History Materials_), and Horace Maxile and Kristen M. Turner (_A Teacher's Guide on Race and Gender in the Music History Survey_). Davis will introduce the rationale for the series and each panelist will outline their goals, explain their approach, and offer a short lesson on Florence Price. Using Price as a case study, these lessons will demonstrate the practical applications of the methodological lens each book supports and show how a multiplicity of approaches can provide students with a holistic, or 360-degree, understanding of a topic. The session will end with time devoted to questions and conversations about 360 degree undergraduate music history pedagogy.

Music and Philosophy Study Group Business Meeting

Moderators
Patrick Nickleson, University College Dublin
University of Texas at Austin Virtual Reception

Speakers
Hannah Lewis, University Of Texas At Austin

We invite all students, alums, faculty, and friends of UT Austin to join us at the virtual reception!

Listen and Unwind

Speakers
Tiany Naiman, Stanford University
Pedagogy Study Group Evening Session

Speakers
Nicholas Johnson, Butler University
Mary Natvig, Bowling Green State University
David Kjar, Roosevelt University
Elizabeth Massey, University Of Maryland, College Park
Lacie Eades, University Of Missouri, Kansas City
James Ace, University Of California, Los Angeles
Hyeonjin Park, University Of California, Los Angeles
Sean Hussey, Roosevelt University

The Pedagogy Study Group evening session features presentations on three distinct topics. The session schedule is as follows:

First Hour:
"Artistic Research as Pedagogy in the Music Conservatory Classroom: Reconnecting Performers to the Outside World"
David Kjar, Roosevelt University
Sean Hussey, Roosevelt University
Artistic research is a proven tool for established artists and academics, especially in Europe, who employ autoethnographic methods and communicate facets of their artistic processes. However, the field of artistic research has rarely been employed in music conservatory curricula, even though students are hungry to make new connections with their art, their professional education, and the society in which they live. Drawing on examples of student work in a graduate seminar titled "On Performance," this presentation reveals how artistic research methodologies and perspectives employed in the classroom can empower conservatory performers to reconnect their art to the world around them.

"Gamifying Music History Teaching"
Nicholas Johnson, Butler University
Gamification, the integration of board or video game elements into other activities, has been proven to have a dramatic impact on learning outcomes and student development, as shown by Kevin Bell, Karl Kapp, and Patrick Felicia. I contend in this presentation that incorporating tabletop gaming in music history teaching increases retention, student engagement, and cultural consciousness. In this presentation I explore three types of gamified teaching methods that integrate party games, live action role-playing, and tabletop card games, leading to improvements in student test scores, writing quality, depth of discussions, problem solving, and creativity.

Second Hour:
"Promoting Equity through Care Pedagogy: The TA Perspective"
Elizabeth Massey, University of Maryland
James Ace, UCLA
Lacie Eades, University of Missouri, Kansas City
Hyeonjin Park, UCLA
This roundtable provides a forum for current and recent musicology teaching assistants to (1) examine the restricted, but important, role occupied by teaching assistants as it relates to care pedagogy and decolonization, (2) share best teaching assistant practices about these issues, and (3) provide insight for instructors of record on how to effectively employ and assist teaching assistants in achieving these inclusive goals of music history pedagogy within their individual classrooms and the overall course.
The Blues and Beyond: Narratives, Fictions, and Crossroads in Popular Music (Popular Music Study Group)

Speakers
Lauron Kehrer, Western Michigan University
Kimberly Mack, University Of Toledo
Larissa A. Irizarry, University Of Pittsburgh
Julia Simon, UC Davis
Jake Johnson, Oklahoma City University
Amy Coddington, Amherst College

While the metropolis may not be the birthplace of the blues, Chicago plays an important role in the urbanization and electrification of the genre. From the blues standard "Sweet Home Chicago" to The Blues Brothers, the city and the music are also inextricably linked in the popular imagination. What are the stories that we tell about the genre and its offshoots, and where and/or how do we separate fact from fiction in popular music? This panel focuses on the narratives of popular music, whether fictitious, historiographical, or somewhere in between.

Mode as a (Post-)Colonial Concept (History of Music Theory Study Group)

Speakers
Jennifer Iverson, University Of Chicago
Ozan Baysal, Istanbul Technical University, Turkish Music State Conservatory
David Forrest, Harvard University
Tekla Babyak, Independent Scholar
Roberta Vidic, HfMT Hamburg
Caleb Mutch, Max Planck Institute For Empirical Aesthetics

Spanning centuries-old histories in Western and non-Western traditions alike, mode continues to be an important locus for the interrogation of musical thought. This special session contributes to the ongoing conversation on the conceptual and epistemological frameworks of mode in music theory by placing it in a broader historical context and by approaching it from a global perspective.
Morning Meditation

Chicago Scenes

Speakers
- Kay Norton, Arizona State University
- Marianne Kordas, Andrews University
- Nolan Vallier, University Of Illinois At Urbana-Champaign

Moderators
- Douglass Seaton, Professor, Florida State University

_New Music Chicago in Print_: Regionalism, Zine Culture, and Avant-Garde music in Chicago's North Side
10:00AM - 10:50AM
Presented by :
Nolan Vallier, University Of Illinois At Urbana-Champaign

In 1982, the City of Chicago played host to an international avant-garde music festival called New Music America. While the New Music America Festival boasted an impressive line-up of composers and premiere performances of works by John Cage, Robert Ashley, Meredith Monk, and Steve Reich, most of the composers selected were not from Chicago, but from New York or San Francisco. Alene Valkanas and Peter Gena, key members of the New Music America program committee, rationalized their musical selections by suggesting that a community of new music composers and supportive audiences "had yet to develop in Chicago." Numerous composers raised objections to the notable absence of Chicago artists within New Music America and even staged their own simultaneously running festival in protest. Later that fall, Sheldon Atovsky, Deborah Campana, and Mitchell Arnold-members of the New Music ensemble Kapture-, formed New Music Chicago, an organization that attempted to construct a permanent local avant-garde scene. Their grassroots efforts are documented in a monthly zine called New Music Chicago in Print, which ran from 1982 until 1992. The magazine included exclusive content for members of the organization including essays, examples of newly published music, and extensive calendars documenting the numerous concerts staged by or in conjunction with the organization. This paper explores the foundation of this regional avant-garde music scene in Chicago's Loop and Near North neighborhoods during the early 1980s through an analysis of the concert calendars printed in the organization's early issues of the New Music in Print magazine. In addition, I draw upon archival materials found around the city of Chicago as well as oral history interviews with the first editors of the magazine. While scholars like George E. Lewis have already begun to examine Chicago's avant-garde jazz scene, this concert history, which focuses on a grassroots zine, is the first major study to examine avant-garde music on in the Near North Side of Chicago.
Recent years have seen a surge of interest in the life and works of African-American composer Florence Price (1887–1953), with the creation of recordings, score editions, and a music festival all focused on rehabilitating her place in our collective memory-and repertoire lists. One aspect of her life only briefly mentioned in Rae Linda Brown's highly anticipated biography, however, is Price's involvement with many women's musical clubs and sororities during her time in Chicago. These clubs provided invaluable financial, social, and professional support for Price and other female musicians in the Windy City throughout the twentieth century. The papers of Blythe Owen (1898–2000), Price's colleague and friend, hold beneficial information that can clarify their professional relationship as well as their mutual affiliation with organizations such as the Chicago Musicians Club of Women, the Chicago Club of Women Musicians, the Women's Musical Club of Chicago, the Lake View Musical Society, the International Society for Contemporary Music, and the Chicago chapters of the Mu Phi Epsilon and Sigma Alpha Iota musician's sororities. Between 1919 and 1964, Owen sent over 2,000 letters to her mother documenting her musical activities in Chicago, the persons she encountered, and her daily life as a composer, piano teacher, performer, and officer for multiple women's musical clubs. This correspondence is preserved in the Andrews University archives in Berrien Springs, MI along with scores, original musical manuscripts, photographs, concert programs, and other ephemera. These primary documents elucidate not only Owen's life and works, but also those of contemporaries such as Price. Owen's letters highlight the importance of women's musical organizations and professional networks in Chicago throughout the twentieth century. Preliminary investigation of the letters suggests that Owen, in her roles as a club president and officer of various organizations, may have been instrumental in championing interracial integration for Price and other African-Americans into women's musical clubs during an era when segregation was normal. This presentation will explore the life and works of Price and Owen as they intersected in the context of the milieu of women's musical clubs in Chicago during the mid-twentieth century, and suggest further avenues for research.

The Complex Vocality of Sallie Martin, Chicago Gospel Pioneer

Sallie Martin (1896-1988) spent her childhood in Penfield, Georgia, then passed through Atlanta and Cleveland, Ohio, before arriving in Chicago in 1923. Non-musical jobs occupied her until the fortuitous day in 1929 when she met the future "Father of Gospel Music." For much of the decade of her business collaboration with Thomas A. Dorsey, Martin's deep contralto voice was the vocal foundation of the composer's female ensemble, which introduced his rhythmicized, bluesy sacred song stylings to "open" and conservative congregations alike. Largely due to the Dorsey Quartette's song demonstrations in hundreds of black churches, gospel blues had tipped over from a nascent style to a nationwide phenomenon by 1939. As blackness itself was debated, Martin's own Duboisian double consciousness was complicated by the very quality that had caught Dorsey's attention: her sanctified style of delivery which blended speaking, shouting, and singing. A dignified businesswoman, she quickly set Dorsey's haphazardly run business aright, even as she regularly "rocked the house" with her performances of his songs. These dual strengths became her particular dilemma, one that has drawn
attention in most assessments of her vocality. Dorsey captured the typical assessment that persists today: "Sallie can't sing a lick, but she can get over anywhere in the world." Evidently familiar with such commentary, Martin was known to quip, "If Mahalia [Jackson] is a Cadillac and Roberta [Martin] is a Buick, I'm just a Motel T Ford, but I make it over the hill without shifting gears, and that what counts, church, I make it over the hill." In this paper, I query the "thick event" of Sallie Martin's performing voice, and in particular the bifurcated model of valuation articulated by Dorsey and reiterated by many others. Close examination of beloved Martin recordings, especially "Own Me as a Child" and "Dig a Little Deeper in God's Love," and theoretical framing of black vocalism by Pearl Williams-Jones, Nina Sun Eidsheim, and Alisha Lola Jones inform my assessment of the ways Sallie Martin's voice—a nexus of race, gender, persuasion, identity, and paternalism—has been and continues to be constructed by her listeners.

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**Consider the Source**

**Speakers**
Colin Roust, University Of Kansas  
David Kasunic, Occidental College  
Scott Warfield, University Of Central Florida

**Moderators**
Lindsey Macchiarella

**From Chicago to Broadway: The Origins of _Grease_**

10:00AM - 10:50AM  
Presented by:  
Scott Warfield, University Of Central Florida

When _Grease_ opened on Broadway in 1972, one critic wondered if a "1950s rock parody musical from Chicago" would survive for more than a few weeks. Eight years later _Grease_ closed as the longest-running show in Broadway history. When _Grease_ returned to Broadway in 1994, critics complained that it had been "diluted" with new songs from two film versions, which gave the score a pop/disco flavor that aimed at contemporary teenagers rather than anyone interested in an authentic evocation of the 1950s. That abandonment of _Grease_'s original aesthetic has occasioned interest in reviving its pre-Broadway version mounted at Chicago's Kingston Mines Theater in 1971. As a practical matter, no script or authoritative score survives from that production, but the real reason for not re-staging the 1971 version is evident in the previously unexamined sketch materials for _Grease_ (Chicago Public Library: Warren Casey Papers). Those documents reveal the 1971 production to be quite unlike the versions that later played to large audiences on stage and screen. In fact, the Kingston Mines production was just a loose series of sketches and songs, with crude language and direct references to Northside Chicago landmarks where co-author Jim Jacobs had grown up. The original 1971 production thus aimed narrowly at a local audience that had grown up in late-1950s Chicago. Draft materials for the original _Grease_—much of which was deleted before the 1971 premiere-show little concern for creating a narrative. Instead, they focus on isolated events from the lives of 1950s teenagers in an almost fetishized fashion—often purely in dialogue. Nevertheless, the co-authors took care to situate the show in 1957-59 via musical references in the drafts. The Casey Papers also include a manuscript conductor's score, which enables a reconstruction of the 1971 show's running order. The Kingston Mines production included a transgressive title song "Grease" by Jacobs and...
Casey (not Barry Gibbs' later title track for the 1978 motion picture), and the show ended with "Kiss It," a song that presents a tough and self-assured Sandy—not the docile and acquiescent teenager in _Grease_'s later versions.

The Untold Story of _Les Mariés de la Tour Eiffel_
10:00AM - 10:50AM
Presented by:
Colin Roust, University Of Kansas

2021 marks the centenary of _Les mariés de la tour Eiffel_, a seminal work of Parisian modernism that was a collaboration among the Ballets Suédois, Jean Cocteau, and five members of Les Six. Although the story of the work has been told and taught frequently, the evidence for that story depends on first-hand accounts that come from all of the collaborators, except one. Until very recently, the lack of significant scholarship on Georges Auric meant that his version of the ballet's story was unknown. However, it is Auric's version that is the crucial one for understanding both how this work came to be and how it came to occupy such a significant place in the history of avant-garde dance and music.

Drawing on primary source documents from various archives in the US, France, and Sweden, this talk reconstructs the history of _Les mariés_ from Auric's perspective. It discusses both Swedish Ballet impresario Rolf de Maré's decision to commission a ballet from Auric and Auric's failure to meet the deadline for that commission—a failure that resulted in the work becoming the second and final collaborative work by Les Six. It also discusses Auric's intertwining roles as a member of Les Six and as a co-founder of Paris Dada. The animosity between Cocteau and Paris Dada, between these two groups of Auric's closest friends, reached a climax at the premiere of _Les mariés_, leading the ballet to become a _succès de scandale_ and driving the dissolution of Les Six.

Chopin as Philosopher
10:00AM - 10:50AM
Presented by:
David Kasunic, Occidental College

Unlike his composer contemporaries, Chopin did not publish essays and criticism that attest to his philosophical positions, and his letters report rather than philosophize. In her _Impressions et souvenirs_, George Sand speaks to this reticence by recollecting a conversation between Delacroix and Chopin about art in which Chopin shuns verbal philosophizing. Instead, Chopin responds to Delacroix by improvising at the piano. For Chopin, praxis was philosophy. We, therefore, gain more insight into Chopin as a philosopher from reports of the way he played and taught playing the piano, and from his compositions, rather than any written statement by the composer.

Having observed Chopin, Moscheles wrote that the effect of Chopin's "ethereal" touch was such that "you will have no wish for those orchestral effects required by the German school." The Liszt-driven "German school" treated the piano like an orchestra in miniature, and sought to strengthen fingers and build stamina. As such, it embodied post-Kantian idealism, which views the body as imperfect, a problem that needs to be solved so that one can align one's body to a universal ideal. By contrast, Chopin's sketches for a piano method (c.1837-1846) emphasize relaxation, the inequality and independence of the fingers, and, above all, a legato touch. The net effect was his "ethereal" touch, which drew comparisons to the point dancing of Marie Taglioni, whose dancing Chopin cited as a source of inspiration.

This paper will situate Chopin's piano technique and compositions within both contemporary ballet and the critique of post-Kantian idealism. In addition to showing how Chopin's Parisian waltzes draw on Meyerbeer's ballet music written for Taglioni, I argue that Chopin's pianism contributes to the critique mounted by writers like Heinrich von
Kleist, in his 1810 short story "On the Marionette Theater," and Søren Kierkegaard, in his 1843 tract _Fear and Trembling_. In these writings, Kleist and Kierkegaard use dance as a metaphor for spontaneity and, with it, the sought-after harmony of mind and body. This paper will demonstrate that Chopin, in taking his infirm body as it was, solved a problem that was at once personal and philosophical.

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Personalities and Media in the Early Modern Era

Speakers
K. Dawn Grapes, Colorado State University
Jonathan Ligrani, Columbia University
Lucia Marchi, DePaul University

Moderators
Lynette Bowring, Yale University

"I am the only one to play it": the self-fashioning of a lute-player in early 16th-century Italy
10:00AM - 10:50AM
Presented by :
Lucia Marchi, DePaul University

The so-called Capirola Lutebook, preserved at the Newberry Library of Chicago since 1904, is one of the most important sources of instrumental music of the early 16th century. Vincenzo Capirola (1474-after 1548) was a Brescian gentleman from a wealthy family with historical links to the nearby town of Leno. In his fundamental study of 1955, Otto Gombosi suggested that the scribe of the manuscript, who self-identifies as Vidal, was a pupil of Capirola trying to preserve the knowledge of his master; this idea is still accepted in musicological literature. By contrast, this paper re-examines a different reading of the name suggested in 1981 by Orlando Cristoforetti: VIDAL as a pun on Capirola himself (VIncenzo DA Leno). If the scribe and the lutenist are one and the same person, the splendidly decorated manuscript can be viewed as the self-fashioning of a musician, not as a paid entertainer, but as a gentleman of the Venetian Republic, one whose art contributes to the definition of his identity. Through the numerous references to specific abilities ('the secret of fastening the strings on the lute') or the uniqueness of his repertory ('I am the only one to play it' or 'this is only played by M. Vincenzo'), the musician performs a self-conscious fashioning of social and artistic individuality. This identity is reinforced by the personal notes added to the pieces ('facile', 'vecchio', 'airoso', etc.), which give an invaluable glimpse into his aesthetic values. A fresh reading of some pieces' dedicatees (for example Alvise di Garzoni, a Venetian statesman also active in Bergamo, France and Corfù) suggests a re-evaluation of the date and place suggested by Gombosi (Venice, 1515-1520). Instead of thinking about the maritime city as the only adequate center of artistic production, the Brescian connections of Capirola highlight the fruitful relations between Venice and its vast domain on the terraferma.

Embracing Opportunities Abroad: John Dowland and his Protestant Princes
10:00AM - 10:50AM
Presented by :
K. Dawn Grapes, Colorado State University
John Dowland (1563–1626) was one of the most successful musical entrepreneurs of his era, due largely to his ability to form important and lasting professional and courtly connections. His music was printed and marketed in London, and it was in England that he maintained steady connections to important patrons. Yet it was his international travels that informed his musical style and secured for him a widespread fame. Especially important among his continental supporters were three enlightened Protestant sovereigns who knew each other well and were tied together through familial lines and marriage contracts. These included two he referred to in his 1597 _First Booke of Songes or Ayres_ as "those two miracles of this age for virtue and magnificence": Heinrich Julius, Duke of Brunswick-Lüneburg, who first issued the invitation that brought Dowland to the German lands in 1595, and Moritz, Landgrave of Hesse, a musician himself and devoted Dowland admirer. The third was Christian IV, King of Denmark and Norway, whom Dowland served from 1598 to 1606 but likely met during his earlier German travels. Recent scholarship by Sigrid Wirth, Arne Spohr, and Peter Hauge, among others, examines newly considered primary source information, offering greater insight into Dowland’s time in Germany and Denmark. This paper delves farther, closely examining the potential symbiotic artist-patron relationship Dowland nurtured with the aforementioned three Protestant monarchs, as well as the ways in which the lutenist may have used his connections with each of these men as a means to further his own career, without tying himself permanently to a new citizenship or artistic community. Further, Dowland, who earlier proclaimed Catholic sympathies, demonstrates philosophical, intellectual, and artistic affinities with each of these enlightened nobles through his writings, music, and the lyrics he chose for his song collections. Thus his roles and experiences in these firmly Protestant courts offer a new lens through which to view this most intriguing musical figure whose interconnected personal, political, and religious interests conjure the image of a complex individual who navigated multifarious communities and spared no opportunity to promote his own interests.

The Residue of Performance: Scribal Symbols, Print Standardization, and the Florentine Madrigal
10:00AM - 10:50AM
Presented by:
Jonathan Ligrani, Columbia University

Often the Italian madrigal is viewed as a print genre of the public marketplace. Yet it originated in handwritten anthologies restrictively circulated by Florentine patricians beginning in the 1520s. Though early madrigals were performed in various textures, elite Florentines commissioned written polyphony and gathered the pieces into scribal compendiums of partbooks, a practice that remained significant to private and public life in Florence into the 1530s and beyond (Fenlon and Haar 1988, pp. 8-9 and Canguilhem 2006, pp. 25-6, 39). In the decade when Venetian presses successfully distributed this repertory for the first time, manuscript anthologies remained objects of meaning and identity to their Florentine owners. This paper locates such cultural meanings in the notational differences between handwritten and printed forms of the madrigal during 1530-40, arguing that performance traditions were encoded in scribal notation but were removed through print standardization. I examine the four extant Florentine manuscripts of the 1530s against contemporaneous published editions of similar repertory by the presses of Antonio Gardano and Ottaviano Scotto. In doing so, I highlight two notational forms that printmakers altered for broader accessibility. First, pause symbols (gestures of musical silence that scribes signified through diverse, hierarchical signs) were condensed into the barline. This led to semantic overload and a loss in performative meaning, a misuse Gioseffo Zarlino criticized in his 1558 treatise. Next, printmakers began omitting ligatures, yet by the sixteenth century this scribal gesture of eliding notation had
transcended its essential function in chant for conveying held syllables and rhythms. Through a cross-source analysis of two madrigals appearing in Arcadelt's earliest extant print from 1539 and the Florentine manuscripts, I will demonstrate the ways in which Florentine scribes retained ligatures to transmit a manner of musical interpretation and structure to singers. Although Gardano's print omits these symbols and adheres words and rhythms through text underlay, the scribes preserve through ligatures a sense of musical cohesion and the sonic phenomena of performance. Overall, this presentation will demonstrate the inseparability between material form and meaning, the relationship between technological and symbolic change, and the encoding of performance in media.

Middlebrow Values

Speakers
Elizabeth Morgan, Saint Joseph's University
Jennifer DeLapp-Birkett, Aaron Copland Fund For Music
Alison Sall, Michigan State University

Moderators
Erin Kirk, California Baptist University

Copland's Middlebrow Image: Music and Society in the 1950s Political Landscape
10:00AM - 10:50AM
Presented by:
Jennifer DeLapp-Birkett, Aaron Copland Fund For Music

In the early 1950s, Aaron Copland's reputation was in danger. He was blacklisted and harassed by the House Un-American Activities Committee, the FBI, Senator Joseph McCarthy, and private-sector anticommunist groups, as Howard Pollack, Jennifer DeLapp and others have described. And indeed, as Elizabeth Crist has documented, his most popular works had indeed emerged from his progressive, communist-influenced political beliefs. Yet by 1960, as Emily Ansari notes, he was rehabilitated enough that the U.S. State Department sent him to Russia on a diplomatic tour. This paper argues that Copland's career survived the political threats of the 1950s thanks to another, more powerful cultural force: the middlebrow. Copland's engagement with the middlebrow (see DeLapp, 2002 and Chowrimootoo, 2020) long predated his McCarthy-era persecution. In the 1950s, however, it grew exponentially--and in a politically neutral fashion, eclipsing anticommunists' attempts to characterize him as "subversive." To better understand the predominant cultural perceptions of Copland, I examine portrayals of Copland in listening guides, music appreciation books, and general music histories of the 1950s; Copland owned and annotated copies of many of these. Publicity and reviews for the Berger and Smith biographies (1953, 1955) also reveal middlebrow perceptions of Copland's place in American culture. I examine Copland's own writings of the 1950s, including a 1955 debate with a New York Times critic about modern music's worth--and readers' subsequent letters to the editor; his 1952 book Music and Imagination, supplemented by his drafts for the lectures, publicity materials, and many reviews. A 1956 feature by Copland, distributed by the Associated Press, was a "smash hit," wrote the AP editor, who sent Copland his multi-page analysis summarizing the varied contexts in which newspaper editors across the country presented the piece. In these sources, we see how Copland and his middlebrow promoters defined him in ways that sidestepped the decade's operating political binary of communist/anticommunist, allowing him space to navigate what
Chowrimootoo and Kate Guthrie call the "the tension between transcending and redeeming society."

