



**SOCIETY FOR AMERICAN MUSIC
48TH ANNUAL CONFERENCE, TUCSON, ARIZONA
11–13 MARCH 2022**

CONFERENCE PROGRAM

FRIDAY, 11 MARCH

Friday Abstracts

All times are Mountain Standard Time

#sam2022

8:00 a.m. Plenary Welcome (Ulysses Kay Zoom Room)

8:00 a.m.–1:00 p.m. Virtual Coffee House (Mercado San Agustín Zoom Room)

8:30–10:15 a.m. Session 1

Session 1a: *High Art vs. Entertainment*

Calexico Zoom Room

Chair: CHRISTOPHER CHOWRIMOOTO, University of Notre Dame

“Not highbrow music, but good music . . . that has genuine human appeal”: The American Reception of Johannes Brahms in the 1930s

ADAM WEITZER, The University of Melbourne (Australia)

“Entertainment is from the Hips Down”: Issues of Primacy and Low/High Art in the Percussion Ensemble

HALEY NUTT, Western Washington University

The American Federation of Musicians, Robots, and the Roots of an Ideology of Musical Liveness

JOHN BRACKETT, Vance-Granville Community College

Session 1b: *Place Making Through Sound*

Gertie Lopez Zoom Room

Chair: ANTHONY RASMUSSEN, Grand Vision Foundation

Star Trek, Sound, and Second-Wave Feminism
JESSICA GETMAN, California State University, San Bernardino

Women as Auteurs in Early Twentieth-Century California Utopic Creative Communities
CHARISSA NOBLE, University of San Diego

Black Mardi Gras Indians: Their History, Musical Influence, and Audio Legacy
MARK T. GASPARD BOLIN, Longy School of Music, Bard College

Session 1c: *Viral Media*

Ulysses Kay Zoom Room

Chair: KATIE REED, California State University, Fullerton

Pole Dancing Cats and Twerking Dogs: Trending Hip Hop Sounds, Gesture, and Musicking
Animal Reels on Instagram and TikTok
KATE GALLOWAY, Rensselaer Polytechnic Institute

Queering Precarity: Social Critique, Bricolage, and Fabulousness in the Work of Leona the
Vindictive
MIRANDA SOUSA, University of Pittsburgh

“If I Back It Up”: Viral Circulations & Representations of Contemporary Black Independent
Music-Makers
JASMINE HENRY, Rutgers University, New Brunswick

Session 1d: *Music & Feminism*

Mariachi Cobre Zoom Room

Chair: BRIGITTA JOHNSON, University of South Carolina

Black Feminist Resistance in Barbershop
DANIEL CARSELLO, Temple University

The Black Feminist Roots of Black Renaissances: How Margaret Bonds Fostered Resistance
through Her Career & Music
ELIZABETH DURRANT, University of North Texas

The Whitman Sisters, Blackface, and Performing Black Femininities
ELEA McLAUGHLIN, Stanford University

10:30 a.m.–12:45 p.m. Session 2

Session 2a: *Instruments*

Calexico Zoom Room

Chair: JONATHAN DE SOUZA, University of Western Ontario

The Harpsichord's Role in Expressing Emerging Adulthood
SARA GULGAS, University of Arizona

The Grain of the Guitar
VARUN CHANDRASEKHAR, Washington University in St. Louis

Fiddling Fargo: Bilocalism and the Hardanger Fiddle in the Heart of Norwegian America
GUS HOLLEY, UC Berkeley

Toneful Hands and Nimble Fingers: Vintage Amplifier Collectors and The Latina Employees Behind Fender's "Tweed" era, 1948–1960
ERIK BROESS, University of Pennsylvania

Session 2b: *Mapping Place and Race in American Music History*

Gertie Lopez Zoom Room

Chair: LOUIS EPSTEIN, St. Olaf College

Mapping Camilla Urso on the Nineteenth-Century Lyceum Circuit, 1873–1901
MAEVE NAGEL-FRAZEL, University of Denver

Measuring a Legacy: The Global Reception of H.T. Burleigh's Songs
REED WILLIAMS, University of Chicago

Reimagining the Carceral Canon: Mapping the Music of Huddie Ledbetter and Mattie Mae Thomas
EMILY HYNES, University of North Carolina, Chapel Hill

De-Segregating Sound: Place and Race in American Music Historiography
LOUIS EPSTEIN, St. Olaf College

