SOCIETY FOR AMERICAN MUSIC
53rd ANNUAL CONFERENCE - Buffalo, New York
MARCH 10–14, 2027

CONFERENCE PROGRAM

WEDNESDAY, MARCH 10

Unless otherwise indicated, all sessions take place at the Hyatt Regency Buffalo
All times are Eastern Standard Time

10:00 a.m.–5:00 p.m. SAM Board of Trustees Meeting (Niagara)
3:00–8:00 p.m. **Registration Open** (Registration Area)
3:00–11:00 p.m. **Exhibitor Set-Up** (Grand A)
5:30–7:30 p.m. **Welcome Reception** (Grand BC)

THURSDAY, MARCH 11

Link to Thursday Abstracts

Unless otherwise indicated, all sessions take place at the Hyatt Regency Buffalo
All times are Eastern Standard Time

8:00 a.m.–5:00 p.m. **Registration Open**
8:00 a.m.–5:00 p.m. **Exhibit Hall Open** (Grand A)

8:30–10:00 a.m. **Session 1**

Session 1a: Gender, Voice, and the Body Onstage (Delaware)
Chair:

June Carter and Johnny Cash in Duet: The Unruly Woman and the Hypermasculine Man in Country Music
STEPHANIE VANDER WEL, University of Buffalo, SUNY
Reframing the Trope of "Chinese Opera" in Huang Ruo's *M. Butterfly* (2022)
SEOKYOUNG KIM, Independent Scholar
A Bevy of Barihunks: Institutionalizing Desire Capital, Visibility, and Worth in Twenty-First-Century Operatic Economies
ANNA VALCOUR, Brandeis University

Session 1b: Sounding Queer (Regency A)
Chair:

From Chicago House to Sinoclub: Listening for Blackness in Gaysian America
NIC VIGILANTE, Cornell University
Can't Stop / *Cruising*: Queerness and Classical Music in Two Films from 1980
PETER GRAFF, Denison University
"sometimy bonds": Julius Eastman, queer historiography, and the lateness of "new music"
SARA STEBBINS, Yale University

Session 1c: Institutional Histories (Regency C)
Chair: MICHAEL SY UY, University of Colorado, Boulder

Auditing Experimentalism: The New York State Council on the Arts and the Experimental Intermedia Foundation
SCOTT CHUPP, Stony Brook University
"We Are the Anti-Establishment Now": Musical Pluralism, the New Right, and the Culture Wars at Dartmouth
MARK MAHONEY, Cornell University
Excavating Hidden Labor: Arts Administration in the CCPA (1964–1980)
KIRSTEN SPEYER CARITHERS, University of Louisville

Session 1d: **Hauntology/Lineages** (Grand E)
Chair:

Sounding Fragments: Ancestry, Memory, and Belonging in *mad scramble for crumbs*
ANA URIBE LAW, Florida State University
Blake's Lost Tunes: Allen Ginsberg and the Inheritance of a Visionary Voice
ELOY RAMIREZ, Harvard University
Songs in Flight: African American History, the Artistic Imagination, and "Wake Work"
GWYNNE KUHNER BROWN, University of Puget Sound

Session 1e: **Nature, Contested** (Grand G)
Chair: JENNIFER DELAPP-BIRKETT, Independent Scholar, Ithaca, NY

Reclaiming the Garden: Vivian Fine's *The Women in the Garden* (1977) and the Female Gaze
ALEXANDREA JONKER, SUNY Potsdam
Modifications of the Pastoral Topic in Musical Portrayals of the American Frontier
SYLVIE TRAN, Michigan State University
"The Grand Symphonic Vision": The Founding of Central Park and its Musical Landscapes
ELIZABETH FRICKEY, New York University

10:00–10:30 a.m. Break

10:30–12:00 p.m. Session 2

Session 2a: Community and/as Archive (Delaware)
Chair:

Opera, at your Service? Centering Civic Engagement in *The Refuge* (2007)
ALLISON CHU, Vanderbilt University
A Dataset Identifying the People of Southern Vernacular Sacred Song
ERIN FULTON, University of Kentucky
JESSE P. KARLSBERG, Emory University
Punk Artifacts in a Digital World: Washington D.C. Post-Hardcore, Dischord House, and Filesharing Archives
SEAN PETERS, Cornell University/Syracuse University

Session 2b: Performing Race around the Minstrel Stage (Regency A)
Chair: CHASE CASTLE, University of Wisconsin-Madison

Black Women on the Minstrel Line
ELEA PROCTOR, The Ohio State University
Plantations on the River Clyde: John Philip Sousa and Transoceanic Minstrelsy in Glasgow, Scotland
SUSAN C. COOK, University of Wisconsin–Madison
Minstrelsy in Motion: Portable Forms of Walking Around
CHASE CASTLE, University of Wisconsin–Madison

