



SOCIETY FOR AMERICAN MUSIC
50TH ANNUAL JUBILEE CONFERENCE, DETROIT, MICHIGAN
MARCH 20–24, 2024
#sam2024

CONFERENCE PROGRAM

WEDNESDAY, MARCH 20

Unless otherwise indicated, all sessions take place at the Fort Pontchartrain Hotel
All times are Eastern Daylight Time

12:00–5:00 p.m.	SAM Board of Trustees Meeting (Plaza A)
3:00–8:00 p.m.	Registration Open (Pre-Function)
3:00–11:00 p.m.	Exhibitor Set-Up (Grand B)
5:30–7:30 p.m.	Welcome Reception (Pre-Function)

THURSDAY, MARCH 21

[Link to Thursday Abstracts](#)

Unless otherwise indicated, all sessions take place at the Fort Pontchartrain Hotel
All times are Eastern Daylight Time

7:00–8:00 a.m.	Nominating Committee (Grand A)
7:00–8:00 a.m.	Public Relations Committee (Grand C)
8:00 a.m.–5:00 p.m.	Registration Open (Pre-Function)
8:00 a.m.–5:00 p.m.	Exhibit Hall Open (Grand B)

8:30–10:00 a.m. Session 1

Session 1a: *Music, Conflict, Trauma*
Grand A

Chair: Maria Cizmic, University of South Florida

Underscoring Trauma in Hulu's *A Handmaid's Tale*

SHERSTEN JOHNSON, University of St. Thomas, St. Paul, Minnesota

Bel Canto and Vals Criollo: Orchestrating the 1996–97 Lima Hostage Crisis

CATRIN DOWD, University of Chicago

Specters of Persecution: Ghost Smuggling Ballads, Hauntology, and the Undocumented Migrant Experience

TERESITA D. LOZANO, University of Texas, Rio Grande Valley

Session 1b: Screening Music**Grand C**

Chair: Nathan Platte, University of Iowa

From “Agitato” to “Yearning”: Interpreting Stock Music for Silent Film through Data Analysis and Musical Topoi

PAUL ALLEN SOMMERFEILD, Library of Congress

Rosa Rio’s Accompaniments for Silent Film

KENDRA PRESTON LEONARD, Silent Film Sound and Music Archive

Heitor Villa-Lobos, *Green Mansions* (1959), and Hollywood Othering

SILVIO J. DOS SANTOS, University of Florida

Session 1c: Disseminating Hip-Hop**Plaza B/C**

Chair: Lauron J. Kehrer, Western Michigan University

Transforming Hip Hop into Hit Pop on Commercial Radio Stations

AMY CODDINGTON, Amherst College

American Black Musics in Transnational Contexts: Denmark’s Rap Academy

LESLIE GAY, University of Tennessee, Knoxville

Session 1d: Pushing Jazz Boundaries**Terrace B**

Chair: Ryan Bañagale, Colorado College

Whose Festival?: Complicating “Renaissance” Annually at the Detroit Jazz Festival

INGRID RACINE, University of Michigan

Snarky Puppy and “Post-Fusion” Jazz

JACOB COLLINS, University of North Texas

Jazz Historiography and Western Swing

SAMUEL PARLER, Baylor University

Session 1e: Detroit Opera**Windsor A/B**

Chair: Kristen Turner, North Carolina State University

The City, the Green World, and the Wrecked Proscenium: Detroit Opera’s *Bliss*

NICHOLAS DAVID STEVENS, Indianapolis, IN

On Decolonial Paradox in the Hypermobility Turn: Yuval Sharon’s *Twilight: Gods* (2020–2021)

JINGYI ZHANG, Harvard University

Conceal, Reveal, Repeat: Staging the Operatic Body

MEGAN STEIGERWALD ILLE, College-Conservatory of Music, University of Cincinnati

10:00–10:30 a.m. Break

10:30 a.m.–12:00 p.m. Session 2

Session 2a: Caribbean Pop Music and “Home”**Grand A**

Chair: Carlos Roberto Ramírez, University of Illinois, Urbana-Champaign

“*Bachatero* from the Bronx”: Chavi Leons and Transnationalism in Urban *Bachata*