Session 2c: *Institutions*

Ulysses Kay Zoom Room

Chair: ESTHER MORGAN-ELLIS, University of North Georgia

"Being American" in Aspen: Commerce, Culture, and Green Nativism in the 2019 Aspen Music Festival
BAILEY HILGREN, University of Oregon

"The Pathway Has Been Built": What the Baltimore Symphony Orchestra Can Learn From Its Record On Race
LEO SARBANES, Harvard University

Session 2d: *Anthropocene*

Mariachi Cobre Zoom Room

Chair: KIRSTEN PAIGE, North Carolina State University

Songs of the New World and the Breath of the Planet at the Orbis Spike, 1610: Towards a

Decolonial Musicology of the Anthropocene
ANDREW CHUNG, University of North Texas

Staging the Anthropocene, Refusing Difference: Problems of Translation in the Premiere of
Ash Fure's *The Force of Things* (2016)
ELAINE FITZ GIBBON, Harvard University

12:45–2:15 p.m. Lunch Break

1:00–2:00 p.m. Membership Meet & Greet (Mercado San Agustín Zoom Room)
ALL welcome!

1:00–2:00 p.m. Committee for Diversity and Inclusion
Guillermo “Bubba” Foss Zoom Room

Activisms: Disability in Music

Chair: MARIA CRISTINA FAVA, Western Michigan University

Panel Coordinator: STEPHANIE JENSEN-MOULTON, Brooklyn College

“And in the Vacancies Discerned”: Helen Keller, Cesare Sodero, and the Poetics of Disability
Activism
STEFAN SUNANDAN HONISCH, University of British Columbia

Improvising Across Abilities: Pauline Oliveros and the Adaptive Use Musical Instrument
SHERRIE TUCKER, University of Kansas

2:00–5:30 p.m. Virtual Coffee House (Mercado San Agustín Zoom Room)

2:15–3:15 p.m. Committee Transition Webinar (Linda Ronstadt Zoom Room)

2:15–3:15 p.m. Lecture-Recitals

The Violin Fantasies of Florence Price

Calexico Zoom Room

Chair: SAMANTHA EGE, Lincoln College, Oxford

KATHARINA UHDE, Valparaiso University and R. LARRY TODD (piano), Duke
University

An Extraordinary Collaboration: Ferruccio Busoni, Natalie Curtis, and Indigenous
Americans

Gertie Lopez Zoom Room

Chair: ERINN E. KNYT, University of Massachusetts, Amherst

DONNA COLEMAN, University of Melbourne (Australia), Independent Scholar, New
Mexico

Painting with Sound: An Intermedia Analysis of Elena Specht's *Brush Strokes* (2020) for
Unaccompanied Flute

Ulysses Kay Zoom Room

Chair: MARÍA FERNANDA CASTILLO, University of Tennessee
JAMES BRINKMANN, Michigan State University

- 3:30–4:30 p.m. Member Area Website Webinar
(Guillermo “Bubba” Foss Zoom Room)**
- 3:30–4:30 p.m. Student Reception and Student Forum Meeting
(Linda Ronstadt Zoom Room)**
- 4:45 p.m. Awards Ceremony (Ulysses Kay Zoom Room)**
- 5:30 p.m. Virtual Social Hour (Mercado San Agustín Zoom Room)**
- 6:30 p.m. Shape Note Singing (Sonora Zoom Room)
[Sacred Harp online](#) (searchable index by title to scores/lyrics)
[Information about Sacred Harp Singing](#)**



**SOCIETY FOR AMERICAN MUSIC
48TH ANNUAL CONFERENCE, TUCSON, ARIZONA
11–13 MARCH 2022**

PRELIMINARY CONFERENCE PROGRAM

SATURDAY, 12 MARCH

[Saturday Abstracts](#)

All times are Mountain Standard Time

#sam2022

8:00 a.m. Plenary Welcome (Ulysses Kay Zoom Room)

8:00 a.m.–5:30 p.m. Virtual Coffee House (Mercado San Agustín Zoom Room)

8:30–10:15 a.m. Session 3

Session 3a: *Opera*

Calexico Zoom Room

Chair: W. ANTHONY SHEPPARD, Williams College

Indie Opera and Transmedia Aesthetics: White Snake Projects' *Death by Life* (2021) and *A Survivor's Odyssey* (2021)

JINGYI ZHANG, Harvard University

Drunk, Mad, and Haunted: Alcohol Addiction and Insanity in Twentieth-Century American Opera