Raising the (Middle) Brow: Music for "Sailors, Soldiers, and Taxi Drivers" at Myra Hess's National Gallery Concerts
10:00AM - 10:50AM
Presented by:
Elizabeth Morgan, Saint Joseph's University

Myra Hess's wartime concerts at London's National Gallery included a number of initiatives designed to broaden the audience for art music. Among these were programming choices that sought to attract and educate a broad public, including children's programs, a folk song series, and a number of lecture recitals. These initiatives grew more varied in the final year and a half of programming (1945-46). Drawing on recently completed archival research, this paper situates the National Gallery concerts in the context of middlebrow values. I ground my definition of middlebrow aesthetics and values as they relate to music in the recent work of Kate Guthrie, Christopher Chowrimootoo, and Laura Tunbridge, who demonstrate that middlebrow musical institutions in mid-century Britain were inextricably linked with the somewhat paradoxical ideas and values of cultural elevation. The National Gallery concerts sought to reach a broad audience in part by programming the classics, which the series organizers characterized with terms like "transcendent," "universal," and "serious" in their interviews, public appearances, and private correspondence. At the same time, however, Hess and her associates made some programming choices that seemed to stretch the bounds of middlebrow aesthetics. Focusing on three examples from 1945--a concert of traditional Indian music; a lecture recital entitled "The Viola as a Solo Instrument;" and the performance of a work by serial composer Elizabeth Lutyens--this paper argues that the programming choices of the series embodied the conflicting and sometimes contradictory aims of the music appreciation movement and middlebrow musical taste in mid-century Britain.

Who's Afraid of the American Middlebrow? Samuel Barber, Public Reception, and the Limits of Modernist Discourse
10:00AM - 10:50AM
Presented by:
Alison Sall, Michigan State University

For their 2020 European Concert, the Berlin Philharmonic Orchestra altered their concert program to include Samuel Barber's Adagio for Strings. This change was partly the result of coronavirus protocols, since legal guidelines in Germany restricted the number of performers on stage to fifteen. However, the Berlin Philharmonic also chose this piece because they felt its sorrowful nature embodied the worry and hardship caused by the pandemic. That Barber's music continues to resonate with audiences at pivotal moments in human history is a testament to the longevity of his compositional legacy, for Barber enjoyed support and wide acclaim from audiences and cultural institutions during his own lifetime as well. In fact, along with his contemporary, Aaron Copland, Barber was one of the most frequently performed American composers from 1941 until the mid-1960s. Yet modernist critics often dismissed the "neo-Romantic" nature of Barber's compositional style, implying that his music was regressive and contributed little to the trajectory of American art music. In this paper, I argue that critical approaches to Barber's music compartmentalize the composer in ways which oversimplify his place in twentieth century music history. Viewing Barber as simply an American neo-Romantic—or emphasizing his experimentation with serialism to establish him as a "modernist" after all—subscribes to what Peter Franklin calls a "mythic picture," in which modernists were cast in opposition
to a "reactionary" collection of populists and traditionalists. Building on the work of scholars like Christopher Chowrimootoo, I argue that understanding Barber as part of a musical middlebrow may offer a more nuanced rendering of Barber's contributions, despite the early derogatory connotations of the term. Positioning Barber's music within a middlebrow frame allows us to understand better how Barber remained true to his own musical voice while navigating stylistic divides, as well as how scholars might contest the prioritization of modernism within American art music historiography while remaining conscious of its impact on twentieth century artistic developments.

Music as Property since 1789

Speakers
Stephanie Doktor, Colorado College
Rebecca Dowd Geoffroy-Schwinden, University Of North Texas
James Davies, University Of California, Berkeley
Darren Mueller, Eastman School Of Music (University Of Rochester)
Loren Kajikawa, George Washington University
Nichole Rustin-Paschal

Although the fields of ethnomusicology, literature, and law robustly address the implications of music as a kind of property, they tend to emphasize two types: intellectual and patrimonial. Historical musicologists have similarly focused somewhat narrowly on issues of authorship in the early modern era (most recently Rose, 2019) or copyright in the age of mechanical reproduction (beginning especially with Frith & Marshall, 2004). This roundtable reflects forward to the possibilities for property as a wider heuristic through which to study music in modernity. At stake is nothing less than a deeply historicized perspective on music's entwinement with colonialism and racism. Our short position papers examine differing conceptions of music as property across eras, nations, and cultures. The 1789 French Revolution set in place a modern property regime, which not only prioritized composers and musical scores but also institutionalized an exclusionary model for professional musical production that eventually colonized much of the globe (Geoffroy-Schwinden). Since the early modern era, indigenous and Black communities have been systematically dispossessed of their music as a result of Western laws codified around cultural production. Broader logics of imperialism and colonization naturalized the extraction and assimilation of West Central African "musical vitality" for the purposes of regenerating a supposedly dying European modernity (Davies). Dispossessed populations, never unaware of these conditions, discovered profound musical exploits in the legal, social, and cultural structures of jazz (Doktor and Mueller). This legacy persists as a structural bedrock in twenty-first-century music programs (Kajikawa). Because governmental infrastructures seek to control the material experience of space, property continues to shape when and how we hear sounds (Rustin). By considering the varied "possessive investments" in music codified into contemporary institutions like the university, the music industry, the law, the government, and even "nature," this panel will open a conversation about the potentialities of historicizing music and property in modernity. We seek to tangibly connect "possessive investments" to property proper and to challenge the conception of property as a "natural" right. We must ask: to what nature and to whose rights does this music belong?
Beyond the Tenure Track: Careers in Jewish Music Studies (Jewish Studies and Music Study Group)

Speakers
Karen Uslin, Defiant Requiem Foundation, Stockton University
Ronit Seter, Jewish Music Research Centre // Fairfax VA
Jessica Grimmer, University Of Maryland
Uri Golomb, Israel Classical Radio

This panel brings together Jewish Music scholars, broadly defined, to discuss how they have forged career paths outside of the traditional tenure track system of academia and ways in which Jewish Music scholars can expand their professional development opportunities working in the field. The session will include remarks from our panelists and then an open discussion on such topics as networking, advising students on multiple career paths, creating and taking advantage of opportunities within the field of Jewish Music Studies, and how our study group can provide resources and support for scholars in a variety of Jewish Music Studies career positions.

Jazz and the Archive

Speakers
Benjamin Barson, University Of Pittsburgh
Kira Dralle, University Of California Santa Cruz
Laura Risk, University Of Toronto Scarborough

Moderators
Brian Wright, University Of North Texas

"Trouble is, we don't make the rules": Proactive Public Archiving and the Las Vegas Years of Violinist Ginger Smock

11:00AM - 11:50AM
Presented by:
Laura Risk, University Of Toronto Scarborough

"I got tired of so many 'doors' being closed in my face, so now, I'm making myself content to be an orchestral musician," wrote jazz and classical violinist Ginger Smock (1920-1995) to Canadian jazz violin collector John Reeves in May 1974. This letter, penned backstage between shows at the Flamingo Hotel in Las Vegas, marks the early months of a correspondence that would last for two decades. Smock was not merely a Vegas showroom musician, however; she had been a popular stage, radio, and television performer in Los Angeles in the mid-century, was the first African American woman to record hot jazz on the violin, and was one of the first African American women bandleaders on television (Barnett 2005; Cox 1996). When she joined the Antonio Morrelli Orchestra at The Sands as a full member in 1972, one year after moving to Las Vegas, the Los Angeles Sentinel hailed another "first," suggesting that Smock may have broken the color line in showroom orchestras (May 18, 1972, p. B3A). In this paper, I draw on historical Black newspapers and recently unearthed archival sources, including home recordings and over 100 letters from Smock to Reeves, to map Smock's career in Las Vegas from the 1950s until the Musicians' Union strike of 1989-90, and to document her
struggles - made more challenging by gender, race, and age (Tucker 1996/1997) - for increased recognition. Archives are "where law and singularity intersect in _privilege_," notes Derrida (1995, p. 10; italics in original). Given that the contents of public archives delimit the narratives that may be told about the associated body politic (Stöler 2009), building out public archives is one means of claiming space to script the future (Phu and Brown 2018). To do so in such a way as to foreground underrepresented voices is therefore an inherently political move (Campbell 2020). This paper documents the transfer of the aforementioned archival sources from private hands to the Smithsonian National Museum of African American History and Culture and considers the role of proactive public archiving (Brinkhurst 2012) in working toward a more equitable musicology.

Archival Silence in the Collections of Dietrich Schulz-Köhn
11:00AM - 11:50AM
Presented by:
Kira Dralle, University Of California Santa Cruz

In my search to find the identities of the "four unnamed black musicians" in the infamous photograph of Django Reinhardt, Henri Battut, and Dietrich Schulz-Köhn, taken in late 1942 at the Place Pigalle in Paris, many of the logics of early jazz collectors were unveiled. In the Dietrich Schulz-Köhn Archive in Graz, evidence of early twentieth century fascist logics become entangled with fantasies of blackness and American celebrity. However, black musicians who were not famous nor American, faced very dire fates, and were scrubbed from every account of the history of Django Reinhardt's group in Paris in 1942. Instead of seeking these audible traces, I have spent my time in the archive looking for silences. While conducting my research in the archives in Graz, what caught my attention was not the expansive collection of early records or the personal library of Schulz-Köhn, but instead the uncatalogued portion of the archive that consists of thousands of candid personal photographs, trinkets, and intimate letters tucked inside books. Given that most of the photographs were inscribed with lengthy and detailed descriptions of musicians and performances, I had hoped to locate the names of all of the black musicians photographed alongside Schulz-Köhn in late 1942, in order to recover narratives that the regime deemed unworthy of memorialization. Unfortunately, only one of these musicians' identities could be found, and his story leaves numerous questions to be asked. This lack of documentation leads us to question not only the circumstances surrounding original accumulation and the validity of nontraditional primary source material, but also demands an examination of how these erasures in documentary practices have impacted contemporary jazz historiography. Schulz-Köhn's archive propagates damaging assumptions and stereotypes which continue to influence the study of early transatlantic jazz, as it places the burden of proof squarely on the shoulders of marginalized and effectively expunged musicians.

The Sonic Common Wind: tracing the Afterlives of the Haitian Revolution in New Orleans Jazz
11:00AM - 11:50AM
Presented by:
Benjamin Barson, University Of Pittsburgh

In 1958, the jazz archivist William Russel recorded New Orleans resident Alice Zeno singing what she described as a "song from Haiti," more specifically "from the [Haitian] Revolution." This song has largely flown under the radar of jazz historians today, but the fact that Zeno, the mother of a prominent New Orleans clarinetist, was still familiar with aural culture from Western Hispaniola in 1958 suggests a deeper connection between Caribbean currents and the Haitian Revolution to New Orleans jazz than has been
commonly recognized. In this paper, I trace its genealogy by placing this song within a larger repertoire of Haitian culture in Louisiana. I argue that the "song from Haiti" reflects three powerful forces that lend depth to what I call Afro-Atlantic jazz. As an expression of Haitian current events and political consciousness, it belongs to what Julius Scott has called "the common wind." As a piece of aural culture, derived from Haitian subsistence farmers resisting a President obsessed with export agriculture, it belongs to a regional movement referred to by Jean Casimir as the "counter-plantation." And finally, it speaks to Sidney Bechet's notion of the "The Long Song," a space where healing, creolization, and political agency come together in the creation of new music. With these three frameworks, I propose a methodology I call "music history from below." I outline the activist currents of this common wind by highlighting several Haitian-Louisianan musicians: the trumpet player and freedom-rider Daniel Desdunes; his sister Mamie Desdunes, a mentor to Jelly Roll Morton who wrote the first 12-bar blues which fused Afro-Latin rhythms with a critique of gendered oppression; the Tio family, a lineage of Creole of Color clarinetists who fled the increasingly racist climate of 1850s New Orleans and established an agriculture commune in Mexico. These jazz artists advanced a counter-plantation agenda that was part of a larger challenge of racial capitalism at the dawn of Jim Crow and American Empire in the Caribbean.

Musical Worlds from Boethius to Kircher

Speakers
Daniel Villegas Vélez
Nicholas David Yardley Ball
Solomon Guhl-Miller

Moderators
BARBARA HAGGH-HUGLO, University Of Maryland, College Park

Musical Cosmopolitics & Coloniality: Listening to Athanasius Kircher's 'New World' Readers
11:00AM - 11:50AM
Presented by :
Daniel Villegas Vélez

Athanasius Kircher's _Musurgia Universalis_ has sustained attention of diverse readers since its publication in 1650. Recently, it has been studied for its accounts of natural science and magic, _Affektenlehre_, and combinatorics in the European Republic of Letters (Gouk 1999, Murata 2000, Palisca 2006, Bianchi 2011, McKay 2012). Kircher's readers and correspondents were also situated around the globe, connected by the epistolary network established by Jesuits and other missionary orders. Yet, while some attention has been devoted to readers of Kircher's scientific works in New Spain (Findlen 2004), the precise role of the _Musurgia_ in colonial contexts has not been studied at depth. In this paper, I examine Kircher's books in the library of Sor Juana Inés de la Cruz (Finley 2019) and a compendium included in a previously unattributed manuscript issuing from Manila entitled _Observationes diversarum artium_ (Irving 2010) in order to address the import of Kircher's musical thought in a global context. My paper situates the _Musurgia_ in the early modern/colonial period (Quijano 1992) by attending to its allegorical and practical inscription across the globe. I begin by examining what I call Kircher's 'cosmo-musico-politics' an allegorical account of the cosmos organized by a musical biding force (_vis harmosouza_) that serves to legitimize absolute rule as _imago dei._ I then examine how three of Kircher's overseas readers engaged this musical
cosmopolitics in colonial contexts. In a 1654 letter to Kircher, Jesuit novice Gerardo Montiel informs Kircher that he has brought the first copy of the _Musurgia_ to the Indies for use by Jesuit fathers in the missions. From this same copy, friar Ignacio Muñoz compiled his _Observationes diversarum artium_ while in Manila before travelling to Mexico, and back to Madrid, serving as cartographer for the Spanish empire. Finally, I examine Sor Juana's critique of Kircher's Eurocentric cosmology through her own decentered musical cosmopolitics, as indicated in _Primerio sueño_ and her nonextant musical treatise _El Caracol_ (the snail). As practical treatise and philosophical tract, I conclude, the _Musurgia_ travelled a different globe than it described _more musico_, as it disseminated Eurocentric musical thought during the early modern/colonial period.

Tuning as a product of place and genre: Re-thinking sharp practice in the 14th and 15th centuries
11:00AM - 11:50AM
Presented by:
Solomon Guhl-Miller

Much has been made of Marchetto's division of the tone into five parts, both in our own time, and in his. While arguments have been made that he divides the tone equally, a close reading of the _Lucidarium_ shows that his interpretation, rather than being unique, aligns with Ciconia's and Tinctoris's notion that sharped notes could be raised by a quarter tone, implying a tradition spanning over a century of widened sharps. Simultaneously, we see in French and English theorists of the time a complete rejection of the idea that sharped pitches should be raised beyond their values in Pythagorean tuning.

While this disparity has led to a rejection of one tradition over the other on matters of tuning sharps, this paper seeks to place each theoretical tradition in their respective contexts by examining the sharp practices associated with repertoires separated by place and genre. The main problem of any system that widens the sharp is the B-F# fifth. While arguments could be made that the wide and narrow 3rds and 6ths were made pleasant by their resolution to perfect intervals, the same could not be said for the wide fifth. This interval is too sharp to give a sense of arrival on a cadence, so it is highly unlikely that pieces employing this system would conclude sections with the imperfect B-F# fifth. What this paper will demonstrate is that Italian polyphony of the period uses this interval significantly less often as a cadential sonority than French polyphony does, implying that Italian polyphony could more successfully use the raised sharp system than could French polyphony. This finding is particularly acute in the case of Ciconia who, in his sacred works employs B-F# as a cadential interval while he avoids it in the secular works, which could imply two divergent traditions of tuning delineated by genre occurring simultaneously.

Through examining the repertoires, we gain insight into which genres were more likely to use which tuning system and we expand what it means to hear with a period ear in the music of the late middle ages.

Boethius on mathematics and abstraction
11:00AM - 11:50AM
Presented by:
Nicholas David Yardley Ball

While Boethius' towering stature in music history remains unquestioned, the Boethius of musicology stands at a disconcerting distance from the Boethius known in other areas of historical inquiry. This can in part be explained as an issue of current musicological practice and disciplinarity. Musicologists (tend to) read only a few of Boethius' writings (Dyer, 2007), and these texts are little read elsewhere (Marenbon, 2009). This difference produces another in the characterization of Boethius' thought. Musicology's Boethius is a staunch Pythagorean, but this is only one of two different positions on number and mathematics that can be found among Boethius' writings (Hicks, 2017; Crialesi, 2020). The
alternative, abstractionist position is better known to historians of logic and philosophy (de Libera, 1999; Marenbon, 2012). Boethius' writings on mathematics and abstraction are nonetheless relevant to musicology. By reading these texts musicology might develop a more coherent understanding of the whole of Boethius' body of thought in general (after Marenbon, 2014). Yet the abstractionist writings are also specifically valuable to musicologists. Offering an alternative to the Pythagorean position, the abstractionist materials unseat the Pythagorean from its privileged position as an assumed default. Moreover the alterity of the abstractionist position introduces a critical distance through which the Pythagorean writings themselves can better be understood. The philosophical difference between the positions is not insignificant, and the careful handling of incorporeality (for example) in the abstractionist writings as well as the different terms in which mathematics is understood may provide a basis on which to nuance the description of Boethius' Pythagorean position. In this paper I examine Boethius' writings on mathematics and abstraction, drawing from the full range of his logical and theological texts. I identify both the nature of mathematical objects and the characteristic activity of mathematics as it is understood in these writings. Finally by examining the points of contact between the Pythagorean and abstractionist positions I argue that the abstractionist writings are a legitimate object of musicological study in their own right as a participant in a common tradition of numerical inquiry.

Soviet Sounds and Stories

Speakers
Gabrielle Cornish, University Of Miami
Joshua Bedford, Middle Tennessee State University

Moderators
Laura Kennedy

Aesthetic Paradoxes of the Love Plots in Two Soviet Operas
11:00AM - 11:50AM
Presented by:
Joshua Bedford, Middle Tennessee State University

The early manifestations of Soviet opera found the traditional ingredients of the operatic love plot conspicuously absent. Instead, tales of collective struggle and sacrifice replaced love. Any traces of a love story became ancillary to the main narrative. The absence of the love plot in early Soviet opera represented a larger aesthetic trend in Soviet art, especially in socialist realist literature. Writing about Soviet novels, Katerina Clark has explained, "Love is an auxiliary ingredient in the plot. The hero's love life is not valuable in itself" (182). By the mid-1930s, two new operatic adaptations-Shostakovich's _Lady Macbeth of Mtsensk District_ and Ivan Dzerzhinsky's _Quiet Flows the Don_-reversed the trend and made love plots essential to their operas' and their main protagonists' narratives. In this paper, I explore the return of the love plot as a major aesthetic shift that resulted in paradoxical consequences for both composers and their operas. Based on the reception history, the return of the love plot became a significant focus in the condemnation of _Lady Macbeth_ in the State newspaper _Pravda_. Additionally, members from the Leningrad and Moscow composers' unions raised the subject at the discussions and meetings that ensued following the published denunciation. On the other hand, Dzerzhinsky's opera was commended (reportedly by Stalin himself) for its representations of the best qualities of socialist realist aesthetics even though the majority of the opera
follows a love affair. Looking past the contradictory reception of both operas, the return of love plots uniquely affected everything in the operas. Shostakovich used love and its absence as the central feature of Katerina Izmailova's musical narrative, inextricably linking it to the tragic portrayal of her social circumstances. Dzerzhinsky, on the other hand, constructed the trope of a tragic love triangle, but musically he used this love plot as the catalyst for the political and social transformation of the protagonist, Grigory. I contend that the love plots were integral to the operas' narratives. Furthermore, examining these composers' choices reveals the challenges of socialist realist aesthetics and the shifting dynamics surrounding gender roles and sexuality during Stalin's rule.

Sounds Like Lenin: Noise and the Problems of Soviet Modernity
11:00AM - 11:50AM
Presented by:
Gabrielle Cornish, University Of Miami

Intended to pave the way for a communist utopia, Nikita Khrushchev's socialist modernizing project changed the physical landscape of the Soviet Union: new apartment buildings were erected, amenities made available, and affordable consumer goods sold. At the same time, however, these reforms changed the sonic landscape of Khrushchev's empire: construction clanged, televisions blared, and street vendors hawked products using loudspeakers. Although historians have explored how visual and material cultures structured everyday life during the Thaw (Bittner 2008; Bren and Neuberger 2012; Harris 2013; Zubovich 2020), the sound culture of late socialism has been largely ignored. Socialist modernity, however, was noisy, and the material and sonic experiences of Khrushchev's reforms often diverged in critical ways. Drawing on newspaper articles, archival materials, and sound recordings, I demonstrate that although many were pleased with the material products of Khrushchev's reforms, Soviet citizens were also deeply troubled by their accompanying noisiness. Instigated by an upsurge in urban development, acousticians and medical doctors began to lobby for greater state intervention in noise abatement and hearing protections. This responsibility to the health of the masses, they argued, differentiated the Soviet Union from "uncaring" capitalist countries. By emphasizing their concern for the aural health of citizens, researchers and bureaucrats alike used noise abatement to showcase the superiority of socialist healthcare and engineering in the global Cold War. Yet at the same time, waged in the pages of newspapers, the so-called "War on Noise" (bor'ba s shumom) provided an inroad for greater individual engagement with the socialist soundscape. Perturbed by the sounds of radios, televisions, and gramophone players, a grassroots "silence militia" called for a new kind of sound culture-one that promoted Lenin as person-example in the sonic experience of late socialism. By setting these individual petitions in dialogue with the state apparatus, I propose a new category of Soviet personhood around the idea of the "citizen-listener." In turn, this augments our understanding of late socialist subjectivity and the broader listening culture of the Thaw.

Musical Notations: Instruments of Bodily and Archival Order
11:00AM - 11:50AM
Zoom Webinar Room 1

Speakers
Giulia Accornero, Harvard University
Samantha Jones, Harvard University
Sarah Koval, Harvard University

Moderators
Roger Moseley
In recent years, musicology has turned to materialities as part of a broader attempt at renegotiating musical agency among people and things, building on paths laid by New Musicology to consider social and cultural practices beyond notationally reified musical works. Yet, by inquiring into the “things” involved in musicking, scholars have begun to confront notation once again from historical (van Orden 2015), cultural (Payne & Schuiling 2017, Schuiling 2019), and media-theoretical perspectives (Rehding et Al. 2017, Magnusson 2019). This panel builds on these recent trends by reconsidering the agency of musical notation in the history and historiography of music. Our papers unmask how historiographical ideologies have instrumentalized notation to forge boundaries of canonicity, race, and musical genre. In so doing, we begin to recover notational practices obscured by historiographical processes. Because notation has played a pivotal role in disciplining the boundaries between music history, theory and ethnomusicology, we present papers from each of these fields. The first paper examines the quest for origins of mensural notation in Arabic sources during the Congress of Arab Music (Cairo, 1932), and argues that notation contributed to the development of a racial framework on which a pan-Arab identity could be distinguished from the rest of the African continent, thus triangulating seemingly opposing historical, evolutionary and governmental interests. The second paper traces Irish dance notation within a lineage of oral transmission, contending that it was used as a tool for managing choreo-musical memory by examining contemporary markings made by living interlocutors and notebooks of past dancers whose notations survive through family archival practices. The third paper considers musical notations in the unexpected site of 17th-century manuscript food and medicinal recipe books, arguing that the personalized, domestic usage of these inscriptions has relegated them to memorial archives where they have remained hidden from discussions of musicking in this period. While the first paper shows how notation was entangled in colonial dynamics, the second and third papers focus on hyper-local notational practice. Throughout the panel, notation also emerges as a crucial technology in determining the ordering of bodies, be it through colonial psychiatry, movement practices, and household health management.