HOLLY TUMBLIN, University of Florida

Kingston Blues: Playing Rock in the City of Reggae

OFER GAZIT, Tel Aviv University, Israel

Come Home to Me: Vaccine Nationalism and the Trinidadian Diaspora

STEPHANIE R. ESPIE, Florida State University

Session 2b: *Jazz and the Revolutionary Imagination*

Grand C

Chair: Cisco Bradley, Pratt Institute

“I Heard Freedom”: Free Jazz and Revolution in Detroit, Cleveland, and Buffalo, 1961–1980

CISCO BRADLEY, Pratt Institute

Freedom in the Jazz Imaginary: Twentieth-Century Aesthetic Revolt

SALIM WASHINGTON, University of California-Los Angeles

“All them scabs should be shot”: Foregrounding the Political in the “Post-Political” History of Early Jazz

BENJAMIN BARSON, Bucknell University

Session 2c: *Women Negotiating Radio, Music Criticism, and Community Networks in 1990s Country*

Plaza B/C

Chair: Jada Watson, University of Ottawa

Billboard Charts and 1990s Country: The Myth of Neutrality

JADA WATSON, University of Ottawa

Selling Out to Success: Faith Hill and 1990s Country Crossover

PHOEBE HUGHES, Binghamton University (SUNY)

Women’s Music in the Mountains: Lesbian Feminist Musicians, Community Networks, and Politics in West Virginia from 1989–1997

JACOB KOPCIENSKI, Appalachian State University

Session 2d: *Where Is Minimalism Now?*

Terrace B

Moderator: Patrick Nickleson, University of Alberta

Panelists: WILLIAM ROBIN, University of Maryland; KERRY O’BRIEN, Cornish College;

VICTOR SZABO, Hampden-Sydney College; and SUMANTH GOPINATH, University of Minnesota

Session 2e: *Musical Institutions and Networks*

Windsor A/B

Chair: Danielle Fosler-Lussier, Ohio State University

Asian and “Extraordinary”: Young Concert Artists (YCA) and the Claim to Classical Music

AUDREY CHEN, The Graduate Center, CUNY

“At least as much theater as it is music”: Redefining Opera at the National Endowment for the Arts, 1976–1980

RYAN EBRIGHT, Bowling Green State University

“Peaceful Coexistence” through Music: Nicolas Slonimsky’s 1962 USSR Tour and the Politics of Insider Cold War Cultural Exchange

NATALIE K. ZELENSKY, Colby College

12:00–2:00 p.m. Lunch Break

12:15–1:15 p.m.

Lecture Recital: *Mexican Art Song*

Grand A

Chair: John Koegel, California State University, Fullerton

The Unrecognized Origins of Mexican Art Song: Recovering Repertoire from the
Nineteenth-Century for Medium and Low Voices

BRENDA IGLESIAS ZARCO, Binghamton University, mezzo-soprano; and JOEL
HARDER, Binghamton University, piano

Special Session: *MUSA Celebrates SAM*

Grand C

Moderator: Stephanie Vander Wel, University of Buffalo, SUNY

Panelists: ANDREW KUSTER, Executive Editor; MARK CLAGUE, Co-Editor; RENEE LAPP
NORRIS, Lebanon Valley College; TAMMY KERNODLE, Miami University; LOUISE
TOPPIN, University of Michigan

Special Session: *Honoring Josephine Wright: Teacher, Scholar, Mentor*

Plaza B/C

Moderator: Denise Von Glahn, Florida State University

Panelists: MARK BURFORD, Reed College; NAOMI ANDRÉ, University of North Carolina;
MATTHEW MORRISON, New York University; HORACE MAXILE, Baylor University; and
KRISTEN TURNER, North Carolina State University