DIANA WU, University of Western Ontario

Signifyin' and Black Opera: Tropes in William Grant Still's *Highway I, USA*

NAOMI ANDRE, University of Michigan, Ann Arbor

Session 3b: *Racial Hegemony of the Global North*

Gertie Lopez Zoom Room

Chair: LAUREN ELDRIDGE STEWART, Washington University

Sounding Whiteness in the American Community Singing Movement

ESTHER MORGAN-ELLIS, University of North Georgia

Electric Telegraphs and Intercontinental Steamers: The Business of Blackface Entertainment in North India, early 1850s

BRADLEY SHOPE, Kutztown University

The American Racial Ecology of Hawai'i Puerto Rican Music and Dance

TED SOLIS, Arizona State University

Session 3c: *Intertextuality and the Abolitionist Song*

Ulysses Kay Zoom Room

Chair: HORACE MAXILE, Baylor University

Sentimentality and Anti-Slavery Activism in Joshua Simpson's Songs

JULIA J. CHYBOWSKI, University of Wisconsin, Oshkosh

"Dandy Jim" and Racialized Abolitionism

KRISTEN M. TURNER, North Carolina State University

Session 3d: *Supernatural and Other Worldly*

Mariachi Cobre Zoom Room

Chair: JACQUELINE AVILA, University of Tennessee

Musical Monstrosity in *El hombre y el monstruo* (Baledón, 1958)

EMILY MASINCUP, Northwestern University

Fantasma y Frontera: Ghost Smuggling Ballads and Transborder Migrant Devotion to the Holy Coyote

TERESITA LOZANO, University of Texas, Rio Grande Valley

Are you Diana, the Hunter?: Heroification and Transformation in Four Recent Songs

ROBERT DAHLBERG-SEARS, The Ohio State University, Columbus, Ohio

10:30 a.m.–12:00 p.m.

Roundtable: *Amplifying and Remixing Histories: Community-Engaged Music Research on the Soundscapes of Pueblo, Colorado*

Linda Ronstadt Zoom Room

Chairs: SUSAN THOMAS, University of Colorado, Boulder and XÓCHITL CHÁVEZ, University of California, Riverside

Panelists: XÓCHITL CHÁVEZ, University of California, Riverside; JESSE DE LA CRUZ, University of Colorado, Boulder; JUAN ESPINOZA, Producer, Song of Pueblo;

DEBORAH ESPINOZA, Colorado State University, Pueblo

10:30–11:30 a.m. Poster Session

Gertie Lopez Zoom Room

Chair: JACQUELINE AVILA, University of Tennessee

Music and Money: How the Opacity of Classical Music Benefits the Wealthy
AMANDA PARUTA, Independent Scholar

Music and Politics: Entertainment and Integration at Clemson College
ERIC LAPIN, Clemson University

12:00–1:00 p.m. Lunch Break

12:00–1:30 p.m. Committee on Career Diversity and Advocacy Group: *Between Advisor and Student: Strategies and Resources for Talking About Career Diversity*
Linda Ronstadt Zoom Room

DANIELLE FOSLER-LUSSIER, Professor of Musicology Associate Director and Chair of Graduate Studies at The Ohio State University and DIANA WU, Ph.D. Candidate at the University of Western Ontario

1:00–3:15 p.m. Session 4

Session 4a: *Music, Race, and Activism*
Calexico Zoom Room

Chair: JAMES GORDON WILLIAMS, Syracuse University

Is Jazz Dead for Musical Activism? Adrian Younge's *The American Negro* Project
JOHN PAUL MEYERS, University of Illinois, Urbana-Champaign

Specificity and Critical Hope in Janelle Monáe's "Turntables"
LARISSA A. IRIZARRY, University of Pittsburgh

"Come Out Ye Black and Tans" and Black Lives Matter: Pro-IRA TikTok in Irish America, Summer 2020
NATALIE FARRELL, University of Chicago

Comic Relief and the Cultivation of a Musical Grotesque in the Age of Donald Trump
DANA GORZELANY-MOSTAK, Georgia College

Session 4b: *Music and Incarceration*
Gertie Lopez Zoom Room

Chair: MARY L. COHEN, University of Iowa

"Close Every Door to Me": Incarceration in the Megamusical
MICHAEL BENNETT, University of Washington

Editorializing the Singing Prisoner: Music and Incarceration in the Press (1885–1925)
VELIA IVANOVA, Independent Scholar

Session 4c: *Archives and Texts*

Ulysses Kay Zoom Room

Chair: MATTHEW VEST, University of California, Los Angeles

Activating Archives: Building a University/Museum/NGO Collaboration for Traditional Music in Quebec