The Measure of Man: Locating the Origins of Mensural Notation at the Congress of Arab Music (Cairo, 1932)
11:00AM - 11:50AM
Presented by:
Giulia Accornero, Harvard University

Ten years after gaining independence from the British protectorate, the Egyptian government organized the Cairo Congress (1932) to assess the state of "Arab music" and undertake reforms that would usher Egypt—the main advocate for a pan-Arab music identity—into (so-called) modernity. The European scholars invited to attend were roughly divided into two camps. The comparativists interpreted musical change as the result of racial evolution and aimed to preserve, from a relativist perspective, "authentic" indigenous music; the music historians focused on assessing the state of Arab music at its medieval zenith. The Egyptian government modernist perspective aligned with the latter: once the Congress had ascertained the sophistication that Arab culture had reached, reforms could effect "a new cycle of growth after decadence" (Racy 1991). Yet, this narrative obscures the presence of a common assumption that triangulated these seemingly opposed historical, evolutionary and governmental interests: the prejudice that one can discriminate between people or epochs on the basis of their ability to abstract mental impressions via a symbolic system. In musicological terms, this ability translated into notation, which had long served as the signifier of Western musical progress (Tomlinson 2001). In this paper I show how this prejudice guided the alliance between the Egyptian government and European historians. Examining their work at the Congress,
I show how they construed Al Kindi’s and Al Farabi’s medieval theorizations of rhythm as the first instances of the Western mensural musical system, thus providing a link that could unite "Oriental" and "Western" history in notational progress. But this alliance also allowed the Egyptian government to position the Arab people as closer to Europe according to the evolutionary perspective of the comparativists, at a time when the prejudice toward the "inability to symbolize" was used by French psychiatrists in North Africa to diagnose indigenous racial inferiority (Pandolfi 2000). In my paper, I thus demonstrate how that prejudice provided not only the geographical coordinates for Western historians searching for their origins in the Orient, but also a racial framework on which a pan-Arab identity could be assimilated or distinguished from the rest of the African continent.

Notating Irish Dance: An Ethnography of Personal Archives and Choreo-Musical Transmission
11:00AM - 11:50AM
Presented by: Samantha Jones, Harvard University

In musicology, the performative turn sought to reclaim musical experience from the restrictions of the score, while the reverse has occurred in dance studies. On the one hand, an "antinotational prejudice" (Franko 2011) persists among dance practitioners and scholars supported by the view that dance defies textualization by its inherent ephemerality (Louppe 1994); and on the other, preservationists encourage the use of notational systems to remedy the "grotesque" nature of oral transmission (Guest 1984). Yet, the focus on notational systems combined with the binary distinction between oral and written culture has obscured actual transmission behaviors among dancers. My research on Irish step dance transmission practices reveals that dancers routinely use personalized dance notation as a dynamic part of their dance experience to structure both choreographic and musical memory. When teaching, learning or recalling Irish dance, dancers sing their steps — vocalizing a complex system of movement terminology, musical counts, and lilting vocables — and subsequently notate their steps using text-based shorthands of movement patterns. This paper puts into conversation archival documents of dance notation with contemporary practices to illuminate the embodied knowledge cultivated by pairing performance and text. I situate both the content and form of a previously unexamined privately-owned manuscript of Irish dance steps compiled by the dance master James "Jim the Jigger" O'Mahony in Ireland (circa 1930-1940) within the multi-modal culture of Irish dance vocables. I contextualize this manuscript and its catalogue of repertoire against the personal dance notebooks of dancers living today to demonstrate how a culture of transmission perceived as entirely oral simultaneously produces and is sustained by acts of textualization. The use of these texts in practice suggests that personal notations not only contain choreographic knowledge, but also musical knowledge. Closely examining of notation behaviors among dancers past and present reveals the intimate relationship between movement and musicality, particularly the way that musical knowledge and feeling is embodied in these personalized choreographic inscriptions.

11:00AM - 11:50AM
Presented by: Sarah Koval, Harvard University

John Ridout’s (b.1608) recipe book unexpectedly contains thirty-two intabulated cittern pieces alongside a note-value table and tuning guide. This notation, known to
musicologists as a rare witness to mid-seventeenth-century English amateur citern practice, can productively be considered in the context of the broader manuscript. Labelled a "commonplace book" (John Ward, 1983), Ridout's manuscript primarily contains instructions to make cures for a range of ailments, including plague, gout, and stomach pain. Ridout is hardly anomalous; there are several other examples of music gathered in manuscript recipe books, many compiled by women, from the second half of the seventeenth century. What place does music have among these practical remedies? Historian William Eamon provides a hint, perhaps, when he calls a recipe "a prescription for taking action" (1994), a statement that could aptly describe music notation. Examining the music and recipes in these books in tandem, I demonstrate that music participated in regimens of bodily care in seventeenth-century English households. These musical inscriptions—including songs, hymns, and psalms—are highly personalized, reflecting the private, domestic context in which they were used. The number of musical entries, their physical placement within the book, and even the presence or absence of conventional musical notation—specifying at the very least pitch and rhythm—all vary from book to book. Indeed, many of the musical items here are notated using only metered text, with no indication of melody, accompaniment, or performance practice, and instead rely upon the reader's "memorial archive" (Busse Berger 2005) to be functional. Our music analysis tools, built on more legible canonical repertoires of the cathedral, court, and playhouse, have been inadequate to address these utility-driven, sparse musical notations that, in recruiting embodied memory, mirror inscriptions used for alimentary recipes. I suggest, then, that we have much to learn from the assemblage of music notations and recipes, both of which, I argue, constitute textual representations of experiential and dietetic practices in household economies. In recognizing the proximity and relationship of music and recipes in these books, I provide a hitherto unexplored view into everyday household musical practices and practitioners.

11:00AM - 11:50AM
Remo Hall 2

Speed Mentoring 2
Speed mentoring sessions are scheduled for 20 November (10:00-10:50AM Central Time) and 21 November (11:00-11:50AM Central Time) during the 2021 AMS Annual Meeting. Registration for the 2021 AMS Annual Meeting is required to participate. Sessions will last for approximately 50 minutes, allowing for four mentor-mentee discussions each lasting 10 minutes. Mentors and mentees will be matched on interest areas submitted in the speed mentoring sign-up form. Participants will receive a schedule of their planned meetings shortly before the event. Due to the curated nature of this event, the AMS office asks that only those who intend to participate reserve a seat. (NOTE: Students may not volunteer to serve as mentors. Mentee seats are contingent on the number of volunteer mentors, so space is limited.) Deadline to sign-up: 21 October 2021
Can the White Page be Overwritten?: Race and Representation in Critical Editions

Speakers
Tammy Kernodle, Miami University
Mark Clague, University Of Michigan, COPAM
Samantha Ege, University Of Oxford
Melanie Zeck
A. Kori Hill, University Of North Carolina, Chapel Hill

Moderators
Alexander Dean, A-R Editions

Within the musicological community there is increasing acknowledgment that a lack of equity is a hindrance that cannot be overcome merely by good intentions. Current AMS president Steve Swayne writes in his first presidential letter to the AMS that "our own times are not free from prejudices and blind spots that may keep us from utilizing all the ideas available to us that can make our work more robust than it already is." What part do the editors and publishers of critical editions play in reinforcing these blind spots, and what can we do to rectify them? In 2001 Guthrie P. Ramsay described a "deafening silence" on the lack of Black scholars in the growing field of Black vernacular music studies. Nineteen years later, in a special issue of the Journal of the American Musicological Society, Naomi André and Denise Von Glahn write that "In our most widely adopted history textbooks, contributions of African Americans and women are treated as add-ons and asides, if they are present at all." Certainly critical editions, as scholarly objects that physically merge the work of the musicologist with musical notation, must be sites that display existing biases; but for the same reason, critical editions also have the potential to be sites where new historiographic practices might be embraced. This roundtable will bring together scholars, editors, and publishers of critical editions to discuss the following questions: (1) Why are works by BIPOC composers underrepresented in critical editions? (2) Why are BIPOC scholars underrepresented among editors of critical editions? (3) What can we do to combat racist systems in the making of critical editions? And, finally, (4) What can scholars do to create and advocate for critical editions that resist racist historiographical norms?

Black Identity, Technology, and Timbre

Speakers
Jasmine Henry, Rutgers University
Maria Perevedentseva, Goldsmiths, University Of London
Rachael Lansang, The New School

Moderators
Gayle Murchison, William And Mary

“If I Back It Up”: Viral Circulations & Representations of Contemporary Black Independent Music-Makers
12:00 Noon - 12:50PM
In February 2020, music producer Cookiee Kawaii's 90-second Jersey club music track, "Vibe" went viral. Within months, her song and its accompanying music video garnered millions of social media views and inspired the popular "If I Back It Up, Is It Fat Enough" TikTok dance challenge. However, despite the song's virality and what she calls "a trying journey" to gain greater recognition, Kawaii has remained relatively unknown and undercompensated for her work. Several journalists and critics have attributed her lack of credit to TikTok's algorithms which tend to decouple creators from their works. Drawing from critical race and performance studies theories, I argue that her struggle to benefit from the viral success of "Vibe" is not just a consequence of TikTok's algorithms. Rather, the song's viral circulation offers a view of the distinct racial tensions and cultural politics contemporary Black independent music-makers must navigate as they engage with do-it-yourself methods of music dissemination and promotion. In this paper, I trace the viral circulation of "Vibe" in relation to Kawaii's continuing efforts to disseminate the song on music streaming and social media platforms, earn greater recognition, and build an independent music career. I draw upon in-depth interviews with Kawaii and audio/video analyses of "Vibe" and its many permutations, to show how the song exists within a complex web of racial tensions reinforced by cultural gatekeepers in the music and streaming industries, cultural appropriators claiming credit for her work, and racially biased social media platforms like TikTok that often silence Black creators. Most importantly, I narrate Kawaii's relentless fight to be recognized and properly compensated while establishing paths and infrastructures for other Black independent music-makers to achieve success in the commercial music industry. This work seeks to challenge existing independent music-making studies that heavily focus on white musical identities, experiences, values, and genres. By centering the experiences of Black independent music-makers, and thus centering whiteness in independent music studies, I expand our understanding of what independent music-making can mean for marginalized identities and the systemic barriers these music-makers face.

Identity, not Genre: Embodied Composition and the Solo Music of Pamela Z
12:00 Noon - 12:50PM
Presented by:
Rachael Lansang, The New School

The musical output of U.S.-based composer/performer Pamela Z (b. 1956) is diverse, but she is best known for solo performances incorporating voice with live electronics. Z, trained in the bel canto style and an early adopter of live electronics, is acutely aware of the longstanding cultural assumption that singing is the most readily available path for women in art music, and that electronic music is historically celebrated as the realm of the white, male academic. Scholars such as George Lewis and Herman Gray have rightly claimed that Z's work challenges the boundaries of these presumed gendered or raced areas of competence, although Z's own statements defy the notion that this is one of her explicit goals. Similarly, though her work does not explicitly invite it, Z is often sought after for demographically-programmed performances and recordings, emphasizing her female or African-American identity. While Z acknowledges the importance of these discrete spaces for amplifying marginalized voices, she often resists those critics and analysts who would describe her as a spokesperson for feminism or racial justice. In this paper, I argue that Z's multiple and intersectional positioning creates a space in which she, through her own body in the act of composition and performance, challenges and resists the essentializing tendencies of categorization as a Black or female composer, while still embracing those identities. Through interviews with the composer and analysis of live and recorded performances, I attempt to determine what might more readily be deemed
essential to her work and identity. I examine two frequently performed pieces from Z's solo repertoire, "Badagada" and "Quatre Couches," to demonstrate the ways that Z's engagement with electronic instruments has evolved along with technological innovation. Focusing on her approach to composition as primarily performance-based rather than notation-based, I identify her instruments as crucial tools for exploring embodied composition. The ways the tools shape her musical output, and the methods by which she synthesizes her classical vocal training with experimental approaches, create a more wholistic picture of the artist and provide context for Z's career, output, and attitude toward gendered and racialized discourse.

Roots, Routes and Ruptures: Timbre and Techno Across the Atlantic
12:00 Noon - 12:50PM
Presented by:
Maria Perevedentseva, Goldsmiths, University Of London

The amplification of the conversation around systemic racism in the aftermath of the killing of George Floyd reignited long-standing debates surrounding questions of ownership in the electronic dance music (EDM) scene. A stream of think-pieces in the EDM press attempted to reckon with the white-washing of Techno's roots and the continuing marginalisation of artists of colour (e.g. Brown Jr. 2020; Chauhan 2020). These discussions have shone a harsh light on the racial inequalities pervading the global scene, recognising the insidious underrepresentation of non-white voices in media roles and coverage, and raising the historical consciousness of younger scene participants. Yet the outcomes of these talks once again appear inconclusive, and the European scene finds itself at an impasse regarding how to recognise its racial failings whilst retaining the integrity of its own origin myth. In this paper, I argue that this impasse is the result of a foundational tension in EDM aesthetics between its utopian, posthumanist aspirations and its profound historical and geographical situatedness. I revisit the work of British theorists who set EDM’s discursive agenda when imported records from the US first catalysed the rave movement, and suggest that the temporal extensity underpinning their ideas of EDM history as a 'continuum' born of a radical rupture with the past (Reynolds 2009) renders any subsequent attempts to establish continuity with its roots redundant. This formulation, which hears EDM as an 'Unidentified Audio Object with no ground [and] no culture' (Eshun 1998, 131), at bottom does not allow for the genre's Afro diasporic origins to be seen as relevant to its ongoing evolution. To move beyond this, I propose a 'topian' (Olwig 2002, 24) model of EDM history as a circuitous process of place-making by tracing the recycling of specific instrumental timbres in EDM which tangibly reinscribe their ongoing connection to the scenes that nurtured them. Ultimately, I argue that recognising timbre as a form of 'vital relationality' (Elferen 2020, 190) can move debates around ownership beyond essentialised notions of stunted roots, and towards a better understanding of the tangled and lived routes of EDM culture's self-actualisation.

Early Modern Composerly Strategies

Speakers
Jordan Lenchitz, Florida State University
Peter Schubert, McGill University
Richard Freedman, Haverford College

Moderators
Jessie Owens, UC Davis
Echoes of Josquin: Counterpoint, Similarity, and the Digital Ear
12:00 Noon - 12:50PM
Presented by:
Richard Freedman, Haverford College

How were Josquin's works heard and reworked by his contemporaries and followers? And how (at a distance of some 500 years) can digital tools help us to understand the fabric of those adaptations? Focussing on the Imitation (or Parody) Mass of the 16th century, the CRIM project has been investigating these and other questions, building a systematic set of vocabularies for analysis, and assembling a database of thousands of human observations about modeling in dozens of pairs of Masses and models (including several based on works by Josquin des Prez). If counterpoint is a craft of combinations, then the Imitation Mass involves the art of recombination on a massive scale. These works offer an unparalleled way to learn how composers heard (and understood) each other's music, variously echoing, revising, and modernizing compositional choices for new generations of listeners. Thanks to a major new grant from the American Council of Learned Societies (through 2022), CRIM is now in a new phase of work that will put the insights of musicologists and data scientists into counterpoint with each other, modeling human expertise in terms that can be used to teach machines to help us listen for patterns of transformation, and presenting the results of automated score-reading in forms that scholars can interrogate and refine. Using motets by Josquin (including pieces like Ave Maria, Mente tota, and Benedicta es) and their reworkings by successive generations of his imitators as focal points, we can begin to tell the story of those workings with both new precision and new scope. No less importantly, we can see how digital tools invite us to consider new notions of musical similarity, and new modes of scholarly communication.

From "Scientific" Musician to Musical Scientist: Galilei _padre e figlio_ and Just Intonation
12:00 Noon - 12:50PM
Presented by:
Jordan Lenchitz, Florida State University

There is likely no clearer watershed epoch in the history of answers to the problem of consonance than the first stage of the Scientific Revolution, 1580–1650. Within the broader context of its "mechanization of the world picture" (following E. J. Dijksterhuis), developments in empiricism and the scientific method led to musico-scientific innovations whose originality would arguably remain unparalleled until the discoveries of Hermann von Helmholtz in the second half of the 19th century. And yet, though historians of science and musicologists alike have spilled much ink in order to situate answers to the problem of consonance in the philosophical and aesthetic context of the first stage of the Scientific Revolution, they have all too often privileged Vincenzo Galilei at the expense of his first-born son Galileo. The present study fills this gap through a comparative analysis of the attitudes of Galilei _padre e figlio_ with respect to just intonation (namely Vincenzo's apparent rejection of Zarlino's _Senario_ and embrace of equal temperament vs. Galileo's reliance on numeric commensurability of frequencies as a basis for his psychoacoustical theorizing) in order to both shed light on a major moment in the history of the problem of consonance and to tease apart the generational dynamics at play in their differences of opinion. Drawing on evidence biographical and documentary before comparing Vincenzo's "experimental" methods to those of his son, I argue that the disagreements between this professional musician father and his professional scientist son are best understood as symptomatic of the divergence between pre-modern and early modern...
philosophies of empiricism, theory, and experiment, both writ large and as specifically applied to music.

Willaert's Contrapuntal Strategies
12:00 Noon - 12:50PM
Presented by:
Peter Schubert, McGill University

Willaert's counterpoint in the _Musica Nova_ has been described as "elusive" because it eschews clear-cut imitation, cadences, and contrasts of texture (Fromson 2001; Feldman 1995). I argue that to articulate structure, Willaert substitutes five contrapuntal procedures that I will illustrate with "Io mi rovolgo" from _Musica Nova_ (1559). Unlike most madrigal studies, which begin and end with text-music relations, my discussion is grounded in the notion that music is a semiotic system independent of any sung text (Agawu 1992; Monelle 2010), and that the musical features of Willaert's madrigal music may fruitfully be discussed before referring to their marriage with the text. The musical examples in Renaissance counterpoint treatises are always given without text, implying that music has its own laws that continue to obtain even as the composer sets a text, creating a world parallel to that of the text. The five techniques are: progressively linked soggetti (a melody first introduced as a countermelody is then reused as a principal subject, a technique described by Zarlino); mixed soggetti (they occur in no particular order, and break the relentless sequential introduction of new soggetti); contrapunto fugato (in which a long soggetto is decorated with shorter repeating motives-Schubert 2020); repeating blocks (long combinations); and quodlibet (several earlier melodies are brought back). These contrasting techniques interact with text in consistent ways. Progressive linkage is good for beginnings, as the successive lines of text are introduced gradually and in order. Mixed soggetti are not attached to specific text syllables, and serve a loosening function. Large blocks and contrapunto fugato sections are shorter and set the same line of text in all parts. Finally, in quodlibet sections, the old soggetti that come back are not attached to their original text syllables, transcending the text-soggetto relationship for a summative ending. In the almost total absence of cadences and clear modal and textural contrasts, these five contrapuntal procedures, like those Christopher Reynolds showed us in a Josquin chanson (1987), are the means of segmentation and contrast that have been missing from our study of Willaert.

12:00 Noon - 12:50PM
Memory and Memorialization
Zoom Webinar
Room 4

Speakers
Alyssa Cottle, Harvard University
Kelly St. Pierre, Wichita State University; Center For Theoretical Studies, Prague
Panayotis League, Florida State University

Moderators
Michael Figueroa, University Of North Carolina At Chapel Hill

Archival Impressions: Cretan Songs of Crisis, Memory, and its Loss
12:00 Noon - 12:50PM
Presented by:
Panayotis League, Florida State University
In 1952 and 1953, classicist James A. Notopoulos traveled throughout Greece recording the songs and instrumental music of a disappearing class of rural musicians and oral poets. Notopoulos's goal was to document contemporary Greek manifestations of the Homeric technique of composition-in-performance that his mentors, Milman Parry and Alfred Lord, had identified in Serbian epics a generation earlier. The most fruitful period of his fieldwork, April and May of 1953, was spent in western Crete, where he encountered dozens of virtuosic oral poets who had responded to the subsequent crises of the Nazi occupation (1941-1945) and Greek Civil War (1946-1949) with an explosion of creative compositions that made ingenious use of their artistic heritage to chronicle both the horrors and the triumphs of this dark period of history. In this presentation I examine the historical, philological, musicological, and memorial import of these materials, which explore the devastating physical and psychological toll of war via an extraordinary complex of musical and poetic devices with roots in Byzantine, Ottoman, and Venetian traditions. Framing my discussion with theoretical perspectives on mimetic performance practice and culturally-specific understandings of the archive as a living agent affecting human experience, I stress the diachronic significance of the music captured by Notopoulos's tape recorder, as the songs make use of poetic and melodic materials that predate the events that they narrate by centuries, and are still in circulation today. I conclude with reflections on my recent fieldwork in the communities visited by Notopoulos, where I repatriated his recordings and discussed their contemporary emotional and political import with the descendants of the performers – and, in two cases, with the now-elderly performers themselves – in the context of the various crises, collective and personal, that complicate accustomed modes of being and remembering in contemporary Greece.

Reactions to the Death of Che Guevara by the South American Compositional Avant-Garde

12:00 Noon - 12:50PM
Presented by :

Alyssa Cottle, Harvard University

On October 9, 1967, the Argentinean-born Marxist revolutionary and guerrilla leader Ernesto "Che" Guevara was killed. Nineteen months later, at that year's most prestigious competition for new Chilean classical music, mimeograph papers were thrown about and yelling ensued as the audience erupted in near riot. What had just sounded was _Responso para el guerrillero (Requiem for the Warrior) (Ernesto Che Guevara)_ (1968) for orchestra, jazz ensemble, and magnetic tape, by the Chilean composer Eduardo Maturana (1920-2003). For before and while the Italian avant-garde composer Luigi Nono worked on his tribute to Guevara, _Y entonces comprendió_ (1969-70), Maturana and other South American composers also produced a number of works in direct reaction to the guerrilla leader's death. Despite the activeness of this musical scene, existing studies of Cold War-era political music-making in this region (McSherry 2015, Mularski 2014, Morris 2014, Guerrero 2013, González 1989, among others) concentrate almost exclusively on folkloric-influenced popular music movements such as _La Nueva Canción_. My paper, by contrast, examines avant-garde musical expression, including Maturana's _Responso_, together with reactions to Guevara's death from two other South American composers: _J-10-AIFG/Rbt1_ (1968) and _Nanchahuasú_ (1970) by the Peruvian composer César Bolanos (1931-2012), and _Memento, mortus est!_ (1967), _Che Guevara en América_ (1967), and _¡Volveremos a las montañas!_ (1968) by the Chilean composer Gabriel Brnčić (b. 1942). Drawing on archival documents in Santiago and Buenos Aires, and on oral history
interviews, I show that, in some cases, these composers took creative approaches to creating politically-engaged music as the result of their attempts to also avoid censorship. I argue that although these works contributed to the construction of what historian Jeremy Prestholdt (2019) calls a "transnational imagination," which articulated a global sense of leftist solidarity, they also bear the audible marks of their local contexts. Furthermore, this paper contributes to an emerging body of scholarship (Fugellie 2020, Gavagnin 2020, Richter-Ibáñez 2020) that considers the international political left as a network that enabled transnational and transatlantic musical exchange between Latin America and Europe during the Cold War.

Trauma and the Memory of Communism in East-Central European Music Research
12:00 Noon - 12:50PM
Presented by:
Kelly St. Pierre, Wichita State University; Center For Theoretical Studies, Prague

In 1990, the Czech Academy of Sciences' Ethnological Institute organized a task force to assess the validity of scholarship produced under the Communist administration — scholarship that included both historical and ethnomusicological studies of folksong. The committee ultimately determined that "too little data" was available for "responsible" analysis, suggesting instead that individual researchers "reach [their] own conclusions about the ethics of [their] work." (Skalník, _People's Democracies_, 77-8) In stark contrast, David Scheffel and Josef Kandert argued in 1994 that not only was past scholarship invalid, but also, because the entire field of ethnography had always been such a "willing servant of ideology", even its persistence as an academic discipline might be unethical.