Session 2c: Audiovisual Entanglements: Latin American Perspectives on Sound, Image, and Non-Human Agency (Regency C)
Chair: JUAN FERNANDO VELASQUEZ, University of Houston

Ernesto Perez Frailejon's Ballad: Water, Mountains, and Edutainment
JUAN FERNANDO VELASQUEZ, University of Houston
Sounding Gastroromance: Music, Desire, and Cuisine in *Como agua para chocolate* (2024–2026)
JACQUELINE AVILA, University of Texas at Austin
Ranchera on Horseback: Cinema, Spectacle, and Rural Imaginaries
VERONICA ZAVALA, University of California, Los Angeles

Session 2d: Sounding Developments, Potentialities, and Power within the U.S.-Led Background Music Industry (Grand E)
Chair: AMY FRISHKEY, University of Texas at San Antonio

Automating Atmosphere: Generative AI in the B2B Background Music Industry
RYAN BLAKELEY, Northeastern University
Holiday Music as the Frontlines of the Dying Art of Background Music Curation
AMY FRISHKEY, University of Texas at San Antonio
"Spotify-core" as "Neo-Muzak": Shifting between Background and Foreground Listening
PAUL ALLEN ANDERSON, Indiana University

Session 2e: Sonic Worlds of Spiritualist and Spiritist Mediumship in the Americas
(Grand G)
Chair: MARYSOL QUEVEDO, University of Miami

Nineteenth-Century Spiritualism, Modernity, and the Influence of Popular Music
CODEE SPINNER, Independent Scholar
Ambient Musical Vibrations for Spiritual Mediumship: Spiritist Influences in the Music of the Umbanda Religion of Brazil
MARC GIDAL, Ramapo College of New Jersey
Sound as Fuerza in Venezuelan Espiritismo Marialioncero
VICKY MOGOLLÓN MONTAGNE, Boston University

12:00–2:00 p.m. Lecture Recitals and Special Sessions

12:15–1:00 p.m. Lecture Recital (Regency A)
Before Barber and Menotti: Rosario Scalero's Unpublished Songs and the Making of American Vocal Music
BETHANY WORRELL, University of Missouri–St. Louis

12:15–1:45 p.m. Special Session (Regency C)
"Love and Theft" Revisited: A Roundtable on the Legacy of Eric Lott, the Rise of "Digital Blackface," and the "Nationalist Fictions" of Bob Dylan
DAVID POLANSKI, Independent Scholar
KELLEN HOXWORTH, University at Buffalo, SUNY
DANIELLE ROPER, University of Chicago
AMY ABUGO ONGIRI, University of Portland
ROBERT REGINIO, Alfred University

12:15–1:15 p.m. Special Session (Grand E)
Blackface in American Life: A Conversation around Rhae Lynn Barnes's *Darkology*
JOHN SPILKER-BEED, Nebraska Wesleyan University
EVERETTE SCOTT SMITH, Southeastern Louisiana University

2:00–3:30 p.m. Session 3

Session 3a: Music, Identity, and the Legacy of *Battlestar Galactica* (Delaware)
Chair: ANDREW GRANADE, University of Missouri–Kansas City

Frakkin' Toasters: Music, Humanity, and the Mechanical Other in *Battlestar Galactica*
MEGAN H. FRANCISCO, Wake Forest University
The Persistence of *Battlestar Galactica*: Sound, Music, and A.I. Beyond the Epilogue
EFTYCHIA PAPANIKOLALOU, Bowling Green State University
The Music Has a Plan: *Battlestar Galactica* Beyond the Screen
ANDREW GRANADE, University of Missouri–Kansas City

Session 3b: Building an Online Music Archive: Community Engagement through a Musicology–Library Partnership (Regency A)
Chair: LAURA RISK, University of Toronto Scarborough

Activating a Digital Archive through Community Events and Artist Commissions: The Case of the Fonds Jean Trudel
LAURA RISK, University of Toronto Scarborough
Not All Online Access Is Equal: Making Audiovisual Music Archives Usable
BENNETT STEINBURG, University of Toronto Scarborough
Why the Library? Open Access, Post-Custodial Stewardship, and Sustainable Music Archives
KIRSTA STAPELFELDT, University of Toronto Scarborough

Session 3c: Voicing Gender over Time (Regency C)
Chair: MYRTA LESLIE SANTANA, University of California San Diego

Remembering the Four Debs: Girl Groups and Ordinary Musicking
EMMALOUISE ST. AMAND, Colby College
Selling Gender: The Drag and Sheet Music of Julian Eltinge and Vesta Tilley
COLBY STEVENS, University of Missouri–Kansas City
Parroting Gender: Voice, Transpecies Communication, and Internet Intimacy with Apollo the Grey Parrot
MAYA LETHERER, University of North Carolina at Chapel Hill

