



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 Barhunks: 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:

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 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: VICKY MOGOLLÓN MONTAGNE, Boston University

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

AMI 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 A , 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 SMITH, Yale University

Session 3e: Middle-American Middlebrow (Grand G)

Chair: PHILIP GENTRY, University of Delaware

Singing Babbitry 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:

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 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. SCHRECKER, University of Vienna

FRIDAY, MARCH 12

Link to Friday Abstracts

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All times are Eastern Standard Time

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 SHEPERD, 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. FECF 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:

“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 BLOEHL, 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:

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' Reimaginings 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 Croghan Franklin's Pageant, *Milestones of a Race*

MARIAN WILSON KIMBER, University of Iowa