More than the uncertainty of the past, the disparity between these evaluations points to an unfolding set of memory politics specific to post-socialist, East-Central Europe. As historian James Mark explains in his _Unfinished Revolution_ (2010), responses to Communism's end in countries including today's Czech Republic were unique; unlike the politics of forgetting that followed World War II, for example, the end of Communism in East-Central Europe was met with a politics of remembering. More specifically, the absence of "Communist Nuremberg Trials" moved the act of criminalizing the past from judiciary circles to the public sphere, making the act of remembering its own "public good" and resulting in the formation of "cultural courtrooms" whose work persists still today. This paper positions post-1989 assessments of folksong research under Communism as their own "cultural courtrooms" to reveal new understandings of the ways even modern musicology continues to negotiate the traumatic experiences of the twentieth century. Scholars like Julie Brown, Pamela Potter, Philip Bohlman, and several others have already shown how the politics of forgetting following World War II resulted in important and dangerous erasures in music research, particularly concerning its underlying racial assumptions. The politics embedded in assessments of Czech folksong research under Communism, however, reveal the adoption of a new set of assumptions, this time concerning newly-unfolding understandings of human rights, democracy, and "European" identities.

12:00 Noon - 12:50PM
Zoom Webinar Room 2

Opera Singers
Diamonds are a girl's best friend: a singer's jewels in the nineteenth century.
12:00 Noon - 12:50PM
Presented by:
Clair Rowden, Cardiff University

Jewellery was an essential element of the international female singer's armoury throughout the nineteenth century. Whether received as unofficial part payment, or as a gift from a local monarch, a diva's diamonds conferred not merely financial wealth but power and status; they were intimately linked to the question of value, both of the object itself and of the receiver of the gift, measured in monetary, artistic (and perhaps even moral) value. This paper, which encapsulates the main strands of an extended research project on opera and material cultures, sets out some of the most well-known cases of star singers – particularly Adelina Patti – and their jewellery, its amplification of their aura (Simmel, 1908), and the quasi-regal status it conferred upon them. While diamonds, both off and on stage, symbolically and physically draw the eye, the bejewelled singer offers complex layers of culturally signifying meaning: she is simultaneously a voice, a singer, an actress, a character in a story and an adorned female body. The second section of the paper explores the 'work' of a singer's jewels. In an age of unstable politics, revolutions, fires and stock market crashes, jewellery was a good investment and insurance policy for singers whose careers could be cut short by ill health or pregnancy. But investing in jewellery meant keeping it safe, and the ways in which jewellery was stored and put to use to raise capital by pawning (or sale) are examined. Not all jewels were new and some were bequeathed from singer to singer, creating an operatic aristocracy to ape high-society practices. The dissimulation of real gems with paste substitutions and its consequences also allows for a reinterrogation of the questions of 'value' posed at the start. Through the study of archival documents, memoirs, letters, press cuttings, biographical writing and images, this paper draws together operatic history, sociology, the cultural history of jewellery (Pointon, 2009) and 'thing theory' (Brown, 2001) to analyse, for the first time, high-value aesthetic and consumer products in an operatic context, and to investigate the powers of bling.

The Cadenza as Calling-Card: Improvisatory Remembrances in Nineteenth-Century Autograph Albums
12:00 Noon - 12:50PM
Presented by:
Steven Zohn, Temple University

On 2 January 1842 the Belgian soprano Julie Dorus-Gras, celebrated for creating roles in operas by Berlioz, Donizetti, and Meyerbeer, paid a visit to the young Parisian pianist Jenny Vény. Before they parted from each other's company, the singer signed Vény's autograph album and left a musical calling-card of sorts: a cadenza on the words "Ah, penser à moi" ("Ah, think of me"). The music is a model of the bel canto improvisatory style, filled with rapid scalar runs, chains of trills, a sustained high note, a chromatic flourish, and even a bit of portamento. Given all this, who could forget a vocal visitor such as Dorus-Gras? The nineteenth-century popularity of musical autograph albums such as
Vény’s (also known as keepsake or friendship albums, in German _Musik-Stammbücher_) owed much to a romantic fascination with autograph collecting. Yet despite the many prominent musicians represented among their pages, these albums have until recently attracted little scholarly attention. This is particularly true of an overlooked repertory of cadenzas penned by leading female vocalists between the 1830s and the 1860s – women such as Laure Cinti-Damoreau, Adelina Patti, Henriette Rossi Sontag, and Pauline Viardot, all of whom enjoyed sustained, international fame for their singing on both operatic and concert stages. These brief pieces, whether improvised for the recipient or offered as a token of an earlier performance, allowed a singer to gift something of their essence as an artist, to be contemplated as they were (or wished to be remembered). Because the cadenzas are accompanied by precise indications of date and place, many of them can be linked to specific performances of operas by Bellini, Donizetti, Meyerbeer, Rossini, Verdi, and others. Thus the relationship between notation and what audiences heard in the opera house is likely to be very close indeed – closer, perhaps, than with most other sources preserving vocal cadenzas from the period. In this paper, I explore how such improvisatory remembrances helped forge social and musical relationships while leaving revealing traces of the performer's art several decades before the advent of sound recordings.

Undesirable Voices: The Biomedicalization of Aging in Operatic Singing
12:00 Noon - 12:50PM
Presented by:
Michael Kinney, Stanford University

In his collection of stories Evenings with the Orchestra (1852), Berlioz paints a bleak image of vocal aging. The voice of a fictional aging tenor is described as a “fragile instrument,” the singer a tenuous deity reducible “to mortal ranks” as he ages. His voice, writes Berlioz, is lost to time, becoming in the ears of opera audiences a vulgar and lifeless musical object. Some 170 years later, contemporary voice medicine and pedagogy continue to echo Berlioz's attitudes, categorizing aging as a vocal pathology. Vocal qualities associated with aging—breathiness, uneven vibrato, and reduced resonance—are heard as deficits to operatic vocality. I argue that biomedical discourses of "life course" in the nineteenth through the twenty-first centuries have shaped evaluations of classical vocalism by reducing the aging voice to an abject sonic entity. Decline narratives are the dominant modality for conceptualizing vocal aging, constructing a listening culture where aging is heard to disable singers' voices. Aging's stigmatized position in operatic aurality has led to an imperative among singers and other voice professionals to seek out rehabilitative therapies to maintain what I call a "requisite operatic vocality." While these therapies prolong careers, they simultaneously erase aging voices from operatic soundscapes. Turning to Nina Eidsheim's listener-centered vocal analysis (2019), I explore how aging voices are shaped in professional discourse by early gerontological knowledge of the aging body as a site for medical inquiry. This in turn entrains audiences to hear aging voices as antithetical to opera's vocal aesthetics. Drawing on disability and age studies scholarship, I explore what this rehabilitative imperative says about opera as an inclusive art form. Who has access to vocal fitness? How do ableist rehabilitative discourses exclude aging voices from operatic soundscapes? What does opera's desire for young (read: pure, perfected) voices say about the art form's definitions of artistic competence, aging, and beauty? By examining vocal life course narratives in opera, I illuminate ableist and ageist listening practices in operatic vocality and suggest that the art form's fetishization of youthful voices comes at the cost of limiting its ability to express the fullness of human experience.
Spiritual Voices

Speakers
Alexandra Kiefer, Rice University
Katherine Scahill, University Of Pennsylvania
Oksana Nesterenko, NYU Jordan Center

Moderators
Alison Altstatt

Song, Ritual, and Embodiment in Marcel Mauss's Sociology of Prayer
12:00 Noon - 12:50PM
Presented by:
Alexandra Kiefer, Rice University

In his 1934 essay "Techniques of the Body," Marcel Mauss-nephew and close associate of sociologist Émile Durkheim-postulated that "at the bottom of all our mystical states there are bodily techniques which we have not studied, but which were perfectly studied by China and India, even in very remote periods...I think there are necessarily biological means of entering into 'communication with God.'" This assertion dramatically contradicted psychological accounts of prayer in the early twentieth century that, largely extending ideas about religious experience contained in the late-nineteenth-century tradition of "liberal Protestantism" exemplified by William James, considered prayer a fundamentally interior, mental phenomenon-what the theologian Auguste Sabatier, in 1897, had defined as "not a vain exercise of words, not the repetition of certain sacred formulas, but the movement of the soul put in personal relationship and contact with" a mysterious divine power. I propose in this paper that Mauss's lifelong attempt to formulate a sociology of prayer, in its radical departure from conceptions of psychological interiority, opens up novel ways of thinking about not only the nature of religious experience but also that of music and song as similarly recalcitrant epistemic objects in secular modernity. From his unfinished doctoral dissertation on prayer among Indigenous peoples of Central Australia, begun in the late 1890s, to essays written in the early 1920s, Mauss, like Durkheim, foregrounded the collective and ritualistic aspects of religious experience; unlike Durkheim, however, Mauss increasingly turned towards its specifically material and bodily aspects-a line of thought that reached its apogee in "Techniques of the Body." Sung prayer, for Mauss, thus became part of a project to unsettle both psychological and sociological accounts that cleaved the human subject from an embodied materiality, at once inscribed by and resistant to culture, that is constitutive of the experience of the sacred. A robust challenge to the category of "music" as imagined by a secular modern Europe (and to its imagining of itself in contradistinction to a superstitious or magical "primitive"), Mauss's sociology of prayer illuminates longstanding tensions contained within social-scientific thought on religious ritual and song.

Soviet Pilgrims to the Orient: Zen Buddhism and Unofficial Music in the USSR
12:00 Noon - 12:50PM
Presented by:
Oksana Nesterenko, NYU Jordan Center

In a recent lecture, Ukrainian composer Valentin Silvestrov (b. 1937) stated that music in his polystylistic work _Drama_ (1970-1971) "moves through the noise into real gestures which have a symbolic, Zen-like character." He also mentioned that before composing _Drama_ he read D. T. Suzuki's writings, which were "astonishing, fresh and, at that time, very appropriate," and that the idea of "freeing oneself from all kinds of ideological schemes" was especially appealing because he was fed up with the Communist
ideology. Silvestrov was not the only unofficial composer in the USSR fascinated with Eastern philosophy in the 1960s and 1970s. His interest reflects a general trend among the intelligentsia in the Soviet Union who explored diverse spiritual texts, a significant portion of which came from abroad once unofficial foreign exchanges became possible during the Khrushchev Thaw. Pianist Alexei Lyubimov (b. 1944) received the teachings of Indian spiritual leader Sri Aurobindo (1872 – 1950) from Karlheinz Stockhausen after their meeting in 1968. Russian composer Vladimir Martynov (b. 1946) practiced yoga and studied Buddhist texts, acquired from foreign travelers, with a group of artists whom he called "pilgrims to the Orient." Many other composers in Moscow, Leningrad, Kyiv and Tallinn were also involved in this trend. As Eleonory Gilburd discusses in _To See Paris and Die: The Soviet Lives of Western Culture_ (2018), texts that arrived from the West were translated from foreign languages and also "translated" into the Soviet context (i.e. interpreted in a particular way). In this paper, I will explore how diverse readings of spiritual texts were reflected in music of unofficial Soviet composers and how the resulting compositions diverged from the works of their American colleagues who explored Eastern spirituality a decade earlier. While examining some previously undiscussed compositions, this paper will raise new questions about the influence of Zen Buddhism on new music in the Western world during the 1950s-1970s. Composers living on both sides of the Iron Curtain stressed the importance of silence and quietness central to Buddhist teachings. The sounds of silence in their works, however, were not the same.

The Efficacious Voice and Not-Self in Theravada Buddhist Practice: A Philosophical Inquiry in Voice Studies
12:00 Noon - 12:50PM
Presented by:
Katherine Scahill, University Of Pennsylvania

Building from Amanda Weidman's call (following Dipesh Chakrabarty) to "provincialize' Euro-American discourses on voice" this paper argues for a complication of conceptions of 'voice' as the expression of an interior self (2014, p. 38). Based upon philosophical and ethnographic engagement with conceptions of voicing in Thai Theravada Buddhist chanting traditions, I propose an analytic of vocal recitation that must be thought otherwise than a paradigm of individual self-expression. If conceptions of 'the voice' are often intertwined with particular models of personhood, then considering differing philosophies of the self is central to theorizing not only what voice is, but also what voicings might do. I therefore explore conceptions of no-self (anattā) in Theravada Buddhist philosophy, and relate this philosophical system to the efficacious use of the voice in Thai Buddhist monastic chant. Expanding the notion of 'voice' through this philosophy illuminates the ways in which Thai Theravada monastic practices employ the voice in recitation not so much as a means of individual self-expression, but in order to transmit protection and blessings to lay devotees. And yet, the notion of voice as linked to identity becomes salient in the case of female Buddhist monks (bhikkhuni) who are excluded from state recognition in Thailand (Chamsanit 2011). In international media, the movement for female monastic ordination is positioned within liberal feminist discourses of giving women a "voice" (Sullivan 2018). Venerable Dhammananda, Abbess of Songdhammakalyani Monastery in Nakhon Pathom, Thailand does not reject this positioning, but rather frames feminist ideologies within the ultimate goal of strengthening Buddhism through women's participation (Dhammananda 2007). To explore the multiple valences of the monastic voice, I draw upon interviews that I conducted with Venerable Dhammananda, participant observation at Songdhammakalyani, and analysis of one of the Monastery's central chants, which pays homage to thirteen of the Buddha's enlightened female disciples. In so doing, I attune to how female monks navigate liberal feminist discourses in which voice is equated with self-
representation and Buddhist frameworks in which the voice is not primarily a means of self-expression, but a vehicle for transmitting protection, blessings, and teachings.

Centering Discomfort in Global Music History (Global Music History Study Group)

Speakers
Yvonne Liao, University Of Edinburgh
Olivia Bloechl
Gabriel Solis, University Of Illinois At Urbana-Champaign
Alexandria Carrico, University Of South Carolina
Daniel Castro Pantoja, Research Associate, Center For Iberian And Latin American Music (CILAM), University Of California, Riverside
Hedy Law, University Of British Columbia
Pablo Palomino, Emory University
Jessica Perea , University Of California, Davis
Maria Ryan, University Of Pennsylvania
Parkorn Wangpaiboonkit, University Of California, Berkeley

As global music history continues to gain currency worldwide, conference panels and publications are increasingly articulating field-defining questions, beyond the work of contributing relevant case studies. An aspiration to democratize professional music history arguably lies at the heart of these efforts, against the concentration of resources and authority in the hands of those working in wealthy institutions, in imperial (or formerly imperial) nations, and in dominant "universal" languages such as English. Yet, if there is an emerging consensus on the importance of decentering knowledge production internationally, there is less cohesion on how to resist pressure exerted by hegemonic pasts, narratives, and social groups closer to home, wherever "home" might be. Call this a grounded global music history that proceeds from local discomfort and is most at home with contextually uprooted pasts. Such music histories may center the memories of Indigenous, dispossessed, and racially or religiously oppressed peoples; those of the poor or the untouchable; or those whose lands have been polluted or rendered uninhabitable by climate change, and so forth. Indeed, as global approaches gain traction in musicology, how might we not just include, but recenter discomforting pasts within the "home" practices of global musicology; and how might we critically intervene in the likelihood that uneven power and hegemonic narratives will tend to predominate? Our study group session features speakers whose research and public-facing work give them valuable fresh perspectives on these pressing scholarly questions.

Speakers and topics
Alexandria Carrico, "Listening to Understand: Unsettling Hierarchies of Musical Excellence through Disability Studies"
Daniel Castro Pantoja, "Modernity as Coloniality, Arche-Politics, and Other Decolonial Intimacies: Transmodern Thoughts on Centering Discomfort in Global Music History Studies"
Hedy Law "Just Sound Right: Cantonese Music in the Age of Global Music History"
Pablo Palomino, "Music, Global Frameworks, and Cultural History: Discomforts of a Latin Americanist"
Jessica Bissett Perea, "Toward a More Native Music Studies and a More Musical Native Studies: Indigelogical and Eurological Perspectives on American Music Histories since 1970"
Maria Ryan, "White Adjacency and Settler Moves to Innocence"
Parkorn Wangpaiboonkit, "On Offering Oneself to Music History: Positionalities and Perspectives from Colonial Siam"
When the electric bass guitar was invented, it lacked a distinct sonic identity. Intended as a direct substitute for the upright bass, its inventors originally designed it to mimic the muted, quick-decaying timbre of an upright as closely as possible. This situation persisted until the end of the 1950s, when multiple teams of producers and bassists began independently crafting new bass sounds in the studio, notably by emphasizing the use of a plectrum (or "pick," as it is better known today). Their recordings, I argue, were the first to showcase the electric bass's unique timbral possibilities. Building on the work of Albin Zak and Travis Stimeling, this paper details the careers of bassists Buddy Wheeler, Guybo Smith, Ladi Geisler, and Harold Bradley and their collaborations with, respectively, instrumental rock icon Duane Eddy, rockabilly singer Eddie Cochran, easy listening bandleader Bert Kaempfert, and Nashville stars Brenda Lee and Patsy Cline. I first discuss the cultural contexts that led to each of these timbral experiments, especially these bassists' attempts to overcome the traditional constraints of the recording studio and consumer audio equipment; I then detail how each of the distinctive picked timbres they created came to act as sonic trademarks for the artists they recorded with, especially after their recordings became hits. More than simply creating novel sounds, however, I contend that the popularity of these recordings ultimately fostered a new low-end aesthetic that fundamentally reshaped the sound of popular music into the 1960s and beyond.

Double basses are notoriously challenging instruments to play, transport, maintain, and amplify. Yet, while technology has somewhat mitigated these problems, there are those who adamantly refuse convenience in the name of tradition and sound. Dennis Irwin (1951-2008) was one such musician. Proceeding from the notion that musical instruments can experience an "afterlife" of meaning and resonance, this project applies a critical lens to the late Irwin's 1937 American Standard plywood double bass. By triangulating Dennis' Bass, a 2012 YouTube film that reawakens the instrument nearly four years after Irwin's passing, with frameworks from critical organology, jazz and gender studies, and studies of men and masculinities, a rare window opens onto how musical instruments accrue, amplify, and vibrate meaning in the absence of their owners. Irwin's bass was wrought by its keeper into a technology of supportive physical power; while its presence "resurrects" masculinity in the film, inspiring testimony from its players, its deep timbres resound simultaneously with a historical shift in bass technologies and epistemologies of style, as well as the historiographical regendering of that shift within "straight-ahead" jazz cultures.
Focusing on the dirt Irwin left behind on his fingerboard, this project illuminates a material and symbolic connection to his sound praxis, which negotiated a "blue collar" white masculinity alongside the tradition of African American embodied labor undergirding the musical textures of jazz history. Thus, by pointing to a deep current of underexamined bass timbres, it critically deconstructs heteronormativity as a dominant epistemology in jazz's historical and social soundings.

Stratifying Stratocasters: Electric Guitar Production and the Global Division of Labor
01:00PM - 01:50PM
Presented by:
Michael Dekovich, University Of Oregon

Since its 1954 debut, the Fender Stratocaster has arguably become the most recognizable electric guitar model in the world. The iconic design was appropriated by Japanese companies operating with lower labor costs, leading US-based Fender to negotiate overseas manufacturing and distribution in Japan in 1982 and establishing a factory in Mexico in 1987. Since then, it has become common practice among American guitar manufacturers to seek labor and materials from abroad, often splitting their production models along the lines of country of origin. Fender sells Stratocaster designs that are variously 'Made in America,' 'Made in Japan,' 'Made in Mexico,' or outsourced from areas where labor laws and environmental regulations are lax. Invented in the 1930s, the electric guitar has had an incalculable impact on the industrialized world's musical landscape. Recent critical organology has tended to examine instruments from the perspective of technics, timbre, cognition and the interface between body and instrument, but the role of capitalist economic logic in shaping electric guitars and their markets remains understudied. Guitar oligopolies' business practices motivate the materials, design and production process of instruments, usually self-justified with claims to intellectual property, history, tradition and originality. However, such ideologies belie the function every instrument has to its manufacturer: convertibility to profit. Therefore, it is important that a critical organology engage the neoliberal market logics that drive the guitar industry and the ideologies it provides to consumers. This paper identifies the role of global finance capital in changes to the sourcing of raw materials, manufacturing process and sales effort for electric guitars. Drawing upon Immanuel Wallerstein and Andre Gunder Frank's world-systems theory, I outline how large guitar corporations have used automation technology, marketing, and the global division of labor to streamline the musical instrument mass production process and maximize capital. Although the electric guitar has always been embedded in global capitalism's political economy, changes in the configuration of the world economy into the twenty-first century have affected what materials instruments are made from, how and where they are made, by whom and for whom, challenging manufacturers' invocations of tradition and historicity.
"Mozart è nostro come è tedesco": The Mozart Year 1941 in Fascist Italy

01:00PM - 01:50PM

Presented by:
Marie-Helene Benoit-Otis, Université De Montréal
Gabrielle Prud'homme, Université De Montréal

The 150th anniversary of Mozart's death in 1941 provided an ideal opportunity for Nazi Germany to reassert its cultural hegemony over the "new Europe." The musical institutions of the Third Reich commemorated the event in great style, holding Mozart celebrations during the entire year throughout the Reich, the Axis, and the occupied territories. These celebrations culminated in Vienna with the Mozart Week of the German Reich, a large-scale event whose international significance was intended to strengthen the Reich's reputation abroad and consolidate Hitler's political alliances. Previous work has focused on the instrumentalization of Mozart under the Third Reich, the political issues underlying the Mozart anniversary, and the impact of the Mozart Week on the cultural politics of newly occupied territories such as France and Belgium (Becker 1992, Loeser 2007, Reitterer 2008, Levi 2010, Benoit-Otis/Quesney 2015, 2016, 2019). The repercussions of the Mozart celebrations in Fascist Italy, however, remain largely unexplored. Drawing from a wide range of German and Italian archival and journalistic sources, this paper examines the Italian reception of the Reich's Mozart Year (with a special focus on the Mozart Week) and reconstructs the Mozart celebrations orchestrated by Fascist authorities in the peninsula. Italy's surprisingly limited involvement in the Mozart commemorations of 1941 reflects the ambiguity that characterized the relationship between Hitler's Germany and Mussolini's Italy—a partnership permeated by rivalry and ideological tensions (Hoffend 1998, Ben-Ghiat 2002, Reichard 2020). Whereas the Mozart celebrations organized in Italy were intended to publicize the Axis while also bearing witness to Italy's cultural supremacy, the Fascist reception of the Mozart anniversary reveals a great suspicion in the face of such a major display of German hegemony. Resisting the Reich's will to demonstrate its own cultural greatness, Italy subverted the former's discourse and aligned Mozart to its own political agenda by conveying the image of an "Italianized" composer that was hardly compatible with Nazi ideology. Studying Mozart reception in Fascist Italy during the Mozart Year 1941 thus provides new insight on the complex music politics of the Axis, an alliance marked by competing notions of cultural nationalism.

“When then will the veil be lifted?”: How Translations Obscure Racism in Productions of _The Magic Flute_

01:00PM - 01:50PM

Presented by:
Lily Kass, Temple University And The Peabody Institute

There are several elements in the original libretto to _The Magic Flute_ that cause discomfort for modern audiences. Chief among them is the character Monostatos, a Moor who is one of Sarastro's slaves. During the opera's second act, Monostatos watches the princess Pamina sleep. In the aria "Alles fühlt der Liebe Freuden," Monostatos declares that "a black person is ugly" before asking the (white) moon to forgive him for desiring the white princess. Monostatos was historically played in blackface, and the legacy of this practice, combined with the fact that the scene centers on a lower-class black man contemplating the rape of an upper-class white woman, makes this scene deeply troubling. Opera companies have shied away from this moment in the _The Magic Flute_ for decades, trying to minimize its racist impact, and often eliminating Monostatos's aria out altogether. This paper focuses on another tactic that many opera companies have adopted to make _The Magic Flute_ palatable for modern audiences: Monostatos sings his
aria in the original German, but with an accompanying English-language translation, in supertitles or subtitles, that minimizes, or even eliminates, references to race. Translation is a powerful tool, capable of bridging the gap between different eras and cultures. At the same time, translation is often perceived as a transparent practice, giving it the ability to obscure and even deceive. Performances that preserve Monostatos's aria, sung in German, allow the text-music relationship in the opera to remain intact and the opera to be performed in full. Adding an overlay of an English translation in which racism has been neutralized smooths over the complex history of this aria, and the opera as a whole, effectively hiding it from monolingual Anglophone audiences. In this paper, I survey a wide selection of productions of _The Magic Flute_ sung in German with English-language supertitles, examining the ethics of the translation decisions that were made in each production, as well as their social and aesthetic implications.