Session 3d: Music and Remembrance (Grand E)
Chair:

“Say I'm Gay Also”: AIDS Testimony and Queer Sensibility in the K. Robert Schwarz Papers
MAX KELLER, CUNY Graduate Center
Defending Cuban Heritage in Sound and Stone: Reviving Eighteenth-Century Music and Architecture in Twentieth- and Twenty-First-Century Havana
AIMEE E. GONZÁLEZ, University of Florida
Popular Song as Civil War Memory: “Dixie” from Antebellum Minstrelsy to Reconstruction
CHLOE H. SMITH, Yale University

Session 3e: Middle-American Middlebrow (Grand G)
Chair: PHILIP GENTRY, University of Delaware

Singing Babbittry in American Mid-20th-Century Opera
JACQUES DUPUIS, Purdue University
“Get the Hook”: Music, Meritocracy, and the Birth of U.S. Talent Shows
LINDSAY J. WRIGHT, Yale University
A Necessary (Altruistic) Evil: Public Concerts, Private Utopias, and the American Orchestra’s Charitable Apotheosis
ERIC WHITMER, University of Michigan

3:30–4:00 p.m. Break

4:00–5:00 p.m. **Session 4**

Session 4a: Indigenous Worldviews (Delaware)
Chair:

Indigenous Poetics and the Yupiaq Worldview in John Angaiak's *Lost in the City*
ZACHARY MILLIMAN, University of Alaska Anchorage
"You Will Always Hear Nature": Archiving Native Hawaiian and Hip Hop Epistemologies in *Ho'okupu*
SUSAN JACOB; Tempe, Arizona

Session 4b: Commercial Stages at the Turn of the 20th Century (Regency A)
Chair: DANIEL GOLDMARK, Case Western Reserve University

Bechet the Gangster: Prohibition and Club Basha in 1920s' Harlem
HANNAH KRALL, Shaw University
Hubert Heuck, Early Burlesque and the Founding of the Empire Circuit
GILLIAN RODGER, University of Wisconsin–Milwaukee

Session 4c: Composers and Inherited Sounds (Regency C)
Chair: GAYLE MAGEE, University of Illinois Urbana-Champaign

Becoming Scandinavian: Issues of Ethnic Identity in the Work of Howard Hanson
MATTHEW ANDERSON, University of Missouri–Kansas City
"New Old Music": Rehearing the American Sound Through Loeffler's Lost *Octet*
GRAEME STEELE JOHNSON, Independent Scholar, New York, New York

Session 4d: Black Womanist Sound Worlds (Grand E)
Chair: KYRA GAUNT, University at Albany, SUNY

Musical inheritance and embodied knowledge in *Milton + esperanza* (2024)
YOKO SUZUKI, University of Pittsburgh
"Some of us have been dreaming of…" Expanse, Gendered Vocality, and Afrofuturism through Cécile McLorin Salvant's "O Snap!"
EUGENIA SIEGEL CONTE, University of Southern Maine
KELSEY KLOTZ, University of Maryland

Session 4e: Learning to Listen/Listening to Learn (Grand G)
Chair: MONICA HERSHBERGER, Lehigh University

Saturdays Afternoons are for Singing Along: Orality, Participatory Musicking, and the Metropolitan Opera Radio Broadcasts
ERIN M. BROOKS, SUNY Potsdam
Teaching Dallas to Listen: Sudie Williams and the First Dallas Music Memory Contests
RANDY KINNETT, Collin College

5:30–7:30 p.m. **Shape Note Singing**

7:30–9:00 p.m. **Lecture Recitals and Interest Groups**

7:30–8:00 p.m. **Lecture Recital** (Regency A)
"Silences Are Rarely Complete": Nora Douglas Holt and the Audible Legacy of Her Lost Scores
SAMANTHA EGE, University of Southampton

8:15–9:00 p.m. **Lecture Recital** (Regency A)
Exploring African American Idioms in Florence Price's Violin and Piano Music
STACEY SHARPE, Tallahassee, Florida

7:30–9:00 p.m. **Jewish Studies Interest Group: Breaking the Stained-Glass Ceiling: Women in Sacred Music** (Regency C)
Chair: URI S. SCHRETER, University of Vienna

FRIDAY, MARCH 12

Link to Friday Abstracts

Unless otherwise indicated, all sessions take place at the Hyatt Regency Buffalo
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8:00 a.m.–1:00 p.m. **Registration Open** (Registration Area)
8:00 a.m.–5:00 p.m. **Exhibit Hall Open** (Grand A)