LAURA RISK, University of Toronto, Scarborough

Rethinking Musical Minimalism through Primary Sources

KERRY O'BRIEN, Cornish College and WILL ROBIN, University of Maryland, College Park

Session 4d: *Tracking the (Dis)possessed: Music, Race, and Gender In Contemporary Hollywood Narratives*

Mariachi Cobre Zoom Room

Chair: JULIE HUBBERT, University of South Carolina

“You Don’t Listen, Do You?”: Musical Possession and Masculinity in Todd Phillip’s *Joker* (2019)

PAUL ALLEN SOMMERFELD, Library of Congress

The Sonic Slippage between Empathy and Possession in Ari Aster’s *Hereditary* (2018) and *Midsommar* (2019)

LISA COOPER VEST, University of Southern California

Possession, the Black Body, and the “Gospel Horror” of Jordan Peele and Michael Abels’s *Get Out* (2017) and *Us* (2019)

IMANI MOSLEY, University of Florida

3:30–5:15 p.m. Session 5

Session 5a: Roundtable: *Mixed Methods and the Study of the Music of the Americas: Perspective and Approaches from the Digital Humanities*

Gertie Lopez Zoom Room

Chair: JAMES McNALLY, University of Illinois, Chicago and RODRIGO CHOCANO, Pontificia Universidad Católica del Perú

Ethnography and Social Network Analysis in the Study of Group Creativity: Possibilities and Problematics

JAMES McNALLY, University of Illinois, Chicago

Making It Collaborative: Combining Ethnographic Research and Web Development in *Conexiones Musicales Afroperuanas*

RODRIGO CHOCANO, Pontificia Universidad Católica del Perú

The Global Jukebox and its Data: A Resource for Research, Teaching, and Beyond
ANNA LOMAX WOOD, Association for Cultural Equity at Hunter College; AARON BERRY, Independent Musician; STELLA STILBERT, Association for Cultural Equity at Hunter College

Session 5b: *Spaces*

Ulysses Kay Zoom Room

Chair: RACHEL MAY GOLDEN, University of Tennessee

Music for Dreaming: The Emergence of Background and Mood Albums
JENNIFER MESSELINK, McGill University

“No lady shall attend”: Musical Access as Economic, Cultural, and Colonial Power in Virginia City’s Red-light District
SIRIANA LUNDGREN, Harvard University

Trans Punk Desire in Lou Sullivan's Diaries
PENROSE ALLPHIN, Independent Scholar

Session 5c: *Mexican Musical Identities*

Mariachi Cobre Zoom Room

Chair: LAURYN SALAZAR, Texas Tech University

"The Most Gorgeous Young Pagan Turned Monk": Mexican Tenor José Mojica in Opera and Popular Media
JOHN KOEGEL, California State University, Fullerton

Music Education, Festival Travel, and Youth Identity Formation: A Mariachi Case Study
JOSEPH MAURER, University of Chicago

4:00–5:30 p.m. Interest Groups

Gospel & Sacred Music Interest Group

Linda Ronstadt Zoom Room

Graduate Student Showcase and Workshop

Chairs: BIRGITTA JOHNSON, University of South Carolina and DEBORAH SMITH POLLARD, University of Michigan, Dearborn

Showcase Presenters: SHARRI K. HALL, Harvard University and CARLEHR SWANSON, UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE

Respondent Panelist: KAY NORTON, Arizona State University

Band Interest Group

Guillermo “Bubba” Foss Zoom Room

Banding and Bonding Together: Creating Community through Band Performance

Co-Chairs: KATE STORHOFF, University of North Carolina, School of the Arts and EMILY ALLEN, Florida State University

Participants: MARVIN McNEILL, Wesleyan University; ALLISON ROBBINS, University of Central Missouri; and XÓCHITL CHÁVEZ, University of California, Riverside

5:30 p.m. **Perlis Concert (Ulysses Kay Zoom Room)**
American Southwest Folk and Country Music
with [Ted Ramirez](#) and [Tish Hinojosa](#)



**SOCIETY FOR AMERICAN MUSIC
48TH ANNUAL CONFERENCE, TUCSON, ARIZONA
11–13 MARCH 2022**

PRELIMINARY CONFERENCE PROGRAM

SUNDAY, 13 MARCH

[Sunday Abstracts](#)

All times are Mountain Standard Time

#sam2022

8:00 a.m. Plenary Welcome (Ulysses Kay Zoom Room)

8:00 a.m.–1:00 pm. Virtual Coffee House (Mercado San Agustín Zoom Room)