The Turkish Opera That Wasn't: Mozart's Zaïde Reconsidered
01:00PM - 01:50PM
Presented by:
Bertil Van Boer, Western Washington University

In 1780 Wolfgang Amadeus Mozart began the composition of a "Turkish" opera, Zaïde, based upon a text entitled Das Serail by Franz Joseph Sebastiani, set to music by Joseph Friebert three years earlier and revised by Mozart family friend Andreas Schachtner. While he may have intended it to be a work for Joseph II's new German Singspiel, the work went against the comic-socially satirical architype. With little comedy, and a plot that featured a serious conflict between the characters, it did not fit the requirements of this venue, but rather was more akin to the social commentary of Voltaire's closely-related but far more tragic Zaïre, for which incidental music by Mozart's colleague Michael Haydn had been composed in 1777. Conventional wisdom regards the work as a sort of forerunner to the more popular Entführung, and in its incomplete state, lacking apparently a final ensemble and overture, if not an entire third act found in the Sebastiani forerunner, it has been overlooked as a torso that the composer abandoned as untenable. This paper seeks to view the work from an entirely different perspective, noting that it contains none of the same musical elements as its successor, but rather appears to be a compendium of ideas and techniques observed by Mozart during his recent travels to Paris and Mannheim. Here, one finds two melodramas, a perfunctory chorus that verges on a folk tune, an aria of intense sarcasm, and others that include arrogant declamation, exuberant joy, deep anger, and intensity that one finds in Mozart's Idomeneo begun the same year and foreign to the usual generic style. This in turn is intended to explain the stylistic experimentalism found in the work, and at the same time offer an alternative explanation both for why this unfinished work remains on the periphery of Mozart's operatic output and why he may have abandoned the work even after so much effort to bring it almost to completion.

Queering Masculinities
Speakers
Jessie Cox, Columbia University
Jennifer Ronyak, University Of Music And Performing Arts, Graz

Moderators
Daniel Callahan
Leonard Bernstein's _Serenade (after Plato’s “Symposium”)_ and his Homosexual Musical Circle: The Homoeroticism and Lyricism of a Musical Gift

01:00PM - 01:50PM
Presented by:
Jennifer Ronyak, University Of Music And Performing Arts, Graz

In 1954, Leonard Bernstein completed his violin concerto _Serenade (after Plato's "Symposium")_, which he dedicated to the memory of his mentor Serge Koussevitzky, as well as to Natalie Koussevitzky. Scholars and critics have frequently discussed the work's philosophical program concerning "love," either criticizing it or arguing for its value. Plato's text, however, does not just theorize love, but focuses on homoerotic relationships. In light of studies of Bernstein's sexuality, including Nadine Hubbs's investigation of the circle of homosexual composers that included Bernstein, Paul Laird and others have proposed that Bernstein would have been attracted to Plato's text due to its homoerotic content. Examining both unpublished archival and published sources, I build on this claim to argue that Bernstein's _Serenade_ was in large part a musical gift for a few members of Bernstein's inner circle of homosexual friends. My paper adds a new layer to the existing understanding of the work as a multivalent musical gift, by considering factors beyond the piece's public dedication and the piece's more hidden use of material from existing piano works also dedicated to other friends, the Five Anniversaries. Unpublished letters between Bernstein and David Diamond support my reading. Diamond's unqualified enthusiasm for the piece likely encouraged Bernstein to keep the Platonic program in the work, despite his worries that critics would find it pretentious. Later published praise from Marc Blitzstein adds to the sense that it was Bernstein's closest homosexual friends who had no reservations about the piece's quality, even as it was publically criticized for its program and the lyricism that Blitzstein prized. This latter aspect opens up the possibility that the piece's lyricism—which might be read as a queer temporal approach—also harmonizes with the work's homoerotic source of inspiration. The _Serenade_ thus invites us to continue to consider how Bernstein's sexuality inflected not just the programmatic ideas but also the aesthetics of his concert instrumental music, perhaps even beyond this case.

Re-Listening with Julius Eastman

01:00PM - 01:00PM
Presented by:
Jessie Cox, Columbia University

What does it mean to listen to a composer who is "black to the fullest [and] a homosexual to the fullest?" I am asking this question not so as to listen for a gay-sound, queer-sound, or black-sound, but so as to inquire as not only a line of research, but also as an active petitioning for another way of interacting with both music and identity, and conclusively with listening itself. Any analytical project involving a de-colonial, non-racist, queer, etc. stance, requires to re-figure listening—listening does not happen, as so often assumed in musical analytical practices, from a neutral ground. In this essay, I listen to and with Julius Eastman's declaration and his musical works/workings, as a way to rethink listening and with such the musical work, the composer and their surroundings/spaces. This re-figuring of listening is in dialogue with Guck's (2006) and Steinbeck's (2013) call for a rethinking of the fiction an analyst tells when analyzing a work, which is of course entangled in post-colonial projects. Similarly, Cokes (2013) thinks of listening, transposed by Afro-diasporic practices, as a technology—an active passivity that allows for the redefinition, re-questioning, and re-mattering of what is and what can be(come). This notion of listening is the starting point for my essay. In the process of thinking through listening the labor behind listening, as well as the shape that listening takes is sounded—every listening requires resources and is entangled in questions of labor. When we listen
to Julius Eastman as a composer alongside his invocations and declarations, then music is changed, then listening is transmorphized and reshaped. In this sense listening to this wandering figure is a deterritorializing. When we listen to Black and queer then Black and queer can listen. Similar to Julius Eastman I ask what happens when the listener can be "black to the fullest [and] a homosexual to the fullest."

Music and Cybernetics

Speakers
Clara Latham, The New School
Christopher Haworth, University Of Birmingham

This panel stems from the forthcoming collection Music and Cybernetics in Historical Perspective edited by Eric Drott and Christopher Haworth. Cybernetics has exerted significant influence on music, especially during its heyday during the 1940s, 50s and 60s. Ideas about music ethnography, theory, pedagogy, and psychology have all been routed through the 'cybernetic matrix' (LaFontaine 2007), which is not to mention the indirect impacts of cybernetic theory through (for instance) DeleuzoGuattarian music studies, actor-network theory, or German media theory. Yet music-historical accounts that have considered how cybernetic concepts like feedback controls and autopoietic systems found their way into musical practice have tended to train their attention on a fairly narrow slice of history (the decades after World War II), a fairly narrow selection of musicians and repertoires (mainly composers working within the experimental tradition), and a fairly narrow set of pieces that wear the cybernetic influence on their sleeve (e.g., the biofeedback works of Alvin Lucier and David Rosenboom). Overlooked as a result are more mundane ways that cybernetic thought has informed various practices of musicking, or the degree to which it filtered into discourse about music, or the frequency with which the spectre of cybernetics re-emerges across recent music history, from its inception up to and including the present day. Each of the authors will give a 10-minute presentation on their contribution to this collection, and George Lewis will give a summary response. Taken as a whole, these contributions consider the recursive and nonlinear impacts of cybernetics and information theory as they infiltrate musical composition (Loughridge and Barrett), music theory (Miller, Bell, and Haworth), instrument design (Latham), and voice engineering (Mendez). Issues of representation are to the fore in the contributions, with three of the articles considering cybernetics's role in constructions of gender (Loughridge, Barrett, Latham), and one (Mendez) exploring the relation of information naturalisation and universalism to whiteness. Through these new contributions, the panel seeks to expand the framework inside which cybernetics and information theory have typically been considered in music studies, as well as sketching possible ways music studies might inform future histories of cybernetics.

Voices of a People: Rethinking Jewish Folk Music in Postwar America
In the introduction to the 1944 _Treasury of American Folklore_, the volume's editor Benjamin Botkin muses, "if folklore is old wine in new bottles, it is also new wine in old bottles," highlighting the temporal, cultural, and aesthetic instability of defining "folklore" and "the folk." This sentiment resonates strongly in post-World War II America, where "Jewish folk music" was a complicated-yet widely used-label, carrying competing, and at times contradicting significations. This music emerged from a variety of aesthetic, political, geographic, and historical contexts, echoing broader considerations about the meaning of "the folk," and particularly "the Jewish folk." Various actors prioritized different expressions of Jewish folk music, with influences that span Eastern European traditions, the sensibilities of the American folk revival, and the aesthetics of Israeli music. In this panel, we explore multiple meanings of "Jewish folk music" in America during the early postwar period, examining a diversity of musical spheres, including Yiddish song, Hasidic music, and the American folk recording industry. Using musicological, historical, literary, and ethnographic methodologies, our papers interrogate the production, transmission, and reception of the musics that were-or could have been-nested under this label. We engage these musics in provocative tension, posing several interrelated questions: How were competing notions of Jewish folk music shaped by the historical circumstances of the Holocaust, the statehood of Israel, and the cultural assimilation of American Jews? How did pre- and post-war conceptions of the "folk" influence approaches to Jewish folk music? Who were the arbiters of "authentic Jewish music," and how did their choices vary between Orthodox Jews, secular Jews, and non-Jewish Americans? Through this multifaceted perspective, we shed light and advance the conversation on this momentous, yet largely understudied period in the history of American Jewish music.

The Goblet and the Plastic Cup: Tradition, Technology, and Art in Theodore Bikel's “Jewish Folk Songs” Albums
01:00PM - 01:50PM
Presented by :
Zeke Levine, New York University

Theodore Bikel begins the liner notes of the 1958 LP _Theodore Bikel Sings Jewish Folk Songs_ self-reflexively, acknowledging, "for some time now it has been a debatable point as to whether or not I have the right to call myself a folksinger." Here, Bikel points to a number of important issues, namely, what it means to call oneself a "folksinger," particularly in mid-twentieth century America, and the complex task of defining "Jewish folk songs." In this paper, I analyze the song selection, performance style, and album visuals of Bikel's 1958 LP and its 1959 follow-up _Theodore Bikel Sings More Jewish Folksongs_ to highlight the process by which a definition of "Jewish folk song" became represented within the landscape of the American folk recording industry. Particularly, I work to unpack the connection between Bikel's claims to folkloric authenticity-demonstrated through appeals to his family heritage-and the folk music apparatus that balanced an imagined folkloric purity through the medium of modern technology. Drawing on Barbara Kirshenblatt-Gimblett's discussion of _Theodore Bikel Sings Jewish Folk Songs_ in the context of the klezmer revival, I diverge to emphasize the album as an important case study in the ideology and aesthetics of "folk music" in
America. Informed by the work of scholars such as Joshua Walden and Gabriella Safran, I explore how Bikel evokes the Eastern European roots of Jewish folk music collection in his mid-twentieth century recordings. Further, I draw on the work of American folk music scholars Benjamin Filene and Karl Hagstrom Miller to situate Bikel's LPs in the environment of American folk recordings.

“A New Thing for Israel”: Postwar Yiddish Music and the Politics of Jewish Culture in New York City
01:00PM - 01:50PM
Presented by:
Uri Schreter, Harvard University

During the early postwar period (1945-1960), global Jewish musical culture underwent a seismic shift: Israeli culture rose to become a dominant form of Jewish expressivity, sweeping away other Jewish practices in its path. Israeli folk songs and dances shaped the musical culture of the newly established State of Israel, but they also had a tremendous impact, largely overlooked, on Jewish music abroad. In this paper, I analyze the conflict between Yiddish and Israeli music in New York City during this period. Using a combined methodology of archival research, oral history, and musical analysis, I examine the shift from Yiddish music and klezmer towards Hebrew and Israeli folk music, as well as the reactions and oppositions to this shift. Through this inquiry, I argue that Yiddish music served as a platform for articulating alternatives to mainstream narratives about Jewish politics, and demonstrate the key role that Israel played in the transformation of American Jewish identities. In their efforts to forge new national symbols, the architects of the Zionist project framed Israeli culture as the antithesis of diasporic Jewish traditions. Yiddish culture, which represented the Eastern European diaspora, was especially afflicted: Yiddish had long been in conflict with Zionism, but the founding of the State of Israel in 1948, combined with the devastating losses of World War II and the cultural assimilation of American Jews, dealt a heavy blow. Jewish communities around the world, in which Yiddish had been a primary marker of Jewish identity, had to negotiate the rising tensions between Israeli culture and their own traditions. Yiddish came to be seen as a tragic symbol of the Old World and the Holocaust, best to be forgotten, while Israeli culture represented a positive, forward-looking renewal for the Jewish people. Nevertheless, Yiddish actors, singers, and instrumentalists adapted to the new cultural landscape, resisting the erasure of their traditions and even incorporating Israeli symbols into their art. By interrogating this hitherto neglected period of radical transformation, my project illuminates the transnational cultural conflicts that lay the foundation for Jewish music for the rest of the twentieth century.

Different Folks: The Coming of Age of Hasidic Folk Music in the Wake of the Holocaust
01:00PM - 01:50PM
Presented by:
Tzipora Weinberg, New York University

What do we talk about when we talk about Hasidic folk music? This paper juxtaposes an unlikely duo of Hasidic folk music greats, one of whom achieved great fame and popular acclaim outside of the Hasidic world, and another whose prominence was taken for granted with the Hasidic community, but is practically unknown outside of it. Hasidism, a religious Jewish movement rooted in 18th century Eastern Europe, characterized by its kabalistic underpinnings and recognized for the isolationist lifestyle it espouses, has always placed music at the center of its spiritual practice. The transplant of Hasidism to American shores after the Second World War engendered new iterations in the way Hasidic music was played and received. Shlomo Carlebach and Yom Tov Ehrlich represent
opposite poles in the evolution of Hasidic music, and their varied approaches, stylistic choices, and audience shed light upon the changing mores in the conceptualization of Jewish "folk". For Ehrlich, music was primarily a pedagogical tool to preserve traditional Hasidic values; Carlebach used his music as a means to promote his goals of outreach, connection, and unity. Hasidic folk music is generally correlated to its ostensible founder, Shlomo Carlebach. In a style more redolent of the synagogue than the folk revival taking place around him, Carlebach composed tunes that he set to liturgical and scriptural texts which became the backbone of the religious musical repertoire across Jewish denominations. While Yom Tov Ehrlich's contemporaneous appearance on the music scene was met with less fanfare, it was nonetheless impactful within the grand scheme of Hasidic folk music. As a practicing Stoliner Hasid dwelling in Williamsburg from the 1950s, Ehrlich fused Russian folk songs and Yiddish lyrics in his long-form ballads, which became a staple in Hasidic households of the day. In contrast to Carlebach, who took to the stage to spread his musical and cultural vision, Ehrlich maintained the taut lines of a pious Hasid, and thus merited the imprimatur of Hasidic Rabbis of the era. Taken together, the two musicians and their contributions represent the panorama of the Hasidic folk genre.

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01:00PM - 01:50PM  
**Ask the AMS Board 2**

02:00PM - 02:50PM  
**Analysis through Metaphor and Narrative**

*Zoom Webinar  
Room 3*

** Speakers**  
Yoel Greenberg, Bar-Ilan University  
Nathaniel Mitchell, University Of Delaware  
Andrew H. Weaver, The Catholic University Of America

**Moderators**  
Benjamin Korstvedt, Clark University

The Eighteenth-Century Musical Work as a Mechanical Object  
02:00PM - 02:50PM  
**Presented by**  
Yoel Greenberg, Bar-Ilan University

The unique aesthetic of mid-eighteenth-century music has long recognized in scholarship. What Leonard Ratner characterized as ars combinatoria, he attributed to the simplicity and symmetry that were the hallmarks of the style. Leonard Meyer has proposed that these aesthetics are rooted in the principles of the enlightenment, restricting the composer's choices to suit audience expectations and the rules of the genre. More recently, Robert Gjerdingen has extensively discussed musical schemata, which were an invaluable resource in a period characterized by rapidly increasing demand for musical works. In this paper I will examine the way these aesthetics reflected a mechanist ideal that was present in contemporary writings and experiments in the realms of technology, industry and medicine. Re-examining pedagogical works by Heinrich Christoph Koch, Johann Philipp Kirnberger and Joseph Riepel, I propose four related conditions that characterized the music of the time: Discreteness of the parts of a musical work, whereby those parts have clearly defined boundaries; Detachability, whereby a unit can make
musical sense without dependence on the material preceding or following it; Interchangeability, whereby a musical unit can be transferred in between musical works; and Genericness, whereby a musical unit can act as a “stock” ingredient in any number of places in any number of works. I will demonstrate how each of these conditions were present in scientific advances during the eighteenth century, from the rise of detachable replacement parts in clocks and weapons, through proposal of a generic "mechanical alphabet" by Christopher Polhem (1661-1751), to early experiments in organ transplants and prosthetics and writings such as Julien Ofray de LaMettrie's Man Machine. All these reflect a common mechanist attitude to “things” of all sorts, including musical works, which transcends the mere need for increases production, representing instead a deeply rooted mechanist aesthetic.

Rethinking the Metastasian Metaphor
02:00PM - 02:50PM
Presented by:
Nathaniel Mitchell, University Of Delaware

"What would an Athenian audience have said, if Oedipus and Orestes, in the very minute of the discovery, the most interesting part of the drama, had entertained them by quavering out a fine air, or repeating similes to Electra and Jocaste!" Thus does Voltaire (1748) strike a fatal blow to opera seria: whatever the merits of librettists like Pietro Metastasio, the genre's core devices-especially the metaphor aria-constitute monstrous affronts to verisimilitude. Voltaire's attacks have reigned largely unchecked to this day; critics from d'Alembert (1759) to Kivy (1988) all regard metaphor arias as drastic retreats from the immediacy of the present drama, depersonalizing the singing character by casting attention onto a distant surrogate. But the genre was not without its defenders. In particular, Saverio Mattei (1774) mounted a virtuosic defense of the Metastasian metaphor, anticipating recent cognitive approaches to metaphor analysis. Whereas Voltaire regarded arias as "emotional weather reports" (Taruskin 2006), communicating a static emotional state from character to audience, Mattei understands them as instead the rhetorical trace of a dynamic mental process. Characters sing metaphor arias, on his view, because they are too impassioned to think clearly, and so assume a "primitive" mode of understanding the world through analogy. This paper develops a new interpretive paradigm for metaphor arias, wedding Mattei's historical defense to modern, cognitive approaches to metaphor (Lakoff and Johnson 1980) and theatrical rhetoric (Sherrill 2016). The paradigm consists of four interpretive pillars. 1.) Metaphor arias provide coherent linguistic structure for overwhelming experiences or emotions, stabilizing that experience for musical exploration. 2.) The operative metaphor grounds an inchoate emotion by structuring its experience in terms of something concrete and knowable. 3.) By selectively highlighting only some experiential dimensions, metaphors construct special relationships between character and circumstance, fostering new insight and motivating future actions. 4.) Finally, the metaphor aria constructs a simulated reality—a play within a play—where characters live through and mentally rehearse actions they need to execute in the future.

Cyclicity in Schumann's _Myrthen_, op. 25: A Key to the Coherence of His Least Understood Song Cycle
02:00PM - 02:50PM
Presented by:
Andrew H. Weaver, The Catholic University Of America

Despite containing some of his best-loved Lieder, Robert Schumann's song cycle Myrthen is rarely performed or considered as a coherent whole. Explanations for this are easy to list: its twenty-six poems are by nine different authors, and it is a challenge for a single singer to perform, for reasons both practical (length) and conceptual (the poems stem
from many voices, some explicitly gendered male, some female). The rare arguments in favor of the work's cyclicity have almost invariably relied solely on biography, in light of Schumann's presentation of Myrthen to Clara Wieck as a wedding present. I contend that an impediment towards understanding Myrthen is the assumption that a song cycle's coherence must be found between the songs, through such features as a consistent protagonist, narrative arc, tonal plan, or overriding theme. Instead of inter-song coherence, I argue for intra-song coherence, positing that what holds Myrthen together is that each song features the same essential plot. Using narratological tools, specifically the general structural model for all narratives first proposed by A.J. Greimas and developed by Mieke Bal in her comprehensive theory of narratology, I demonstrate that the central characters of all the songs aspire for the same telos. Examining the cycle through this lens helps us interpret songs that do not otherwise seem to fit with the others, especially those dealing with lost love, as well as the most anomalous outlier, "Räthsel," which is revealed to be an important clue in unlocking the cycle's meaning. This approach also allows us to fold Schumann's biography into the cycle's meaning without reducing the work to biography. Not only does this paper offer hermeneutic insights into an enigmatic and overlooked work, but it also offers a means for understanding several other Schumann song cycles, including the Eichendorff Liederkreis (op. 39) and some late multi-author collections (opps. 96, 107).

02:00PM - 02:50PM
National(ist) Endeavors
Zoom Webinar
Room 4

Speakers
Beth Snyder, Royal College Of Music, London
Eric Elder, Brandeis University
Samuel Nemeth, Case Western Reserve University

Moderators
Peter Mondelli, University Of North Texas

Battle of the Bands: The Dawn of a New Brass Technology
02:00PM - 02:50PM
Presented by:
Samuel Nemeth, Case Western Reserve University

April, 1845: The French Ministry of War hosted a performance contest--a "Battle of the Bands." At issue was the instrumentation of French military music ensembles, and composers including Spontini, Auber, and Halévy served on the commission as judges. Belgian inventor Adolphe Sax entered, becoming a competitor, seeking to have his novel brass instruments, the Saxhorns, installed as the basis for the military's sonic profile. Sax's ensemble achieved victory against the "traditional" model championed by Michele Carafa, director of the Gymnase de Musique Militaire, founded in 1836. While Carafa's ensemble was composed of only one-third brass instruments, Sax's band of thirty-eight contained twenty-five brass instruments, seventeen of his own design. Patrick Péronnet suggests that Sax's success was partly acoustic, seemingly solving the "open air" music problem: the darker lower register and blended sounds of the Saxhorns and other brass carried more clearly across the field than Carafa's woodwind-heavy ensemble. But Sax's triumph went beyond the aesthetic. His instruments and their strategic combination, as I argue, represented a new alliance of military power, industry, and organological technology. They were, as John Tresch suggests, "romantic machines," and comprised an instrumental army: Sax's aim for timbral homogeneity was inextricable from the French imperialist and
nationalist ambitions of the 1830s and 1840s. The Saxhorn "family" functioned as a reimagined civic future similar to that which Berlioz described in his novella, _Euphonia_, where the musical city's residents are harmoniously lodged by their instrument or voice part. But, like the despotically-ruled Euphonia, Sax's military music model demonstrated the need for sonic assimilation, a musical manifestation of French military conquest. Sax's instruments could easily be transported on the field as an armed mobile unit ever-more threatening as it approached, pistons snapping to the tune of metallic whirring. The Battle of the Bands' fusion of technology and public theatre functioned both as a "staging of musical instruments" (Newark) and a showcasing of sonic weaponry (Goodman). In Sax's ensemble, individuality served collectivism; metaphorical instrument-soldiers were parts of larger ensemble-armies. The Battle, then, was not only musical, but also political, industrial, and imperial.

Negotiating Nationalisms: the Foundation and Early Activities of the Anglo-Austrian Music Society
02:00PM - 02:50PM
Presented by:
Beth Snyder, Royal College Of Music, London

The Anglo-Austrian Music Society was founded in London in 1942 by Ferdinand Rauter—an Austrian-born musician, pedagogue and amateur mycologist who had made his name arranging and performing songs from various folk traditions with polyglot soprano Engel Lund. Rauter had spent much of 1940 interned on the Isle of Man as an 'enemy alien', a designation visited upon some 70,000 German and Austrian refugees and residents in the United Kingdom during WWII. In the wake of that internment he founded the AAMS with the pragmatic aim of allowing migrant musicians in Britain to support themselves and participate in musical life. The Society presented via its various early activities in the 1940s and 1950s—a multi-vocal and prismatic notion of Austrian music, one that gave lie to the rigidity and even coherence of the nationalist categories its key members were forced to navigate as migrants in Britain. The Anglo-Austrian Music Society's early activities, when taken as a whole, can, thus, be understood as providing an implicit critique-through deed rather than word-of the kind of musical nationalism promoted by luminaries of British music like Ralph Vaughan Williams (himself an early if reticent supporter of the AAMS). I begin by situating my analysis of the Society's early activities within recent scholarly discourse engaging with paradigms developed in mobility studies, exploring the ways critique of the nationalist paradigm bears relation to issues surrounding migration and mobility. I then examine the contours of the discourse around music and nationalism that confronted key members of the AAMS. The remainder of the paper is devoted to an analysis of evidence from the Society's archives-program notes, meeting minutes, correspondence-supporting the aforementioned thesis. In exploring and troubling paradigms of rootedness and fixity via examination of an organization founded and populated by migrant musicians, this research contributes to a vibrant scholarly conversation led by scholars such as Brigid Cohen, Alejandro Madrid, and Florian Scheding whose work interrogates the explicative limits of the nationalist paradigm and questions the possibility of a migratory aesthetics.