8:30–10:30 a.m. **Session 5**

Session 5a: Buffalo and its Legacies (Delaware)
Chair: JIM CASSARO, University of Pittsburgh

The Machine in the Groove: Rick James, Punk Funk, and the Technologies of Black Atlantic Sound
DAVID ADEPEGBA, University of Pittsburgh
Buffalo's First Piano? Telling—and Retelling—the Story of a Frontier City's Musical Past
DEREK STRYKOWSKI, University at Buffalo (SUNY)
The Rescue and the Opening: Chou Wen-chung's CRI Presidency and Transpacific Cold War Cultural Diplomacy
DAVID CHU, University of Western Ontario
Lillie Mahon Siegfried: Engaging with a 19th-Century Composer and "Buffalonian" through Print
GRACE SHEPARD, Independent scholar

Session 5b: Futures of Music Studies and/as Black Studies (Regency A)
Chair: JONATHAN GÓMEZ, University of Michigan–Ann Arbor; MARIA T. RYAN, Florida State University
KYRA D. GAUNT, University at Albany, SUNY
CHRISTINA D. SMILEY, Washington University in St. Louis
TAMMY L. KERNODLE, Miami University, Respondent

Session 5c: The Politics of Listening (Regency C)
Chair:

"Wash Out their Ears": Forgetting Diatonicism in Morton Feldman's String Quartet No. 2
NOAH L. KAHRS, Indiana University
Constructions of American Experimentalism at Big Ears, 2009–2019
GRACE GOLLMAR, University of Texas at Austin
Gabriel Kahane's *Book of Travellers* (2018) and the Ethics of Listening
KIT THICKETT, Yale University
Slowcore, Guitar Tone, and the Virtuosity of Monotony
MATT BROUNLEY, American Musicological Society

Session 5d: Nostalgia and Vibes (Grand E)
Chair: NICOLE POWLISON, Independent Scholar

Vermont as Vibe: Hearing Home in Noah Kahan's *Stick Season*
JOHN DEBOUTER, University of Texas at Austin
"Daddy Sang Bass, Mama Sang Tenor": Family Bands and the Replication of Cultural Values in Contemporary Bluegrass
HOLLY RILEY, Middle Tennessee State University
Strumming Nostalgia: The 'Ukulele and the Embodiment of Nostalgic Longing
PAULA BISHOP, Independent Scholar
Angine de Poitrine and the Revitalization of the Electric Guitar
ERIK BROESS, Rice University

Session 5e: Music and Marketing (Grand G)
Chair:

Don't Judge an Album by its Cover: Marketing Jewish Music in the LP Era
URI S. SCHRETER, University of Vienna
"The Music Man is a Conn Man": Cross-Promoting *The Music Man* and Conn Instruments
DANIELLE KRAMER, University of Iowa
Hymnody & Hobnobbing: Homer Rodeheaver and 20th-Century Evangelical Marketing
AUSTIN TESTERMAN, Florida State University
The Most Musical Place on Earth: The I♥NY Broadway Experience
SAMANTHA LAMPE, University of Illinois Urbana-Champaign

10:30–11:00 a.m. Break

11:00 a.m.–1:00 p.m. Session 6

Session 6a: Wind Bands and American Identity (Delaware)
Chairs: PATRICK WARFIELD, University of Minnesota

Concerting for U.S. American Identity: Mickey Mouse, *The Band Concert* (1935), and Audio-Visual Americana
ANNA MARINELA LOPEZ, University of Texas at Austin
Little Tokyo's Bandmaster: Tracing the Archival Imaginaries of Seiichi Nako and the Japanese American Band Tradition
NATHAN HUXTABLE, Independent Scholar
"The Tunnel": Exploring a Sense of Belonging, Interconnectedness, and Unity Through the Study of an HBCU Marching Band Ritual
MARVIN MCNEILL, Oxford College of Emory University
Send in the Gladiators: Fučík's March into the Big Top
JAMES DEAVILLE, Carleton University

Session 6b: Reframing Gershwin: Performance, Folk Culture, Politics, and Afterlives (Regency A)
Chair: PAUL ALLEN SOMMERFELD, Library of Congress

George Gershwin and the Rise and Fall of *Miss 1917*
KRISTEN TURNER, Independent Scholar
"Living Folk": B. A. Botkin and George Gershwin's Engagement with American Vernacular Culture
ANNA CELENZA, Johns Hopkins University
Syncopating America: The Gershwins' Art as Political Response
MARK CLAGUE, University of Michigan, Ann Arbor
Musical Monuments in MGM's *An American in Paris* (1951)
NATHAN PLATTE, University of Iowa

Session 6c: Sound and the City (Regency C)
Chair: DENISE VON GLAHN, Florida State University