8:30–10:15 a.m. Session 6

Session 6a: *Music and Religion*

Calexico Zoom Room

Chair: BRAXTON SHELLEY, Yale University

Julia Perry's Stabat Mater and the Lynching of Christ

TAD BIGGS, Washington University in St. Louis

"I'm His Child": Revivals, Music, and Sanctified Girlhood in the Early Twentieth Century

AMBRE DROMGOOLE, Yale University

The Black Reveler Topic in New Spanish Christmas Villancicos

DREW EDWARD DAVIES, Northwestern University

Session 6b: *Mediating Race, Sound, Institution*

Gertie Lopez Zoom Room

Chair: KUNIO HARA, University of South Carolina

The "Undesirable" in Box 14: Jewish Men and the Making of the Metropolitan Opera House

SAMANTHA M. COOPER, New York University

How Fruit Peddlers Learned to Sing: Home Phonographs, Tin Pan Alley, and the Emergence of the Opera-Loving Italian Stereotype
SIEL AGUGLIARO, University of Pennsylvania/Swarthmore College

“The art of lynching”: Race, Violence, and the Modern American Opera House
LUCY CAPLAN, Harvard University

Session 6c: *Evolving Protests*

Ulysses Kay Zoom Room

Chair: LEÓN GARCÍA-CORONA, Northern Arizona University

Tucson’s “Black Renaissance” and the Cultural Rupture It Shaped
ABIGAIL LINDO, University of Florida

Improvising Outside the Protest Game: Transformation of Trauma into Beauty
JAMES GORDON WILLIAMS, Syracuse University

The Cop Killer Gets Political (Again): Body Count’s Hardcore Activism
JUSTIN PATCH, Vassar College

10:30 a.m.–12:15 p.m. Session 7

Session 7a: *Labor and Neoliberalism*

Calexico Zoom Room

Chair: ANDREA MOORE, Smith College

Justice For Jazz Artists: Music, Precarious Work, and Labor Mobilization in the Twenty-First Century
DALE CHAPMAN, Bates College

Pacifying the Public in Times of Pandemic: Music, Promotional Media, and the Neoliberal Economy
JAMES DEAVILLE, Carleton College

Rearranging Pops Concert Conventions, One Gig at a Time
RYAN BAÑAGALE, Colorado College

Session 7b: *Broadway and Theater*

Gertie Lopez Zoom Room

Chair: ASHLEY M. PRIBYL, The Missouri Symphony

To Dream: The Civil Rights Movement’s “Impossible Dream”
SAMANTHA LAMPE, University of Illinois, Urbana-Champaign

The Man Beyond Broadway: Small-Town Audiences and National Networks in the Career of

George M. Cohan
ELIZABETH CRAFT, University of Utah, Salt Lake City

Edwin Relkin and the Construction of a Yiddish Theater Network
PETER GRAFF, Denison University

Session 7c: *Music and Appreciation*

Ulysses Kay Zoom Room

Chair: STEPHANIE STALLINGS, Northern Arizona University

Musical Appreciation, Business, and Imperialism: The Victor's Department of Education and the Promotion of a New Consumer Culture across the Americas
JUAN VELASQUEZ, Instituto Técnico Metropolitano, Universidad de Antioquia

Appreciation as Evolution: Music Appreciation Courses in the Post-Reconstruction White American University
SAMUEL GOLTER, University of Virginia

Walking Forward into the Future: Modernism, Music Appreciation, and Marion Rous in “What Next in Music?”
BENJAMIN SKORONSKI, University of Arizona, Tucson

Session 7d: *Race-ing the Nation*

Mariachi Cobre Zoom Room

Chair: CHARLES HIROSHI GARRETT, University of Michigan

“Out of Place on the Metropolitan Stage”: Feodor Chaliapin and the Boundary between Russianness and Respectability
JAMIE BLAKE, University of North Carolina, Chapel Hill

Constructing Jewish-American Intimacy: Aaron Copland’s “Zion’s Walls” Across Time and Space
NATE RUECHEL, Florida State University

An American in Copenhagen: Race and Ben Webster's Jazz Reception in Denmark
LESLIE GAY, University of Tennessee

**10:30–11:30 a.m. Member Area Website Webinar
(Guillermo “Bubba” Foss Zoom Room)**

12:00–1:00 p.m. Lunch Break

1:00 p.m. Business Meeting (Ulysses Kay Zoom Room)

2:00 p.m. Virtual Social Hour (Mercado San Agustín Zoom Room)