"Mind the Gap" and "_Vorsicht Stufe_"? Percy Goetschius and Revolutionary American Music Theory
02:00PM - 02:50PM
Presented by:
Eric Elder, Brandeis University

There is a notable gap in the history of Western music theory. According to the historical narrative, music theory was in stasis from, roughly, Hugo Riemann's _Vereinfachte
Harmonielehre_ (1893) to Felix Salzer's _Structural Hearing_ (1952). Robert Wason encapsulated the situation when he wrote, "theory in America at the turn of the twentieth century ... was a mélange of stultified ideas drawn from the principal European works of the genre" (2002, 66). In true American fashion, the decades-long gap ended only with the wide adoption of new and revolutionary ideas. True, historians have illuminated the germ of future progress fermenting in the bickering of Heinrich Schenker and Arnold Schoenberg, and they have elucidated the early adoption and development of their theories in the United States. However, the ideas of Schenker and Schoenberg failed to create any real effect until the former's work seemed suddenly to gain a critical mass of adherents, well after the midpoint of the twentieth century. I challenge this narrative by excavating the many works of Percy Goetschius (1853–1943), the United States' most prolific theorist. By studying the early American reception of Schenker's and Schoenberg's tonal theories, I identify categorical areas of their work that were viewed as revolutionary. These include extensive use of musical examples from the literature, the fundamental conception of harmony, the positioning of counterpoint in relation to harmony, the nature of musical form, and musical organicism. For each area, I compare a construct of "stultified European theory" drawn primarily (but not exclusively) from the works of Ernst Friedrich Richter to the "revolutionary" concepts of Schenker and Schoenberg and, finally, to the music-theoretical thought of Goetschius. Through this study, I shake the "gap hypothesis" by revealing some of the ways Goetschius's ideas developed across his long career. Further, I conclude that Goetschius's evolving works served to prepare-like a textbook suspension-the music-theoretical mind of twentieth-century America for the not-so-revolutionary positions of Schenker and Schoenberg. Finally, I offer some reasons why the revolutionary air may have clung to these two most prominent theorists of the last century.

02:00PM - 02:50PM
Zoom Webinar Room 5

Tours and Travel
Speakers
Joshua Charney
Matthew Reese, Peabody Institute Of The Johns Hopkins University
Stephen Armstrong, Eastman School Of Music, University Of Rochester

Moderators
Robert Holzer, Yale School Of Music

"The Lion of the Musical Hour." Richard Strauss and the Americans, 1904
02:00PM - 02:50PM
Presented by:
Matthew Reese, Peabody Institute Of The Johns Hopkins University

"The lion of the musical hour." "The man on whom Wagner's mantle seems to have fallen as prophet of the music of the future." "Audacious [...] overbearing [...] a musical Colossus." By the time Richard Strauss disembarked from the SS Moltke in late February 1904, the American musical press had worked itself into a fever pitch. There were still a few dissenters, bemoaning modern musical "cacophony," but the zealots were routing them. The Cleveland Plain Dealer summed up the prevailing sentiment: Strauss was "the greatest musical figure of the time in the entire world." Strauss's 1904 American concert tour is typically a footnote in his biographies, and only a few well-worn anecdotes persist. But the story extends well beyond the Symphonia Domestica and a controversial department store debut. Strauss's tour provides an extraordinary view into a complex,
gendered and racialized discourse in American music criticism during the Fin de siècle. Part musical "Übermensch," part self-promoting huckster, Strauss became a darling of the New York critical establishment, particularly Richard Aldrich, William Henderson, and James Huneker. In dozens of articles, concert reviews, and analytic essays—many syndicated nationally—these critics used Strauss as a conduit to affirm the virtues of European art, while deliberately positioning American music as its eventual heir. In this paper, I investigate Strauss's concert tour through a variety of critical lenses, placing it within the end of Gilded-Age aestheticism and a deliberate 're-masculinization' of the artistic sphere. To contextualize Strauss's unprecedented financial and critical success, I juxtapose this 1904 journey with the 1906–07 tours of Camille Saint-Saëns and Alexander Scriabin. Drawing on the feminist criticism of Mary W. Blanchard, the American ethnographic histories of Matthew Frye Jacobson and the Americanist musicology of R. Allen Lott (From Paris to Peoria, 2003) and Joseph Horowitz (Moral Fire, 2012), I approach the tour as a window into American musical self-perception at the Fin de siècle.

Disciples of the Great Dr. Mus.: The Musical Grand Tour after Charler Burney
02:00PM - 02:50PM
Presented by:
Stephen Armstrong, Eastman School Of Music, University Of Rochester

Charles Burney was one of the most famous musical travelers of the Age of Enlightenment, but he was by no means the only British tourist to wander across Europe in quest of musical experience. According to eminent historian Jeremy Black, music was a major attraction for British subjects on the Grand Tour, who "expected to attend musical performances while abroad, and to enjoy the music that they heard." Burney's accounts of continental musical life, then, were only the most prominent traces of a vast archive documented in tourist letters. A host of scholars have drawn on Burney's writings as primary source material in eighteenth-century studies, and others have considered his published tours as musical analogues to other travel literature of the period. Yet few have explored how Burney affected later tourist culture, even though archival sources make it clear that Burney's books were familiar to musically literate tourists. In this presentation, I examine Burney's influence and reception in late eighteenth-century musical tourism, drawing on new archival research in unpublished tourist correspondence. Burney's musical travelogues were not just accounts for armchair reflection and imaginary travel: the following generation of tourists appropriated Burney's itineraries and opinions for their own journeys, organizing their activities around Burney's accounts and comparing their experiences with his. Burney's social ambitions and didactic persona were enormously influential as a point of departure for later travelers, even as they satirized the works and narrative voice of the "Great Dr. Mus." By investigating musical tourism, we also gain a new and necessary perspective on the patterns of circulation, reception, and collection in late eighteenth-century musical culture. Tourism was not only a major force in the mobility of musical audiences, but also in the consequent evolution and diffusion of musical tastes across Europe.

Stockhausen at the Shiraz Arts Festival: Cultural Imperialism and the Avant-Garde in Iran, 1972
02:00PM - 02:50PM
Presented by:
Joshua Charney

In 1972, German composer Karlheinz Stockhausen travelled to Iran to participate in a "Stockhausen Panorama." Twenty-one of his compositions were performed in the course of a week around the city of Shiraz as part of the Shiraz Arts Festival (1967-1977), an annual government-sponsored event that presented traditional, classical, and
contemporary performances of music, dance, and theater from all over the world. Stockhausen's appearance stirred such controversy that the following year the festival began programming fewer concerts of contemporary music. Despite Stockhausen's claim that his work was "democratic," many Iranians felt that his avant-garde sounds were an assault on the senses and an echo of an alienating pro-Western monarchy, while several pieces drew on Eastern mysticism in an arguably dissonant and superficial way. This paper critically examines the implications of Stockhausen's presence at the festival in subverting Iran's cultural vitality and identity. In the decade leading up to the 1979 Iranian Revolution and regime change, the Shiraz Arts Festival was often targeted for supporting Western imitation at the expense of Iranian identity. At the same time, many praised the festival for its multicultural inclusivity, and even two specific Stockhausen pieces received some critical and public acclaim for connecting with Iranian traditions, while also appealing to the growing youth population. Ultimately, this paper argues that the festival's inclusion of Stockhausen and the Western avant-garde had little lasting impact on Iranian artists, and instead intensified revolutionary ideology by providing evidence of a hegemonic effort from Iran's own government.

Eileen Southern 50th Anniversary Celebration

Speakers
Masi Asare, Northwestern University
Aisha Jones, Indiana University
Tammy Kernodle, Miami University
Louise Toppin, University Of Michigan
Guthrie Ramsey, University Of Pennsylvania
Shana Redmond, Columbia University
Braxton Shelley, Yale University

Moderators
Shana Redmond, Columbia University

This Zoom webinar celebrates the fiftieth anniversary of the publication of Eileen Southern's landmark book, The Music of Black Americans. It will be a conversational panel contemplating various aspects of Southern's scholarly and creative endeavors. These include her scholarship on African American music, European music, and music theater; her interest in visual studies; and her roles as performer and institution builder. Each speaker will read a letter they've written to Eileen Southern; the letters will be followed by a group discussion. The session will also feature a short film and brief recorded performances.
Access in/to Musicology: Disability Justice Perspectives (Music and Disability Study Group)

Speakers
Andrew Dell'Antonio, University Of Texas At Austin
Tekla Babyak, Independent Scholar
Stefan Sunandan Honisch, University Of British Columbia
Erin Felepchuck
Hyeonjin Park, University Of California, Los Angeles

Moderators
Sinem Arslan
Elizabeth McLain

The Music and Disability Study Group and Project Spectrum present a roundtable that applies Principles of Disability Justice to musicological pedagogy, scholarship, and professional development. Higher education as a whole—and musicology in particular—systematically excludes voices of those whose bodyminds do not adhere to ideals established by those with power and privilege. Jay Dolmage writes, "Ableism is not a series of bad or sad anomalies, a series of discrete actions. It is a rhetoric in the fullest sense of the word: gestural, social, architectural, duplicitous and plain, malleable, and immovable. It requires agents. It requires actions and intentional inaction" (Academic Ableism, 46). Ableism is not unavoidable in academia; it is chosen. North American higher education is intertwined with eugenics, gatekeeping, and exclusion. Non-disabled supervisors and administrators often determine what accommodations are "reasonable" and limit access to the few disabled students, faculty, and staff who are deemed "deserving" (41–65). The Disability Rights Movement secured a legal basis for disability inclusion in schools and workplaces (ex: the Americans with Disabilities Act), but these gains only serve a portion of the disability community; disabled people of color, members of the LGBTQ+ community, and those with socially stigmatized disabilities are often left behind, deemed less worthy of inclusion. In the early 21st century, queer BIPOC disabled activists in the Bay Area codified Disability Justice, a framework which recognizes ableism as one of many interlocking, interdependent systems of oppression—all must be dismantled together: A disability justice framework understands that: · All bodies are unique and essential. · All bodies have strengths and needs that must be met. · We are powerful, not despite the complexities of our bodies, but because of them. · All bodies are confined by ability, race, gender, sexuality, class, nation state, religion, and more, and we cannot separate them. (Sins Invalid, Skin, Tooth, and Bone, 2nd ed., 19) With this roundtable, we discuss and acknowledge the systematic exclusion of disabled, LGBTQ+, BIPOC, and other scholars. Ignoring these perspectives corrodes our discipline, but supporting and amplifying them transforms us. We gather to forge a more radically inclusive profession. Please join us.

Scrutinizing the History of Music Studies
"The source of music is in the human body." With this claim, André Schaeffner sought a new narrative of musical origin. A lover of jazz, a student of Marcel Mauss, and a participant in the Mission Dakar-Djibouti, Schaeffner assembled a vast collection of non-European instruments for Paris's Musée de l'Homme. He listened to feet stomping on the African soil and the rustling clothes of dancers, claiming that these original sounds inspired the first drums; soon came rattles and bells; then strings made from the veins of plant leaves and horns made from shells. Attending to the materiality of these instruments, Schaeffner challenged Euro-grapho-centric narratives according to which music progressed from monophonic song to the symphony. Further, by describing the "phonetic nuances" of non-western speech, Schaeffner presaged the Derridean notion of the "archi-trace" by claiming that the voice, long positioned as the origin of musical utterance in the west, was far from a disembodied ideal: the voice is always already material. Instrumental and vocal sounds, for Schaeffner, derive not from metaphysical ideals, but from fundamental material forms-the bow, the pipe, the phonetic breath. This paper will demonstrate that Schaeffner's writings of the 1930s prefigured the deconstruction of the category of "the West" that would feature in later works by major French intellectuals. James Clifford once suggested that ethnologists and surrealists of France's interwar years came to view western culture as an arbitrary assemblage of signs. This "ethnographic surrealist" attitude heralded the semiotic and deconstructive views of cultural order in vogue by Derrida's day. I suggest that music, and specifically Schaeffner's organology, was always a part of this French intellectual lineage, and I show that a central thread joins Schaeffner with Derrida: the critique of ontology. I contend that Schaeffner's beliefs about vocal and musical materiality foreshadowed Derrida's assertion that western "Being" is a white mythology, a myth bolstering the metaphysical authority of "the West." From our perspective, Schaeffner is therefore a crucial figure in the pre-history of musical ontology, and attending to him may bring our own deeply-held ontological convictions into question.
1885 essay paints a broader picture, integrating disciplines such as aesthetics, physiology, and ethnography into Adler's two-pronged concept. Contrary to reading the two branches of Adler's (in)famous organigram as implying a "splitting" of musicology into historical and systematic approaches, I will take Adler's 1885 scheme as an inclusive concept, bridging the gap between Hanslick's objectivist formalism, "philological" musicology (Jahn, Spitta, Chrysander, etc.), and the natural sciences. The framework of this synthesis of subjects, which at times seem mutually exclusive, is afforded by the specific context of Adler's concept: the peculiarities of 19th-century Austria. In re-modelling Habsburg education, Austrian science politics fell back on positivism, which should mirror the objectivity of natural science, exemplified by Adler's teacher Brentano, who famously proposed the identity of methods in philosophy and natural science. While positivism therefore promised a modernization of Habsburg education, its fostering was moreover informed by tangible political concerns. Positivism was perceived as a "nation-neutral" method of generating knowledge through sources and facts, free from cultural partiality. By implementing positivist methodology, policy-makers attempted to appease conflicts between Austria's diverse ethnic groups: focusing on "the object itself" thus also meant soothing cultural tensions by virtue of averting one's eyes, with positivism presenting a universal remedy for scholarly purposes. Adler's 1885 essay is hence by default rooted in political issues specific to its Austrian setting, which by way of Adler's reception history affected Western musical research for several decades. Grasping the mix of cultural, political, and scientific issues from which musicology arose will thus also help in understanding the entrenchment of scientific methods in the broader context of society, culture, and identity politics today.

Music Theory in the Age of Biopolitics
03:00PM - 03:50PM
Presented by:
August Sheehy, Stony Brook University

What did it mean that Wilhelm Wackenroder, a young German law clerk in 1797, conjured an avatar who admonishes himself, "Your whole life must be a music performance"? Or that in 1815 E. T. A. Hoffmann, a lawyer and judge, fashioned a fictional double who "had resolved upon death and would stab himself in the nearby forest with an augmented fifth"? Or that a century later, Heinrich Schenker, also a trained lawyer, pinned his own "musical theories and fantasias" to both music's putative death and a racist hypernationalism? This paper takes such overlays of law, life, and death as signs of European music's entry into the age of biopolitics and proposes a "biohistory" of nineteenth-century music theory. Biopolitics, in Foucault's influential formulation, marks a historical threshold across which the sovereign's right to kill was replaced by management of life as such and the law gave way to norms. Music theory's gradual replacement of compositional rules with analysis over the course of the nineteenth century replicated this twofold shift. By seizing listeners' bodies through novel practices and linking these bodies to bodies (_corpora_) of music, analysis facilitated music's mobilization along nationalist lines within Europe and with colonialist interests abroad. As theorists from Gottfried Weber to Arnold Schoenberg sought musico-empirical laws that would both ratify their own intuitions and distribute sovereign judgment among a population of educated listeners, analysis became, to borrow Ludwig Holtmeier's phrase, "the new royal discipline [_Königsdisziplin_]." Novel music theories also generated forms of psychophysical excess that Eric Santner has theorized as "flesh." Though analytic practice, concepts such as Weber's "more-meaning-ness" (_Mehrdeutigkeit_), Riemann's dualist conceits, and Schoenberg's emancipatory organicism agitated this flesh, paradoxically intensifying analytic practitioners' need for a (more) disciplined music theory. Drawing together these examples, recent work by Naomi Waltham-Smith and Robin James on music's biopolitical entanglements, and post-colonial and critical-race-studies critiques of music theory by
Kofi Agawu and Philip Ewell, respectively, this paper examines a history that continues to haunt present-day music theory and suggests a way to begin the work of exorcising the discipline's biopolitical imperatives.

The Music-Theory Classroom as Product of a Bygone Class System
03:00PM - 03:50PM
Presented by:
Robert Gjerdingen, Northwestern University

Linking problems in the music-theory classroom to racism tends to overlook the historical development of twentieth-century universities, where race was but one glaring component in a broader system of social class. Universities proactively recruited from the middle and upper classes, suppressing applicants from the lower ones. In the traditional areas of study—letters, science, mathematics—the loss of lower-class students was barely noticed. But in the performing arts, the exclusion of young artisans—by contemporary definition members of a lower class—led to the exclusion of the very students who had the greatest preparation and aptitude. Though it may seem impertinent to say it baldly, the twentieth-century music-theory curriculum thus had of necessity to be crafted for prosperous dilettantes, a project well under way by the 1940s. Music academics of the 1920s and ’30s had the best of intentions. Carl Seashore (1938), for instance, demonstrated that black and white races had equal raw talents for music, at least as measured by his standardized tests. But at Harvard, AMS pioneer Archibald T. Davison (1926) sought to maintain university standards by banishing performance and composition, arguing that artisanal crafts had no place in academia. Paul Fussell's book on the American class system (1983) notes the liminal class position and class defensiveness of academics. The career of a fine musician-scholar like Walter Piston, Davison's student, illustrates not only the social climb upwards from the level of his Italian working-class grandfather (Antonio Pistone) to a Harvard professorship, but also the descent downwards from elite prewar artisanal studies with Boulanger, Dukas, and Enescu in Paris to the postwar editions of his American-directed harmony textbooks. If the two years that collegiate musicians spend seeking a thorough grounding in cloudy concepts of tonality and roman numerals are, at best, what Justin London (2021) has called a protracted exercise in "junk science," what should we do instead? More to the point, What if music theory really mattered? What if the artisanal, nonverbal musical knowledge of the past was, in fact, sophisticated, insightful, and something worthy of being passed on?
On December 12th of 1941, as the United States prepared for entry into the Second World War, Kurt Weill, the Jewish-German émigré composer, wrote to the playwright and future director of the Office of War Information, Robert Sherwood, about the possibility of employing the talents of German and Austrian émigré artists in a series of "cultural attacks"-administered through the radio-against Germany. United States psychological operations would indeed take this form of transnational aggression against the Germans in the years following Weill's impassioned plea as the Office of Strategic Services employed numerous German and Austrian artists for clandestine recordings. One of the shrouded operations, The Musac Project, initiated in 1944 by the Office of Strategic Services, had the sole purpose of crafting and broadcasting manipulated popular standards with weaponized intent via the allied clandestine station, _Soldatensender Calais_, to German soldiers and citizens. Utilizing Weill's compositions and arrangements-and the familiar voices of Lotte Lenya, Marlene Dietrich, and other exiled artists-the OSS's Musac Project delivered strategic messages and arrangements to targeted listeners with the intent to demoralize and sow discord.

A black operations project of this scale has left a considerable amount of material splintered across multiple national archives and presents a series of challenges for analysis. This paper utilizes the data analysis program, Tableau, and the synthesis of over 1000 declassified documents into an archival dataset for the Musac Project to elucidate how the Office of Strategic Services and émigré-artists utilized gendered performance and nostalgia as psychological weapon during World War II. 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 (Musac Project debriefing reports were incorporated into CIA planning). An analysis of recently declassified documents from the National Archive, CIA, and National Army Heritage Archive reveals trends in how the OSS paired and utilized gender, voice types, musical selections, and propaganda content during the Second World War, while inviting a reconsideration of Weill's role in the Allied war effort.

Benjamin Britten's Assistants and the Crafting of his Legacy: Imogen Holst, Rosamund Strode, and Colin Matthews
03:00PM - 03:50PM
Presented by:
Christopher Scheer, Utah State University

The role of musical assistants, or amanuenses, in British music since 1900 has yet to be considered. There are many reasons for this: the relative lack of information on these 'minor' figures, the perception that they are uninteresting (especially compared to their employers), and a general tendency to treat them as ciphers for the composer. However, such presumptions are challenged when the focus shifts from 'composer as genius' narratives to a more nuanced treatment of the culture in which musicians worked. Such an approach, when applied to those who worked with Benjamin Britten, especially Imogen Holst, Rosamund Strode, and Colin Matthews, uncovers a rich tapestry of interconnections underscoring the collaborative nature of Britten's achievements while also revealing the role these figures played in shaping the composer's legacy and reception after his death. Imogen Holst was hired as Britten's assistant in 1951. A student of hers, Rosamund Strode came to Aldeburgh as Holst's assistant shortly thereafter and would eventually become Britten's secretary and later the first keeper of manuscripts at the Britten-Pears Library. Colin Matthews was trained to work with Britten by both women and also served as Holst's assistant on projects related to her father Gustav. The interwoven lives of this trio, all in some part dedicated to Britten's career and legacy, demonstrates the professionalization of the assistant role from one of close personal friendship with the composer, in the case of Holst, to something more formal
when considering Strode and Matthews. As Britten became increasingly infirm in the 1970s, Strode especially became involved in shaping the composer's reception and legacy. Understanding the relationship between these individuals alongside their contributions to the culture which surrounded Britten and his music at Aldeburgh illustrates how the tradition of musical assistantship laid down by Imogen Holst came to help shape the rules of access for archival materials and the very scholarship about Britten and his music in the decade following his death in 1976.

Proximity and Distance in Steve Reich's WTC 9/11
03:00PM - 03:50PM
Presented by:
Dan Blim, Denison University

Like his 1988 work Different Trains, Steve Reich's WTC 9/11 (2011) approaches a traumatic event by using documentary recordings and interviews set to minimalist string quartet music. And like Different Trains, critics have praised its ability to "bear witness" to that trauma, citing visceral reactions that "completely eliminat[e] any distinction between" the work and its subject. Reich, however, asserts his distance, insisting he does not aim to "elicit emotion." Amy Wlodarski has effectively critiqued Different Trains's purported objectivity; this essay similarly examines WTC 9/11 by illuminating the tension between proximity and distance as means of managing trauma in commemorative art. Drawing on press coverage and Reich's archival materials, I explore this tension in three ways. First, the text promises first-hand proximity to the events, drawn from source recordings of first responders and interviews Reich conducted. Reich's musical setting, though, alternates between immediacy that evokes traumatic affect and distant reflection that gestures toward (but ultimately denies) closure. Second, I consider Reich's personal experiences of 9/11. While Reich was not in Manhattan on 9/11, his friend, composer David Lang, was. Reich relied on Lang not only for personal accounts through interviews, but enlisted him to re-record others' accounts with Reich's coaching, and sketched musical ideas borrowed from Lang. This reliance demonstrates a need for a more proximate surrogate while allowing Reich personal distance. Third, Reich's initial album cover, a graphic photograph of the second plane about to strike the tower, sparked controversy and was replaced by a detail of the original that suggests clouds rather than smoke. The two images invoke levels of proximity and distance-to the towers, to the emotions, and to the literal photograph-that resonate with Reich's other aesthetic choices. Ultimately, I consider more broadly the various forms of proximity and distance that witness and memory take within the piece. I situate this tension between proximity and distance within broader debates over 9/11, where arguments about critical distance, emotion, and personal investment have been deployed at Ground Zero to shape public memory.