Opera in the Black Metropolis: The South Side Opera Company and Racialized Listening in 1920s Chicago
CODY A. NORLING, West Virginia University
Contributions to the Art of Music in America by the Umbrella Industry of Boston, 1800–1850
SKATIE CALLAM, Harvard University
Sounding the Ancestors: Memory-Work and the Public Affective Archive in Detroit Jazz Communities
INGRID RACINE, University of Michigan
"Weird, Beautiful, Mysterious, and Dark": Alternative Atmospheres in Tallahassee's Musical Underbelly
RAY LENHART, Florida State University

Session 6d: Sonic Flows: Networks and Movements (Grand E)
Chair: FRITZ SCHENKER, St. Lawrence University

Caribbean Jazz Routes: Paco Duclerc, Carmelo Díaz Soler, and Musical Networks in 1920s San Juan
JULIAN DUNCAN, Florida State University
"Melting Down our Fucking Coldness": Narratives and Local (Hi)stories of Reggaetón in Santiago de Chile, 1998–2020
ANA MARÍA DÍAZ PINTO, University of California, Davis
Sonic Survivance, Rematriation, and the Sounds of Eastern Indigeneity
STEPHEN STACKS, North Carolina Central University
Prison, School, Concert Hall: The Transinstitutionalization of a Kiowa Wind Song
DEREK BARON, University of Pennsylvania

Session 6e: Big Economic Forces (Grand G)
Chair:

Oil Culture and Junior Panorama
STEPHANIE R. H. ESPIE, University of Pittsburgh

Gender and Genre on Billboard's Hot Latin Songs Chart, 1987–2024
DANIEL PARTY, Pontificia Universidad Católica de Chile
"Buy a Broom": Business, Binding and Ballads
PETRA MEYER-FRAZIER, University of Denver
The Cell That Explodes: Rock en tu idioma, Caifanes, and the Paradox of Resistance in Latin American Rock
GABRIEL VILLARROEL, University of Michigan, Ann Arbor

1:00–2:00 p.m. **Lecture Recitals**

1:00–1:45 p.m. **Lecture Recital** (Regency A)
Celtic Echoes in the New World: Unveiling the Arts Songs of Amy Beach and Helen Hopekirk
HANNAH ROBERTS, University of Alabama
LAURA PRITCHARD, University of Alabama

1:00–1:30 p.m. **Lecture Recital** (Regency C)
Volatile Dialogues: Notation, Process, and Embodied Performance in Aaron Cassidy's *25 April '05*
JAMES AYLWARD, Edith Cowan University

1:00–2:00 p.m. **Student Forum Business Meeting and Lunch** (Grand BC)
1:00–2:00 p.m. **FECP Business Meeting and Lunch** (Grand BC/Grand F)
2:00–5:00 p.m. **Afternoon Excursions**
7:00–8:30 p.m. **Vivian Perlis Concert**
Central Library, Buffalo & Erie County Public Library
9:00–11:00 p.m. **SAM JAM by Folk & Trad Interest Group**

SATURDAY, MARCH 13

Link to Saturday Abstracts

Unless otherwise indicated, all sessions take place at the Hyatt Regency Buffalo
All times are Eastern Standard Time

7:00–8:00 a.m. **Interest Group Council** (Niagara)
8:00 a.m.–5:00 p.m. **Registration Open** (Registration Area)
8:00 a.m.–5:00 p.m. **Exhibit Hall Open** (Grand A - Closed during Business Meeting)

8:30–10:00 a.m. **Session 7**

Session 7a: Material Girls (Delaware)
Chair: MARIAN WILSON KIMBER, University of Iowa

Ann Southam's Knitted Rows
LEE CANNON-BROWN, McGill University
Conflicting Representations of Women's Musicianship in *The Cadenza* Cover Illustrations, 1894–1924
RACHEL HOTTLE, Florida State University
Afterlives of a Portrait: Reconstructing the Early Career of Marie Roemaet Rosanoff
KATHRYN FENTON, University of Louisiana at Lafayette

Session 7b: How *Hair* Changed Memphis (Regency A)
Chair: STEPHANIE VANDER WEL, University at Buffalo

Spiritual Affirmation on Stage: Keith Kennedy's *Hair*
EWELINA BOCZKOWSKA, University of Memphis
Hair and Cultural Change in Post-1968 Memphis
SEAN GARY, University of Memphis
Contextualizing *Hair* within Memphis Music
GRACE MCCOMMON, University of Memphis

Session 7c: The Crossroads of Texas: Classical Musicians in the Lone Star State, 1924–1963 (Regency B)
Chair: SARAH M. LUCAS, Texas A&M University, Kingsville

The Smallest Dot on the Map: Amarillo as a Node on the Musical Network of the American Southwest
KIMBERLY HIEB, West Texas A&M University
Marian Anderson in Houston, 1931–1963
PAUL SCHLEUSE, SUNY Binghamton
"Hot and dusty in the sun": The Pittsburgh Symphony Orchestra's 1947 Tour, Texas Musical Life, and Cultural Diplomacy in the U.S.-Mexico Borderlands
SARAH M. LUCAS, Texas A&M University, Kingsville

Session 7d: Sounding Democracy (Regency C)
Chair:

Listening for Democracy as a Social Practice on Lomax's Folk Music of America
KASSANDRA HARTFORD, Muhlenberg College
From Yankee Doodle to the Declaration: Destabilizing Rhetorical Binaries in a Women's Suffrage Song
KENDALL H. WINTER, University of Kentucky
"Our Precious Aether": Musical Presence as Resistance on U.S. Community Radio
ADRIANE PONTECORVO, Indiana University

Session 7e: U.S. American Modernism (Grand E)
Chair:

Permanent Revolution: Edgard Varèse, Russia, and the Modernist Imagination
ROBERT JACKSON WOOD, Independent Scholar
Henry Cowell's "Eagle Dance" (1913)
BETH E. LEVY, University of California, Davis
The Doppelgänger as Musical Complement in Julia Perry's *The Cask of Amontillado*
STANLEY RALPH FINK, University of Illinois Chicago

Session 7f: Curricular Politics (Grand G)
Chair: ANDREW GRANADE, University of Missouri–Kansas City

Reasserting His Voice: R. Nathaniel Dett at Bennett College, 1937–1942
MONICA A. HERSHBERGER, Lehigh University
The Making of a "Musical Miracle": A Semiotic Analysis of the Reception to El Sistema
THI LETTNER, University of Maryland, College Park

10:00–10:30 a.m. Break

10:30–12:00 p.m. Session 8

Session 8a: Experimenting in Buffalo: Exploring The Limits of SUNY Buffalo's Center of the Creative and Performing Arts, 1964-1981 (Delaware)
Chair: WILL ROBIN, University of Maryland

At Buffalo's Bequest: The Slee Visiting Professor in Music, 1957–1981
JACOB R. LUDWIG, University of Cincinnati College–Conservatory of Music
An Evening for New Music in a Daylight Factory: The University at Buffalo's "loft" venue, 1969–1972
NOAH T. STEELE, Northwestern University
Lejaren Hiller and the Public-Private-Psychedelic Partnership: Electronic Sonata (1975) as a Work of Countercultural Capitalism
DEVIN KAVELER, Northwestern University

Session 8b: Medium is Message(y) (Regency A)
Chair: S. ALEXANDER REED, Ithaca College

"No es lo mismo, ni se escribe igual": *Underground* Mixtape Forms as Spatial Models
SHELBY ARIAS-RUNYAN, Yale University
Good 4 U Pesto: Multispecies Celebrity and the Affective Circulation of Olivia Rodrigo and Pesto the Penguin in Platform-Era Pop
KATE GALLOWAY, Wilfrid Laurier University
Skateboarding's Musical Subgenre: Late 1970s Cassette Tape Technologies and the Dancification of Freestyle Skateboarding
BRYCE NOE, Washington University in St. Louis

Session 8c: Sacred Materialities (Regency B)
Chair: ESTHER MORGAN-ELLIS, University of North Georgia

Lives and Legacies of the Oswegatchie Prayer Book (1750–1752)
OLIVIA BLOECHL, University of Pittsburgh
GLENDA GOODMAN, University of Pennsylvania
Kol Nidrei on Shellac: Sacred Tradition and American Jewish Record Culture, 1913–1948
AMANDA RUPPENTHAL STEIN, Carroll University
|UCLA Lowell Milken Center for Music of American Jewish Experience
The African's Glory: early Black influence in Anglo-American vernacular sacred music
RACHEL HALL, Saint Joseph's University

Session 8d: (Re)Shaping the Narrative through Music in Visual Media (Regency C)
Chair: PETER GRAFF, Denison University

Queer Sounds: The Theremin, Somatechnics, and Audio-Visual Queerness in *The Day the Earth Stood Still*
ELI SWEET-BREU, University of Texas at Austin
Never Break the Chain: Stevie Nicks and Fleetwood Mac in *Daisy Jones & the Six* (2023) and *Stereophonic* (2024)
KATHERINE REED, California State University, Fullerton
"A Man Got to Have a Code": Music, Character, and Diegesis in *The Wire* (2002–2008)
ROSE BRIDGES, Widener University