After Empire: Colonial Trauma on the Contemporary Operatic Stage

03:00PM - 03:50PM
Zoom Webinar Room 5

Speakers
Megan Steigerwald Ile, College-Conservatory Of Music, University Of Cincinnati
Colleen Renihan, Queen's University
Juliana Pistorius, University Of Huddersfield

Moderators
Imani Mosley, University Of Florida
Neo Muyanga
Although operatic performance represents one form of colonial expansion, the genre is increasingly also used as the means by which audiences are asked to confront the historical trauma inflicted by colonialism and western hegemony more broadly. In the twenty-first century, opera creators are unsettling the medium's affirmative relationship to the imperial nation and its territories in important ways. This panel investigates contemporary opera's attempts to come to terms with colonial trauma and exposes the uneasy balance between re-inscription and confrontation enacted by experimental and decolonial approaches to the form. Taking as case studies experimental works from North America and Southern Africa, the three papers interrogate the ways in which contemporary opera makes space for traditional modes of expression, historicizing, and story-telling. In dialogue with critical frames drawn from recent work on Indigenous sonicity (Robinson 2020), anti- and decolonial theory (Mignolo 2011; Rifkin 2017), and opera and race (André 2018; Roos 2018), the panelists ask: how might we understand operatic performance informed by anti-colonial strategies, without dismissing the colonial legacy of the form? Can--and should--opera claim for itself the palliative work of naming, recognizing, and mourning the violence of empire? More specifically, what is the critical and/or affective work performed by the operatic form in representations of colonial trauma? What types of sounds, narrative devices, and spectatorial modes of presentation allow for this kind of exploration? Part of this work involves questioning who these operas are for, and to what end. As multifarious voices and temporalities collide, the shadow of colonial violence haunts these creations and their recipients in divergent ways. We reflect on how opera's infrastructures of circulation and patronage undermine (or, conversely, support) the political and affective potential of these works, and question how opera's multiple and often conflicting generic affordances might signal differently to various settler, arrivant, and Indigenous audiences. Together, the panelists examine the uneasy relationship between contemporary experiments and operatic convention, and explore the various transformations, destabilizations, and dismantlings to which the form is subjected in a quest for ethical engagement with colonial trauma.

Opera's Colonial Ghosts and The Industry's _Sweet Land_
04:00PM - 04:50PM
Presented by:
Megan Steigerwald Ile, College-Conservatory Of Music, University Of Cincinnati

"Consuming is not to do some pure erasure, but a brutal assimilation. That's the act of ghosting." Douglas Kearney, one of two librettists for the opera Sweet Land, speaks these words during a pre-performance lecture. To be colonized is to be consumed, "extracted" by an insatiable hunger (Robinson 2020). Much-needed attention has recently been given to the stories and experiences of performers and communities in genres embedded in histories of colonization, particularly those of opera (André 2018; Roos 2018; Ierihó and Avery 2019; Pistorius 2019). Relatively little critical attention, however, has been paid to the capacities of operatic creation and performance to reinscribe and/or confront colonial violence and historical trauma. I argue that Sweet Land envisioned a new definition of opera in which creators and performers had creative agency to alternately confront, deploy, and resist historical and cultural violence. Through analysis of ethnographic accounts, I explore how Sweet Land's authors and performers navigated the violence of historical whitewashing. Produced in early 2020 by experimental opera company The Industry, Sweet Land combines site-specific performance with musical-narrative fragmentation to present a vision of western hegemony through the lens of settler-colonialism. Composed by Du Yun and Raven Chacon, Sweet Land problematizes two U.S-American myths: the first Thanksgiving, and westward expansion, as a way to confront audiences--and the opera industry--with the violence and erasure caused by colonization. While Sweet Land was advertised as "an opera that erases itself," I explore how ghosting, rather than erasure, was used as metaphoric and literal representation of the violence
enacted by settler colonialism and white supremacy. I focus especially on the opera’s use of the Wiindigo character of Anishinaabe legend as one representation of settler-colonial violence. I argue this use of ghosting exemplifies Robinson's "Indigenous+art music" practice (2020). As such, it may be read as a manifestation of Spillers's enduring "hieroglyphics of the flesh" (1987). At the same time, this reading of the Wiindigo privileges settler epistemologies and neglects other Indigenous ways of knowing. Thus, Sweet Land both constellates and resists multiple ways of constituting narratives of historical trauma.

Haunting, History, and the Politics of Performance in Clement and Current's Missing

Presented by:
Colleen Renihan, Queen's University

The ethics and politics of re-telling history in operatic form become more fraught when the histories are those of Indigenous peoples, given the genre's long history of colonial violence (see, for example, André, Bryan, and Saylor 2012; Bloechl 2008, Karantonis and Robinson 2011; Robinson 2020). The politics of time are central to the problem, since the teleology of settler histories contradicts many Indigenous understandings of the flow of time. In this paper, I consider the recent Canadian chamber opera Missing (2017), an Indigenous-settler collaboration that emerged in a post-Truth and Reconciliation Commission context. Missing was created by Métis playwright Marie Clements and settler composer Brian Current, about the crisis concerning the countless (and growing) number of missing and murdered Indigenous women in Canada. Haunted by the present absence of these women, the opera wields performative doubling as a critical and narrative technique. The opera unfolds both in "real" places such as Vancouver's Downtown Eastside and British Columbia's infamous Highway 16, and in the realms of dreams, myth, and in other temporal spaces that are neither fully present nor past. Missing negotiates a temporal quandary that reveals both the syncopated nature of historical time as rendered in performance, as well as the collision of the temporal frames of Indigenous and settler histories. By examining the ways that the music, libretto, design, and direction support hauntings and doublings, I consider the complicated and subversive relationship between historical haunting and Canada's brutal erasure of Indigenous presence and tradition. In the opera, the ethics of what performance scholar Alice Rayner (2006) calls the 'imitative double' of performance are complicated and vexed by the affective dimensions of haunting, and its potentially problematic summoning of audience engagement-both Indigenous and settler. Drawing on interviews with Missing's creators and performers, and by reading and listening to Indigenous voices (Rifkin 2017; Robinson 2020; Smith 2009, etc.) in dialogue with theories of time and hauntings in performance (Rayner 2006; Roach 1996; Schneider 2014; Taylor 2003), I consider the ways this opera gestures toward the possibility of ethical remembrance.

Colonial Trauma and Operatic Mourning in Kentridge and Miller's Black Box/Chambre Noire

Presented by:
Juliana Pistorius, University Of Huddersfield

The first genocide of the twentieth century occurred not in Europe, but in the colonial outpost of German South West Africa. Between 1904 and 1908, Kaiser Wilhelm II's Imperial Army systematically massacred the Herero people of present-day Namibia in an act of annihilation regarded by historians as a direct precursor to the Holocaust (Olusoga and Erichsen 2010). This cruel spectacle of colonial bloodlust forms the basis for South
African artist William Kentridge's operatic installation, Black Box/Chambre Noire (2005). A spinoff-project based on Kentridge's 2005 production of Die Zauberflöte at Théâtre La Monnaie, Brussels, Black Box/Chambre Noire is a multimedia installation built around the artist's maquette for the full opera, merging Kentridge's dark design with an unorthodox deconstruction of Mozart's score. On the miniature stage, automated figurines perform a disembodied dance, accompanied by disfigured tunes from the opera, newly-composed material, and field recordings of Herero songs. Composer Philip Miller pits colonial abjection against the stylized finesse of Mozart's original music, as incorporeal Herero voices obey a tiny animated megaphone's injunction to conduct Trauerarbeit, or the postcolonial "work of mourning". Thus, Die Zauberflöte is reconfigured as an operatic reckoning with what Walter Mignolo (2011) calls the "dark underside" of Western modernity. Despite its radical destabilization of operatic convention, however, Black Box/Chambre Noire's appropriation of Indigenous mourning nonetheless appears to reinscribe traditional patterns of operatic representation and consumption. The installation hence raises intractable questions about the memorialization of colonial trauma on the Western stage. This paper turns a critical ear to Black Box/Chambre Noire. Situating the piece within a growing body of work on opera and coloniality (Davies and Davies 2011; Ingraham et al 2016; André 2018), as well as recent investigations of the aesthetic politics of mourning (Bloechl 2012; Kim 2019; Robinson 2020), I disentangle Miller and Kentridge's multifarious visual and sonic intertexts, thereby to expose the uneasy and irreconcilable confrontation between opera and colonial trauma enacted on Black Box/Chambre Noire's miniature stage. I reflect on the disjuncture between postcolonial envoicement and operatic traditionalism, and ask if a newly-conceived operatic form can be entrusted with the work of mourning in the postcolony.

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**Case Western Reserve University Reception**

**Speakers**

David Rothenberg, Case Western Reserve University

Virtual meet and greet with faculty, students, and alumni from CWRU. Prospective students and other guests welcome.

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**Caribbean Crossings**

**Speakers**

Sergio Ospina Romero, Indiana University

Henry Stoll, Harvard University

**Moderators**

James Gabrillo, University Of Texas At Austin

The Carnival Mirror: Musical Parody, Rousseau, and the Haitian Enlightenment

04:00PM - 04:50PM

Presented by:

Henry Stoll, Harvard University

Survivors of the Haitian Revolution describe, with trepidation, the singing of unsung revolutionaries. Expecting to hear, perhaps, a war chant, these soldiers heard instead the
Marseillaise, sung with an acuity and irony that struck fear into their hearts. "Are our barbarous enemies in the right?" one witness wondered, "Are we no longer the soldiers of the Republic? Have we become the servile instruments of politics?" (Mémoires pour servir à l'histoire de Saint-Domingue). Repeating, unaltered, the song's condemnations of "old slavery" and "vile chains," Haitian revolutionaries, in that moment, touched upon a paradox in the liberatory project of France—a nation that, fashioning itself "enslaved" to the ruling class, would hold the Caribbean in slavery for decades to come. Decades earlier, on that very soil, colonists, seeking a certain programmatic relevance to life in the Caribbean, wracked their imaginations to compose plantation songs, sing romances in their inadequate Creole, or, blackening up, stage parodies of French operas, anticipating the minstrelsy of the 19th century. Calling upon the favorite tropes of Enlightenment opera (provincial dialect, the noble savage, _etc._), these parodies made hideous caricatures out of enslaved Africans, holding up a mirror to French pastoralism and its irresponsible glorification of the plight of the common man. In this paper, I offer a close reading of two parodies of Jean-Jacques Rousseau's _Le Devin du village_—one from independent Haiti, one from colonial times— to show how, and why, the parody functioned as a form of Caribbean critique. Weaving together recent scholarship in musicology, Caribbean studies, and postcolonial studies, I propose that these musical examples functioned as a kind of "carnival mirror," magnifying the hideous inconsistencies of French thought, and, in so doing, "enlightening the Enlightenment." Bringing new attention to the Haitian Enlightenment, I go on to propose the refutation of static histories of genre and Eurocentric understandings of the Enlightenment.

The Jazz Age in the Caribbean: Musical transactions and Jazz Modalities in New Orleans, Havana and Beyond

04:00PM - 04:50PM
Presented by:
Sergio Ospina Romero, Indiana University

At the turn of the twentieth century and through the 1920s, the musical and cultural ties between New Orleans and the Caribbean were significant. Considering the multiple stylistic transactions taking place throughout the Circum-Caribbean at the time, authors like John Storm Roberts, Leonardo Acosta, Alejandra Vasquez, Alejandro Madrid, Robin Moore, and Christopher Washburn have suggested that jazz, from its origins, might be as Caribbean as it is U.S. American. Yet the contributions of musics and musicians from Latin America and the Caribbean in the development of jazz continue to be largely neglected in jazz historiography—still regarded, in many ways, as a series of discontinuous anecdotes often depicted under the condescending and symbolic umbrella of "the Latin tinge". Taking the histories of the manifold entanglements between Cuban, Haitian, Dominican, Puerto Rican, Mexican, and North American musicians at the turn of the twentieth century as a point of departure, this paper explores the various musical and discursive modalities that informed the performance of jazz in the Spanish-speaking Caribbean during the 1920s and 1930s. Following available archival documentation regarding ensembles, styles, and repertoires across the Circum-Caribbean, the analysis focuses on the idea of jazz modalities, that is, the consideration of both the meanings surrounding the word "jazz" and the diverse palette of musical practices associated with the activities of jazz bands. Rather than reaffirming a narrative of U.S. American exceptionalism—in which the musical relations in matters of jazz between the US and the Caribbean is framed in terms of the influence of the first and the passive reception by the second—this paper emphasizes the afrodiasporic entanglements as well as the dialogues and interinfluences that shaped jazz in both places in the early twentieth century. Time and again, the use of a label like "jazz" to describe local musical practices is not necessarily an attempt to bridge the gap with U.S. jazz, but it can be a way to express their autonomy and their sense of belonging to an afrodiasporic universe of hybrid musical forms.
Elements of Play

Speakers
Richard Anatone, Prince George's Community College
Etha Williams, Harvard University
James Heazlewood-Dale, Brandeis University

Moderators
Karen Cook

Traumatic Recall: Main Themes, Character Themes, and Thematic Disassociation in Nobuo Uematsu's Final Fantasy Soundtracks
05:00PM - 05:50PM
Presented by:
Richard Anatone, Prince George's Community College

Trauma and memory error are both crucial narrative devices within Japanese Role-Playing Games. The Eastern Kishōtenketsu approach to story-telling helps to slowly reveal the protagonists' motivations and backstories, which are often rooted in memory-altering traumatic experiences (Kowert 2020). This is perhaps best exemplified in the Final Fantasy franchise: many of the stories involve characters who experience significant memory error and a crisis of identity due to some traumatic event from their past (Kelly 2020; Hughes and Orme 2020). Unsurprisingly, Nobuo Uematsu's leitmotivic scoring highlights these tragic experiences by blurring the rhetorical boundaries among character themes, main themes, and idée fixes. This results in a form of thematic disassociation, which bears significant—and often unaddressed-interpretive questions regarding the symbolism between the game's narrative and its soundtrack. Here, I identify four compositional techniques that provoke such thematic disassociation, all of which are present in Uematsu's leitmotivic Final Fantasy soundtracks: eponymous omission, associative troping, motivic networking, and the double idée fixe. Pairing each technique with different Final Fantasy titles, I demonstrate how purposely obfuscating musical identity may lead to a stronger understanding of the game's central theme by inviting more hermeneutic analyses of the musico-ludic structure (Bribitzer-Stull 2015). Uematsu's careful manipulation of musical topics, tropes, motivic development, and harmonic complexes depicts the psychological trauma that protagonists experience while simultaneously revealing the story's true underlying narrative slowly over the game-long trajectory (Phillips 2014). Ultimately, these dissociative techniques allow players to experience large-scale cinematic and musical tropes that elevate the discourse of the game's narrative to higher expressive dramatic planes (Hatten 1994). I conclude by advocating for more integrated approaches to leitmotivic analysis that include psychological character analysis, demonstrating the power of both association and disassociation.

Piranhas, Volcanos, and Turtle Shells: Coherence and Congruence in Mario Kart 8's Enigmatic Sound World
05:00PM - 05:50PM
Presented by:
James Heazlewood-Dale, Brandeis University

Nintendo’s Mario Kart 8 presents a vividly imaginative virtual world in which players race in tiny go-karts through enigmatic racecourses and across disparate gaming universes
using objects including bananas and turtle shells to derail competitors. In contrast to the 3D environment and gameplay, music establishes a sense of normalcy. How does sound create coherence (an essential quality for player immersion) in an incongruent world? This paper builds on existing scholarship that explores the relationship between music and games with exceptionally unrealistic gameplay by exploring the sound world of Mario Kart 8 - arguably one of Nintendo’s most outlandish games. The present study draws from research by scholars, namely Andrew Schartmann and Guillaume Laroche, whose works have focused on the evolution of the musical themes composed for Super Mario Bros and its subsequent iterations. Isabella van Elferen, Elizabeth Medina-Gray, and Tim Summers have produced invaluable literature on ludomusicological topics, including immersion, modularity, and world-building. My research involves a detailed discussion of the modules and virtual environments of the "Piranha Plant Slide" and "Grumble Volcano" racecourses. I argue that the coherence and congruence of the objects and characters in Mario Kart 8's nonsensical environments are established through the players' musical literacy of past Nintendo scores, the evocation of musical affect, and musical interaction through the dynamic sounds found in the diegetic and non-diegetic spaces. This study is unique in exploring the music from the Mario Kart series and contributes to the discourse on music's role in establishing congruence within imaginative virtual worlds.

Self-Organization, Simulated Improvisation, and Vernacular Mathematics: Toward a Ludomusicology of Eighteenth-Century Dice Games

05:00PM - 05:50PM

Presented by:
Etha Williams, Harvard University

Eighteenth-century musical dice games have been well studied as windows into compositional practice, applications of Leibniz's ars combinatoria, and precursors to twentieth-century algorithmic composition. But scholars have avoided examining these games on their own terms: as artifacts of ephemeral ludomusical practices popular among middle-class amateurs. I argue that, in offering players access to specialized mathematical and musical knowledge, these games owed less to Leibniz than they did to vernacular gaming treatises like Edmond Hoyle's wildly popular 1742 Treatise on Whist. Following Jonathan Sheehan and Dror Wahrman, I situate this popular interest in gaming and probability theory in the context of a growing need to account for experiences of contingency and risk that arose from an emerging economic order based in speculation on stocks, credit, and insurance annuities. What can this nexus of economics, vernacular mathematics, and play tell us about musical dice games? Firstly, it urges us to reconsider the scholarly consensus that these games produced only an illusion of chance. I analyze a previously unstudied anonymous game that admits a great deal more harmonic variability—including chance occurrences of deceptive cadences, applied dominants, and harmonic modulations—than do the games scholars have studied thus far. More broadly, I argue that the possibility of failure was an integral part of these games' ludic appeal. Secondly, this context illuminates these games' entanglement with self-organization, a promiscuous concept that gained traction in the eighteenth century as a way to understand the emergence of complex phenomena from simple parts. Musical dice games allowed players to experiment with both mathematical and biocognitive phenomena of self-organization. The emergence of musical order from the games' chaotic number tables evoked mathematical interest in how orderly patterns emerge from chance events. Simultaneously, the act of producing this music allowed amateurs to simulate the improvisatory partimento practices through which experienced musicians drew on their embodied knowledge of stock musical formulae to spontaneously produce coherent musical wholes. I thus reframe these games not as static artifacts of compositional theory, but rather as dynamic texts that exist on a playful continuum of risk, controlled variability, and reward.
Between 1750 and 1860, over 100,000 Gaelic people were displaced or evicted from their homes in the Scottish Highlands and Hebrides. These evictions, most of which were sanctioned by wealthy Scottish landowners, removed Gaelic tenants to make way for lucrative agricultural ventures such as the enclosure of open fields for livestock and the development of hunting estates. In her song "Eilean A' Cheo [The Misty Isle]," Màiri Nic-a'-Phearsain (1821–1898), one of the most well respected composers and performers of nineteenth-century Gaelic-language song, addressed the marginalization and violent mistreatment of Gaelic people on the Isle of Skye by lamenting, "Who has ears/ Or a heart which beats with life/ Who will not sing this song with me/ About the hardship which has befallen us?/ The thousands who were cleared/ Deprived of their belongings and their rights,/ The desires of their hearts and their thoughts/ Are on the 'Green Isle of the Mist.'"

In this paper, I will explore the ways Scottish Gaelic composers and performers used song to inspire public sympathy and political reform in the wake of the Highland Clearances (1750–1860) and subsequent Land Agitation movement (1860–1912). These songs are a powerful record of the experiences of Gaelic people in a culture where singers and songwriters acted, and still act, as historians and public advocates for the concerns of their communities. The outpouring of public sympathy largely inspired by these songs led to the implementation of land reform policies across Scotland at the end of the nineteenth century. Despite these historic changes, Scotland still maintains one of the most inequitable patterns of land ownership in the Western world. This fact has fueled recent discussions of Scottish national independence. As British political tensions rise in the discourse surrounding Brexit and the COVID-19 pandemic, it is important to examine the history of land reform within Scotland, as well as the central role Gaelic song has played in that history. This project helps inform the historic roots of these political acts as an ethno-cultural issue with a long history grounded in colonial discourse.
himself, based on melodic fragments from the songs. The colonial epistemic violence and extractive logic of Bird's _Miscellany_ is most obvious in its later reception: many of Bird's examples were reproduced in _Specimens of Various Styles of Music_ (1807-10) -- a widely circulated multivolume anthology compiled by English composer and teacher William Crotch. As the term "specimen" implies, Crotch scoured the newly populous landscape of printed music in search of "every kind of excellence," with the aim of presenting a taxonomized display-case of exemplary stylistic specimens, in order to educate the general public in matters of musical discrimination. As Rachel Mundy (2014) has argued, the nineteenth-century concept of musical style is inseparable from colonial taxonomies of nature and culture and imperial projects of racial categorization. This paper, however, proposes that Bird's _Miscellany_ represents a moment prior to the systematically racializing projects of the nineteenth-century cultural imagination. In the eighteenth century, as Dror Wahrman (2004) and others have shown, "race" was as much an expression of climate, environment, and "culture" as the inevitable result of a newly theorized human biological history. Bird's translations, transcriptions, and transductions of Hindustani musics, I show, bear witness to a distinctively eighteenth-century materialism, described in postcolonial literary studies by scholars such as Monique Allewaert (2014) and Amanda Goldstein (2017). This vibrational, inherently musical materialism furnishes a concept of style that was yet to embark on its familiar nineteenth-century trajectory -- an entanglement of expressive surfaces, bodily gestures, and techniques and technologies of inscription. Bird's _Miscellany_, I argue, has much to teach us about how the style concept is not only a suspect artefact of colonial methods of organizing knowledge, but also a way to unsettle them.
Love and Loyalty: Musical Confessions of Albrecht Mendelssohn Bartholdy (1874-1936)

Albrecht Mendelssohn Bartholdy was a grandson of Felix and a prestigious jurist who served as one of Germany's observers to the Treaty of Versaille negotiations. He was also a poet, a pianist, a composer, a librettist, and a music historian. After his father Karl suffered a debilitating mental breakdown, Adolph Wach, a jurist married to Felix' daughter Lili, became Albrecht's substitute father and professional mentor. The Wachs introduced Albrecht to the leading musicians of their time, including Reger, Herzogenberg, Smyth, and Brahms. Though Albrecht was very close to Adolph's musical daughter Marie, he married Marie's sister Dora, a socially awkward woman with a passion for goat farming and a dislike for the arts. Marie's Music Album in the Mendelssohn-Archive Berlin contains love songs by Albrecht, dedicated to Marie two months after his marriage to Dora. Two years later, Albrecht self-published yet another love song collection for Marie. Only in the following year did he finally publish a collection of songs dedicated to Dora. Albrecht's open musical confessions of love for Marie, rather than for his wife, point to a familial agreement to an "arranged marriage" to Dora. Thus, Albrecht could show his gratefulness to his substitute father Adolph while ensuring that the family's heritage and inheritance remained in control of close family relations. The peak of Albrecht's law career was also marked by his close relationship with Magdalene Schoch, a talented student who soon became an indispensable colleague. During these years Albrecht once again produced a prodigious number of love songs, this time for Magdalena. Albrecht's work schedules meticulously list every professional work engagement and deadline. They also mention his song compositions, but none of his other artistic projects, thus putting his songs and his legal projects on the same plane. Professionally ambitious, and acutely aware of his responsibility as an heir to the Mendelssohn family legacy, he chose to comply with familial and societal expectations rather than pursue his own love interests. By publishing and gifting love song collections to his objects of desire, he ensured that his true confessions of love would outlive imperfect social arrangements he deemed necessary during his lifetime.