Session 8e: Whose Voices? (Grand E)
Chair: LAURON J. KEHRER, Smith College

Rapping in the Absence of Color: How White, Muslim, Albino Rapper Brother Ali Challenges America's Racial Binary
MATT YUKNAS, Case Western Reserve University
Peripheral Resonances: Marginality and Belonging in Appalachian and Deaf Hip Hop Communities
KATELYN BEST, West Virginia University

From Racialized Vulnerability to Sonic Resistance: Asian American Children and Older Adults in Musical Activism during COVID-19
PENG LIU, Southern Methodist University

Session 8f: Methods in Context (Grand G)
Chair: DAVID GARCIA, University of North Carolina at Chapel Hill

When the Field Disappears: Rethinking Ethnomusicological Methods Under Crisis Conditions
KAJWAN ZIAODDINI, University of Maryland, College Park
The Haunting of the Mosaic: Rethinking Canadian Popular Music Beyond Nationalism
DUNCAN MCCALLUM, University of Western Ontario

12:15–1:45 p.m. **Plenary Session with Lunch Provided** (Grand BCD)
featuring Honorary Member, Sadie Buck

2:00–4:00 p.m. **Session 9**

Session 9a: ROUNDTABLE: Committee on Diversity and Inclusion - Teaching in Times of Precarity (Delaware)

Session 9b: Silent or Silenced?: Black Opera and the Archives (Regency A)
Chair:

Archive as Love and Historical Portraiture: Creating Best Praxes for Archival Research on Black Americans in Black Opera Studies
CANDACE BURGESS, University of Pittsburgh
I am my Brother's Keeper: Preserving Black Musical History and Historiography in the Archives of H. Lawrence Freeman
SASHA DOSTER, Columbia University
The "Genius" Narrative in B. E. Boykin's *My Name Is Florence*
LYDIA BANGURA, University of Michigan
The Archive Has No Accent: Toward a Transnational, Afro-Diasporic Methodology in Black Opera Studies
ZULY E. INIRIO, Afro-Latinx Song & Opera Project

Session 9c: Negotiating Genre: Record Labels, Identity Formation, and Musical Self-Fashioning (Regency B)
Chair: LAEL DRATFIELD, University of Maryland, College Park

Is This Folk Punk? DIY Bandits and Anarchist Music Production
TAI NELSON, University of Maryland, College Park
Lila Downs' Reimaginations of Mexican Folklore in *One Blood/Una Sangre* (2004)
EDGAR I. GÓMEZ ÁLVAREZ, University of Maryland, College Park
"Call It Jazz": The Recorded Footprint of Jazzwomen in Women's Music
LAEL DRATFIELD, University of Maryland, College Park
Hungry Ghosts: Nostalgia, Noise, and the Search for a Middle Way in the Afterlives of Historic African Popular Music Recordings
CORY SEZNEC, University of Maryland, College Park

Session 9d: Labor (Regency C)
Chair: KIRSTEN SPEYER CARITHERS, University of Louisville

Labor on Record: Communism and Commercialism at the Bridgeport Record Plant, 1938–1963
PHILIP GENTRY, University of Delaware
Classical Vibes: How Candlelight Concerts Make and Break Freelance Classical Music Labor in the United States
MAEVE NAGEL-FRANZEL, University of North Carolina at Chapel Hill
No Escape: *Evening Primrose*, the *Flâneur*, and Mass Capitalism
WILLIAM ZINO, Independent Scholar, Syracuse, New York
In the Business of Optimization: AI, Copyright Law, and the Institutional Costs of Music Making
EMMIE HEAD, University of California, Los Angeles

Session 9e: Transatlantic Circuits (Grand E)
Chair: OLIVIA BLOECHL, University of Pittsburgh

"Hot Jazz" & Le Jazz Hot: The Racial Logics and Intellectualization of Early Jazz Genre
KIRA DRALLE, Independent Scholar
Becoming *El Cimarrón*: William Pearson and the Navigation of Biography and Race Between Europe and the Americas
ELAINE FITZ GIBBON, University of Oklahoma
"In the *Zangtrant*": Music and Anglo-Dutch Relations in Colonial New York
ANYA B. WILKENING, Florida State University
A Cowboy in London: Charley Crockett, Americana, and the Country Music Industry
FIONA BOYD, University of Chicago

Session 9f: Authenticity? (Grand G)
Chair: SARA HAEFELI, Ithaca College

Children, Female Impersonators, and "Real" Jazz
FRITZ SCHENKER, St. Lawrence University
Fakes, Fabrications, Scams and the Crisis of Authenticity in '90s Alternative Rock
THEO CATEFORIS, Syracuse University
"Ain't Changing My Tone": Racialized Authenticity and Transforming Voices in Country Music
KELLY HOPPENJANS-SANDERS, University of Michigan
Contested Authenticities at a Southern Appalachian Heritage Festival
ESTHER MORGAN-ELLIS, University of North Georgia
PIPER SPRAKER, University of North Georgia
COOPER SANDEFUR, University of North Georgia

4:30–6:00 p.m. **Annual Business Meeting** (Grand EFG)
6:00–6:45 p.m. **Exhibit Hall Opens and Reception** (Regency Ballrooms)
7:00–9:00 p.m. **Banquet and Award Ceremony** (Grand BCD)

SUNDAY, MARCH 15

Link to Sunday Abstracts

Unless otherwise indicated, all sessions take place at the Hyatt Regency Buffalo
All times are Eastern Standard Time

8:30–10:00 a.m. **Silent Auction Pick-Up** (Registration Area)

8:30–10:00 a.m. **Session 10**

Session 10a: Jazz on the Move (Regency A)
Chair: MARK LOMANNO, University of Miami

Karawan, Danny Thomas, Ella Fitzgerald: Cultural Hybridity and the Arab American Experience in the Kmeid-Ellis Family Record Collection
MELISSA CAMP, Trinity University
Umbria Jazz Feast: African American Music in Italy and the Crisis of Cultural Diplomacy
PIERPAOLO POLZONETTI, University of California, Davis
"Love at First Sound": Love, Affect, and Black Music in Poland
JENNA PRZYBYSZ, Stanford University

Session 10b: Collective Voices (Regency C)
Chair:

Bodily Connection: Pauline Oliveros, the ♀ Ensemble, and the Creation of a Queer, Embodied Community of Practice
PEREGRIN SHAEFFER, Florida State University
Dispatches from Minneapolis: Operation Metro Surge and the Power of Music in the Fight Against American Fascism
PATRICK WARFIELD, University of Minnesota
A Quest for Collectivity: Meredith Monk's *ATLAS, An Opera in Three Parts*
MAYA JOHNSON, Florida State University

Session 10c: Tourism, Audience, and Place in the American Concert Hall (Grand E)
Chair: LAURA DALLMAN, University of Florida

Tourism and Virtual Tourism in the Works of Louis Moreau Gottschalk
STEPHEN ARMSTRONG, Shaw University
Local Meets Global: Foreign Musical Visitors in the Antebellum United States and "Reverse" American Musical Tourism
MOLLY BARNES, University of North Carolina, Chapel Hill
Multifaceted Detroit: Appreciating Five Symphonic Commissions through Media, Positionality, Authenticity, and the Tourist
LAURA DALLMAN, University of Florida

Session 10d: I Wanna Dance with Some Bodies (Grand G)
Chair:

Quintet (1968), *Flowers* (1971), and Alvin Ailey's Universalist Politics of American Music
WAYNE HEISLER JR., The College of New Jersey
An Ethnomusicological Research into the Performance of Gerrehbenta by the National Dance Theatre Company of Jamaica
KEVAN WILLIAMS, University of Mississippi

10:00–10:30 a.m. Break
10:30–11:30 p.m. Session 11

Session 11a: Forgotten Figures in Musical Theater (Regency A)
Chair: KRISTEN TURNER, Independent Scholar

The Forgotten "Hyers Sister": Rediscovering May C. Hyers (1858–1920) and Early African-American Musical Theatre
NICO SCHÜLER, Texas State University
She Also Wrote Music: Anne Caldwell, Collaborative Creativity, and the Erasure of Women Composers of Early Broadway
WENDI GRIFFITHS, University of Iowa

Session 11b: Rights and Sovereignty (Regency C)
Chair: GLENDA GOODMAN, University of Pennsylvania

Knowing and Caring Through Sounds and Musics of American Urban Immigration Rights Shared-Care Spaces
KRISTY SWIFT, University of Cincinnati
Hearing Seneca Sovereignty in/through the Allegheny Watershed
ALEXA WOLOSHYN, Carnegie Mellon University

Session 11c: (Re)Mixing (Grand E)
Chair: KATE GALLOWAY, Wilfrid Laurier University

The Three Lives of "I'm New Here": Remix and the Tensions of Gentrification in Gil Scott-Heron's Final Album
JUSTIN PATCH, Vassar College
"Do you know what you're doin' missy?": Women and Non-Binary Engineers Fostering Brave Stages in U.S. Independent Live Sound Venues
CLAY CONLEY, University of Michigan

Session 11d: Cultivating Audiences (Grand G)
Chair: TRUDI WRIGHT, Regis University

Tune Detectives: Staging Musical Expertise as Entertainment from Radio to Podcast
KATHERINE M. LEO, Millikin University
African American History and Racial Progress: Ada Crogman Franklin's Pageant, *Milestones of a Race*
MARIAN WILSON KIMBER, University of Iowa