Program
Ryan de Ryke, baritone
Eva Mengelkoch, piano and lecture

I. The Wach-Mendelssohn Music Salon in Leipzig
1'50 Vom Berge (Joseph von Eichendorff) Ethel Smyth (1858-1944) 2'30 Abends (Theodor Storm), Opus 48 Nr. 6 Heinrich von Herzogenberg (1843-1900) 1'40 Wenn ich mir in stiller Seele (J.W. von Goethe) Fanny Hensel (1805-1847) 11. Cousins and Butterflies – Albrecht's Songs for Marie and Dora From Vier Gedichte (1907), dedicated to Marie Wach Albrecht Mendelssohn Bartholdy 50 Rosenwolke 1'00 Sag' mir From Sieben Lieder (1908), dedicated to Dora Mendelssohn (nee Wach) 3'10 Der Sänger (Robert Piloty) Ill. "Ferne und Nähe" (Close-by and Far-Away) - Albrecht's Songs for Lena 1'45 Song from The Arabian Nights Albrecht Mendelssohn Bartholdy 2'15 Love's a Flower (John Galsworthy) 3'00 Ferne und Nähe (Anonymous) 2'55 In der Nacht (Bruno Frank) 1'30 Wenn ich mir Lieder singe (J.W. von Goethe) 2'10 Ich hört ein Fräulein klagen (Des Knaben Wunderhorn) 3'46 Sonett (Anonymous) 1'30 Zum 18. Juni 1934 (Victor Hugo) 2'05 Gasel (Gottfried Keller) 1'55 Wenn zwei sich lieben im Herzensgrund (Albrecht Mendelssohn Bartholdy)
Race and Coloniality in 20th-Century Latin America

Speakers
Adam Heyen, Arizona State University
Luis Achondo, Case Western Reserve University
Vera Wołkowicz, Universidad De Buenos Aires
Zachary Stewart, Yale University

Moderators
Juan Velasquez, University Of Michigan

Adolfo Salazar in Modern Mexico, 1939–1958: Spanish Musicological Dominance within the Mexican State
05:00PM - 05:50PM
Presented by:
Adam Heyen, Arizona State University

Spanish-language musicology of the twentieth century has been dominated by Adolfo Salazar (1890–1958), who settled in Mexico in 1939 after he fled his home country of Spain as an exile. While in Mexico, he wrote and published many texts on music history (focused primarily on the music of Spain) and redefined the practice of music criticism, advancing his already substantial international reputation. After his death in exile, Mexican historians called him "the most eminent Spanish musicologist of all time." His powerful influence there has, to this day, clouded a deeper understanding of the connections between Salazar's musicological discourse and the formation of the postcolonial elite in Mexico after its Revolution (1910–1920). This paper offers close readings of a few of Salazar's writings published during his Mexican years and reveals subtexts of Spanish cultural superiority. In the eyes of Salazar, Spanish music stands at the apex of a long historical tradition, while musics from colonized nations such as Mexico exist in a perpetual state of development. Salazar's writings show a Eurocentrism typical of other early twentieth-century musicologists; however, his assertions of musical hierarchies reflect racial historical bias that places Spanish culture over the achievements of Mexican mestizo culture and of "larval" indigenous cultures. I argue that Salazar's musicology articulated his power status as a Spanish intellectual in post-revolutionary Mexico, and that his hierarchical discourse appealed to Mexican revolutionary elites, such as composer and diplomat Carlos Chávez (1899–1978), who supported Salazar with encouragement and financial opportunities. Therefore, I examine Salazar's publications on music history within broader contexts of Mexican twentieth-century politics, Latin American postcolonial theory, and Spanish-language musicology as a colonialist practice. I build from current research on Salazar and introduce theoretical approaches from postcolonial studies by Albert Memmi and Homi Bhabha. By reconsidering Salazar's hegemonic role in Mexican musical nationalism, I reveal how Spanish Eurocentrism helped define Mexican politics and music and legitimized foreign intellectualism over native cultural processes.

Milhaud’s Pan-Latinism as Colonialist Ideology
05:00PM - 05:50PM
Presented by:
Zachary Stewart, Yale University

Darius Milhaud's Americas-inspired compositions, such as _Le boeuf sur le toit_ (1919) and _Saudades do Brasil_ (1920), famously engage with the melodies and rhythms that Milhaud heard while living in Brazil. They are typically understood as benign exemplars of transnational musical influence, illustrating an enlivening cultural exchange and
demonstrating Milhaud's esteem for Latin American music. Yet the cultural doctrine underlying such compositions, which Milhaud discussed under the rubric of the "Latin," remains largely unexplored despite connections to both contemporaneous and current conversations about coloniality and race. I term Milhaud's theory "pan-Latinism," as a parallel to contemporaneous pan-Americanism, because it proposes commonality and comity between cultures sharing, in his words, "l'idéal latin" or "de tradition latine." In this paper I examine the articles and lectures in which Milhaud expounded pan-Latinism in the 1930s and '40s, reading them in dialogue with postcolonial and critical race theorists. Milhaud describes a confluence of musical sensibilities over vast historical and geographical regions, stretching back as far as the twelfth century and spanning the Mediterranean world and Latin America. "Chez tous les grande maîtres, on trouve un point de départ," he writes: "Perrotin le Grand [. . .] annonce Debussy." These sensibilities encompass stylistic characteristics as well as cultural traits—"musiciens spontanés, vifs, gais, charmants, brillants, dont les œuvres reflètent une sensibilité profonde, ardente"—which he explores through historical, ethnographic, and autobiographical narratives. Milhaud often juxtaposes his idea of Latin music against compositions by German musicians and stereotypically German stylistic characteristics, proclaiming after Nietzsche that "Il faut méditerranéiser la musique" and exposing a fundamentally contra-Teutonic orientation.

More submerged, however, are the theory's colonial affordances. Drawing on thinkers such as Walter Mignolo, Dipesh Chakrabarty, and Crystal Marie Fleming I argue that pan-Latinism replicates colonialist ideologies and economies, and foretells today's debates over French universalism. Milhaud's pan-Latinism, I suggest, prompts us to reconsider how even relatively anodyne transnational exchanges participate in colonial and racial power structures, and I conclude by considering how his Americas-inspired compositions might be re-heard from this new perspective.

Post-colonial Strums: Heitor Villa-Lobos and the Traces of Peripheral Modernism in Andrés Segovia's Guitar Repertoire

05:00PM - 05:50PM

Presented by:

Luis Achondo, Case Western Reserve University

Andrés Segovia's repertoire - known in Spanish as the repertorio segoviano - has crucially mediated the classical guitar canon. While some guitar scholars argue that these works helped rescue the instrument from the periphery of art music, others contend that, by commissioning music from minor, conservative composers, Segovia missed the chance to request pieces from the most influential twentieth-century modernists. In so doing, Segovia would have condemned the classical guitar to an unadventurous repertoire made up of irrelevant works. These scholars usually include the music of the Brazilian composer Heitor Villa-Lobos in the repertorio segoviano, arguing that his guitar pieces were significantly shaped by the Spaniard's conservative views. Based on archival work in American, Brazilian, and Spanish archives, this article questions the alleged conservative homogeneity of the repertorio segoviano. Focusing on Segovia's collaborations with Villa-Lobos, I argue that his repertoire contains traces of the composer's peripheral modernism - an approach informed by Latin America's post-colonial condition (García Canclini 1992; Madrid 2008; Jáuregui 2008; Sarlo 1996). The relationship between the Spaniard and the Brazilian was more conflicted than the official narrative suggests. Several sources demonstrate that Segovia disliked Villa-Lobos's music, criticizing its clarity and balance in both ethical and aesthetic terms. Although the dominant personalities of the two musicians partly explained these tensions, they were also shaped by conflicting musical ideologies. While Segovia shared the ethical and aesthetic views of the Spanish right, a post-colonial form of modernism informed Villa-Lobos's musical ideology. Nevertheless, as both needed each other for advancing their careers, they negotiated these discrepancies in their musical collaborations - tensions that were performatively carved.
into these compositions (Madrid 2015). Indeed, Villa-Lobos was able to negotiate his socio-musical ideology with Segovia's conservatism, thus leaving traces of his peripheral modernism in the repertorio segoviano. In inserting the classical guitar in post-colonial struggles, this paper thus foregrounds the musical agency of peripheral composers such as Villa-Lobos in the perceived modernization of the classical guitar in the twentieth century.

Race(ism) and Art Music in Argentina: Analyzing Alberto Williams' "La patria y la música" (1921)
05:00PM - 05:50PM
Presented by:
Vera Wolkowicz, Universidad De Buenos Aires

At the turn of the twentieth century, numerous Argentine intellectuals embraced positivist thinking in order to claim the "superiority" of the white race and exclude the Indigenous and African-descent population from the foundational mythologies of the Argentinian nation-state. Darwin's ideas on evolution—especially the concept of "survival of the fittest" as filtered through the work of Herbert Spencer—colored the discourses of a myriad of Argentine intellectuals, including artists. The creation of a nationalist music was a foremost concern among Argentine composers, who, influenced by these ideas, believed an Argentinian "high" art should "elevate" folk music through European techniques. In this paper I analyze in particular the Argentine composer Alberto Williams' article on musical aesthetics called "La patria y la música" [The fatherland and the music], published in 1921 in the music magazine La Quena. A student of César Franck at the Conservatoire de Paris, Williams (1862–1952) was a central figure among Argentinian artists. The self-proclaimed "father" of Argentine art music, Williams was responsible for the education of generations of Argentine musicians: he established a conservatoire in Buenos Aires in 1893 that within forty years expanded to over a hundred branches all around the country. The conservatories' magazine, La Quena, edited by Williams, became the venue in which he published his thoughts on different aspects of music, ranging from theory to history. While in his article "La patria y la música" Williams begins discussing music in purely aesthetic terms, he then describes a hierarchical classification of three races (white, yellow and black), claiming that the white race is superior and the yellow and black are weaker, a fact that would lead to their inevitable "extinction." Following Williams combination of European discourse of art for art's sake and commentaries about race, I argue that the discourses on a national Argentine art music were not purely based on problems of aesthetics, but were in fact inseparable from a racist ideology that promoted the superiority of white Western (in particular European) culture.

Sexuality and Gender in Contemporary Opera

Speakers
Christie Finn, The Hampsong Foundation & The University Of Michigan, School Of Music, Theatre, & Dance
Joseph Cadagin, University Of Toronto
Molly Doran, Wartburg College

Moderators
Marcus Pyle, Davidson College

"Meeting My Own Eyes": Analyzing the Sound of Thought in Zesses Seglias's Opera _To the Lighthouse_
E.M. Forster described Virginia Woolf's 1927 novel To the Lighthouse as "a novel in sonata form," but the beloved volume clearly has the emotional depth and magnetic pull of a work meant for the stage. And while Woolf herself took great inspiration from classical music (she wrote in a 1940 letter: "I think of all my books as music before I write them..."), reverse engineering the process is a bit trickier. Her writings have wielded great influence on artists of all mediums; however, they are difficult to translate into functional and successful musical forms given the challenge of sonically manifesting both the subconscious mind and the gender-centric, intricate, and often unspoken balance of human relationships upon which her stories draw their strength. Greek composer Zesses Seglias is attracted to literary minds and texts concerned with exactly that: the fragile power that our subtle gestures, thoughts and half-spoken words have on how we move and function in the world, and in our own skins. Seglias’s To the Lighthouse, which premiered at the Bregenz Festival in 2017, employs what are now considered standard extended vocal techniques among singers—techniques which fluently combine singing, speaking, and noise that in turn illuminate and reflect Woolf’s literary and psychological approach to storytelling in a way that traditional classical singing never could. In this paper, I argue that Seglias’s interpretation of To the Lighthouse is the first stage and musical interpretation which captures the revolutionary current, dramatic atmosphere, and complex human element of Woolf’s original work. The imaginative use of contemporary vocal techniques (in combination with both sensitive amplification and delicate orchestration) expand upon and echo the literary innovations of Woolf. Most notably, these techniques aid in the depiction of the major female characters as fully realized individuals, in harmony with Woolf’s well-documented resistance to and rebellion against the expectations for women at that time. This paper relies heavily on primary source materials, including interviews with the composer and performers, as well as firsthand knowledge of the composition and production process thanks to my own experience developing and premiering the leading role of Mrs. Ramsay.

Dreams and Deliria: Unsuk Chin's _Alice in Wonderland_ and its Operatic Lineage

This paper situates Unsuk Chin's 2007 _Alice in Wonderland_ within an operatic lineage originating in the 19th-century mad scene. Donizetti, Bellini, Meyerbeer, and Thomas established musical quotation as a marker of psychosis, subjecting characters to auditory hallucinations in the form of reminiscence motives associated with earlier events. As Susan McClary and Mary Ann Smart argue, these exploitative depictions nevertheless allow repressed female characters to break free of patriarchal oppression and the restraints of conventional aria form. Such an ambiguous attitude toward mental illness anticipates the surrealist movement's veneration of schizophrenic "outsider artists," whose detachment from reality was thought to put them in closer contact with the subconscious. Beginning in the 1920s, dreams and visions became the central dramaturgical conceit for a subset of surrealist operas. Composers again simulated altered states of consciousness through musical reference, now in the form of collages cobbled from "old music-hall songs...glued with the stinking adhesive of softened opera potpourris," as Adorno put it. Extending this lineage into the present, Chin substitutes Freudian dream logic for musical/narrative linearity in her "Mad Tea Party" scene, a patchwork of baroque recitative, nursery songs, freestyle rap, pitch-scrambling anagrams,
ticking clocks, and (most tellingly) an allusion to the mad scene from _Boris Godunov_. While collage as a compositional technique has typically been associated with postmodernism, I argue that Chin's use is indebted to surrealism and its discourses surrounding Carroll. Interpolated texts in David Henry Hwang's libretto recast the heroine as a pubescent _femme-enfant_-a sexualized "woman-child" archetype whose objectification in surrealist literature uncomfortably echoes the (unfounded) rumors of Carroll's pedophilia. However, Chin and Hwang subvert this trope by inverting the traditional mad scene dynamic and its offshoots, notably the surrealist operas of Korngold and Martinů. Alice remains sane, struggling to maintain her identity against the predatory madmen of Wonderland and their corrupting nonsense logic, which takes musical form in the fractured sonic dreamscapes of Chin's score. Alice's climactic self-assertion emerges as a potent symbol for the South Korean composer's professed aesthetic autonomy from the German new-music establishment and her resistance to racialized and gendered expectations.

Performing Ophelia's Pain: The Ethics of Women's Trauma on the 21st-Century Opera Stage

05:00PM - 05:50PM
Presented by:
Molly Doran, Wartburg College

Although Ophelia appears only sporadically in Shakespeare's _Hamlet_, her suffering and madness have fascinated countless artists, composers, performers, and even medical doctors from the sixteenth century to the present day. I analyze 21st-century productions of two operas that feature Ophelia's madness to consider how distinct sounds and performances engage historical and current ideas about women's trauma. I investigate how operatic performance can address the character's trauma in a way that satisfies collective responsibilities to engage female characters and their madness fairly and fully. In the first opera I discuss, Ambroise Thomas's opera _Hamlet_ (1868), Ophelia's lengthy and vocally explosive mad scene resonates with nineteenth-century understandings of hysteria, presenting an idealized, feminine, and palatable madness that dominated the work's reception in the years after its premiere. But some recent productions of Thomas's opera, such as the 2010 version by Patrice Caurier and Moshe Leiser, have turned the flowery mad scene into a dark exploration of Ophelia's inability to process her trauma, treating the character's pain seriously even as the beauty of nineteenth-century French music reverberates throughout the scene. The second opera I discuss is Brett Dean's 2017 _Hamlet_, which presents an extreme contrast to Thomas's. Dean's Ophelia, premiered by Barbara Hannigan at Glyndebourne Festival, sounds her suffering through angular, atonal vocalizations and obsessive text repetitions that demonstrate her inability to escape traumatic memories. But her manic sexual exhibitions and deranged behavior transform the scene into a spectacle that encourages voyeurism. I analyze Hannigan's performance and Dean's music to argue that, although the composer has access to a musical style suited to expressing trauma, the scene turns Ophelia's pain into a disturbing display evocative of nineteenth-century perceptions of female madness. By considering recent performances of both Thomas's and Dean's operas, I show that music and performance can play key roles in whether operatic renditions of trauma create space for empathy and witness-bearing or resort to voyeurism, suggesting that ethics surrounding the staging of pain are at stake even in performances based on fiction.

Voice and Identity in Popular Music
"Age Ain't Nothing But A Number": Adultification By Timbre
05:00PM - 05:50PM
Presented by:
Emily Milius, University Of Oregon

[Content Warning: sexual abuse, gendered racism]Aaliyah was only 15 when she released her 1994 debut album Age Ain't Nothing But A Number. The album was produced by R. Kelly-subject of multiple active sexual abuse cases and singer-songwriter-and the titular song's lyrics are shockingly explicit for such a young singer, expressing that "throwin' down [i.e., having sex] ain't nothin' but a thing," and depicting a young girl coaxing an older man to go "all the way." While it was public knowledge in 1994 that 27-year-old R. Kelly forged documents about Aaliyah's age to marry her, the general public is only now coming to terms with his abuse after watching the documentary Surviving R. Kelly (2019). Kelly's public abuse of a 15-year-old girl with minimal outrage serves as a striking example of adultification-the assumption that Black girls are more mature and knowledgeable about adult topics, especially sex, than their white counterparts (Epstein, Blake, & González 2017). In this paper, I examine how Aaliyah's adult-sounding vocal timbre combined with adult lyrics, presented her as a mature adult rather than a teen girl. The lyrics to "Age Ain't Nothing But A Number" most obviously support these biases, but Aaliyah's adult-sounding vocal timbre also reinforced listeners' unconscious prejudices. Since her smooth, breathy timbre resembles other prominent Black women performers, such as Sade and Janet Jackson, listeners prescribed womanhood (not girlhood) onto Aaliyah the person, perpetuating the idea that she was "old for her age." This was exacerbated by reviews describing her voice as "mature" and "sultry." Drawing upon the "acousmatic question" (Eidsheim 2019), through which listeners infer specific ideas about the singer as a person from purely sonic information, I examine how listeners made assumptions about Aaliyah's age and sexual knowledge based on timbre, lyrical content, and race to show how these aligned with the implicit adultification of Black girls, allowing her, and other Black girls, to be abused by R. Kelly for decades. The act of listening, therefore, is not as innocent or passive as it may seem, and may actively endanger Black girls and other marginalized people.

Authenticity and Intimacy in the Space of Bedroom Pop
05:00PM - 05:50PM
Presented by:
Lauren Shepherd, Columbia University

Authenticity, like musical genres, evades a stable and unchanging ontology in popular music. Markers of authenticity vary from genre to genre and change rapidly over time: what seems authentic and pure today may be tomorrow's "sell-out" (Sloop and Herman 1998). Fans often appoint themselves as genre surveyors and use authenticity as a gatekeeper to include and exclude certain artists based on how well they do or do not conform to their ideas of what "pure" or "authentic" music sounds like. Bedroom pop further complicates these notions of authenticity. Drawing upon Fabian Holt's theory of genre (2007), I define bedroom pop as an inherently intimate and feminine space that
relies on digital music production proficiency in order to create lo-fi, close-mic, whispery music. Gen Z musicians-artists around 18 to 22 years old-develop this style of music exclusively in their bedrooms. These digital natives, the first generation for which many have access to recording and production technology, rely on intimacy in both their music and social media presence to establish a relationship with their fans. This level of intimacy challenges the way music scholars typically theorize authenticity in popular music.

This paper teases apart how gender and sexuality intersect with intimacy in the space of bedroom pop to create a new form of the "authentic" artist. Dubbed a "queer icon," artist girl in red relies on repetitive lyrics over simple harmonies and instrumentation to come to terms with her sexuality, while Billie Eilish crafts unique, modal, close-miked melodies over processed instrumentation to examine issues of gender and mental health. Through musical analyses of their songs, this paper investigates how the safe and intimate space of a bedroom studio allows these young female artists to explore their gender and sexuality via music, then share this experience with their fans. Through illustrations of bedroom pop as both a musical genre and community, a historicization of authenticity in previous genre scholarship, and an analysis of social media use, I demonstrate how these artists curate their own unique versions of the authentic artist and self from the intimate space of their bedrooms.

Pronunciation as Identity Creation in the Music of Billy Bragg
05:00PM - 05:50PM
Presented by:
Mary Blake Rose, Western University, Canada

This presentation will discuss the role of pronunciation in the recordings of British protest singer Billy Bragg. Sociolinguists in recent decades have taken a keen interest in the idea of the singing accent: the pronunciation patterns that musicians use in their singing and how these may differ from the patterns used in their speech. Sociolinguist Peter Trudgill's (1983) seminal work begins with the Beatles and the American-inspired pronunciation features present in their recordings, particularly the earlier recordings. The rest of Trudgill's essay, and the many writings that have followed it, examine other artists (British and otherwise) and subsequent decades, and explore the motivations, often conflicting motivations, that can influence singers' intentional and unintentional pronunciation tendencies. The approach taken by Trudgill and other sociolinguists is relevant to the musical output of Billy Bragg because pronunciation is a particularly salient feature of Bragg's work. His singing accent not only puts his working-class origins in Barking, Essex on display, but it does so prominently and unapologetically. Throughout his career, socialism and his own brand of English left-wing patriotism have been the defining features of Bragg's public persona. Perhaps because of the apparent conflict between his progressive activism and his patriotism, identity creation has been an important part of Bragg's project. As scholars including Mark Willhardt (2006), Kieran Cashell (2011), and Eileen Dillane and Martin Power (Power and Dillane 2019; Dillane and Power 2020) have observed, Bragg's identity creation has involved communicating his identification with punk, with folk music, with the labour movement, with socialism, with the working class, and with England. In this presentation, I will discuss how Billy Bragg has used sung pronunciation in creating his public identity and communicating the authenticity of this identity, thereby amplifying the political messages of his lyrics and the effects of his music overall. In doing so, I intend not only to illuminate the role of pronunciation as a prominent feature in Billy Bragg's music, but also to showcase the wealth of resources for musical inquiry present in the sociolinguistic literature on pronunciation in popular music.
Popular Music Study Group Business Meeting
Moderators
Brian Wright, University Of North Texas
Amy Coddington, Amherst College

Cold War and Music Study Group Business Meeting
Moderators
Marysol Quevedo

Music and Disability Study Group Business Meeting
Moderators
James Deaville, Carleton University
Elizabeth McLain

Listen and Unwind: Contemporary Classical
Speakers
Liam Cagney, BIMM Dublin

Contemporary Classical Mix, Tracklisting:
Liza Lim, From Extinction Events and Dawn Chorus (5. 'Dawn Chorus') (2018). Performed by Sophie Schafleitner and Klangforum Wien/Peter Rundel (Kairos).
Equity in the Study of Childhood and Youth (Childhood and Youth Study Group)

Speakers
Benjamin Liberatore, Columbia University
Susan Boynton, Columbia University
Roe-Min Kok, McGill University
Alexandra Krawetz, Yale University
Anicia Timberlake, Peabody Conservatory
Demetrius Shahmehri, Columbia University
Tyler Bickford, University Of Pittsburgh
Lindsay Wright, Yale University
Matthew Roy, Westmont College
Cristina Saltos, Independent Scholar

In this session, members of the Study Group on Childhood and Youth will examine how normative (adult) power structures, priorities, and fears have shaped, limited, devalued, or appropriated children. Music has been used to encourage the "authentic" voice of the child – the "infant" (Lat. "voiceless one") – and it has also been used to silence it. Through our research we have the opportunity to speak up for young people and enable them to speak for themselves, arguing for equity in music scholarship and society, in history and in the present. Presentations will be seven minutes long, followed by seven-minute responses. Presentations will be pre-circulated to registered attendees. Session Chairs: Matthew Roy, Westmont College
Respondent: Susan Boynton, Columbia University
Respondent: Roe-Min Kok, McGill University
3. Alexandra Krawetz, Yale University: “Charming Simple Songs of Children”: Negotiating Child Agency, Authority, and Authorial Voice in the Interwar Archives
Respondent: Anicia Timberlake, Peabody Institute
Respondent: Tyler Bickford, University of Pittsburgh
5. Lindsay Wright, University of Chicago: Race to the Beginning: Musical Prodigies and the Racialization of Early Musical Achievement
Respondent: Matthew Roy, Westmont College
6. Cristina Santos, Chad Komocki, Lilith Manes, and Marcelo Rocha, University of Texas at Austin: Reflective Rhythms: Exploring How the Intersection of the Digital Humanities and Creative Learning Can Promote Equitable Scholastic Collaborations with Youth