12:30–1:45 p.m. Poster Session

Terrace C

Avenues of Influence: The Significance of Women's Music Clubs in the Careers of Florence Price
and Blythe Owen

MARIANNE KORDAS, Andrews University; SHANIA WATTS, Andrews University

Qualifying the "Universal": The Early Works of Ulysses Kay

ANDREW MOENNING, Duke University

The Toast of Tijuana: Conceptualizing Ska at the Border

ANDREW A. VOGEL, University of Florida

The Disappearance of the Minor Mode in Nineteenth-Century Sacred Music

RACHEL HALL, Saint Joseph's University

Rediscovered Copland Piano Trio Sees First Publication

JENNIFER DeLAPP-BIRKETT, Consultant, Aaron Copland Fund for Music

"How Far I'll Go": How Disney Princesses Portray Femininity Through Vocal Timbre, 2010–2016

KAITLYN CLAWSON-CANNISTRA, University of Oregon

Crafting a Performance Persona: Vocality and Authenticity in the Songs of Lainey Wilson

MADISON STEPHERSON, University of Oregon

2:00–3:30 p.m. Session 3

Session 3a: *Temporalities*

Grand A

Chair: AJ Kluth, Case Western Reserve University

“One day they were gone”: The Contemporary Distance of History in *An American Dream* (2015)

ALLISON CHU, Yale University

Turning 30/90/2020: Performing Masculinity in Crisis Temporality

JESSICA SIPE, Yale University

Black Temporalities in the Wake: John Coltrane’s “Alabama” (1963) and AMYRA’s “Burning in Birmingham” (2016)

CHLOE H. SMITH, Yale University

Session 3b: *Potentials and Precarities for American Music Centers and Institutes*

Grand C

Moderator: Kay Norton, Arizona State University

Panelists: MEGAN MURPH, Budds Center for American Music Studies, University of Missouri;

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

STEPHANIE JENSEN-MOULTON, H. Wiley Hitchcock Institute for Studies in American

Music, Brooklyn College, City University of New York; GREG REISH, The Center for

Popular Music, Middle Tennessee State University

Session 3c: *25 Years of Dancing in the Street*

Plaza B/C

Chair: Suzanne E. Smith, George Mason University

Flat Town Music Company: Recording Popular and Traditional Music in Twentieth-Century Louisiana

JESSICA DAUTERIVE, George Mason University

Beyond Nimble Fingers: Using Spatial History to Explore the Lives of Fender’s Female Workers

JAYME KURLAND, George Mason University

Beats, Bars, and the Baths: Music and Defining Gay Commercial Spaces Post Stonewall

ERIC GONZABA, California State University, Fullerton

Session 3d: *Recovering Black Musical Histories*

Terrace B

Chair: Jeffrey Taylor, Brooklyn College and The Graduate Center, CUNY

“The Black Pearl”: The Forgotten Musical Life of Burlesque Star and Vocalist Ruby Richards

ELISSE LA BARRE, College of William and Mary and LESLIE LA BARRE, Eckerd College

Lionel Hampton, Newspaperman

SCOTT GRAY DOUGLASS, Columbia University

William L. Dawson’s *Negro Folk Symphony*: Complicating the Narrative of Rediscovery

GWYNNE KUHNER BROWN, University of Puget Sound

Session 3e: *Folklore and National Imaginaries*

Windsor A/B

Chair: Mark Slobin, Wesleyan University

Preserving National Identity: Slovenian American Musical Theater in Cleveland, Ohio
 PETER GRAFF, Denison University
 Dancing in the Fields: Israeli Folksong in the Postwar American Imagination
 URI SCHRETER, Harvard University
 Meet Me in the City: Aurality, Mobility, and John Lee Hooker's Return to Mississippi
 BENJAMIN DuPRIEST, Georgia State University

3:30–4:00 p.m. Break

3:30–4:30 p.m. Reception, University of Illinois Press (Grand B)

4:00–5:00 p.m. Session 4

Session 4a: *Negotiating Composer-Performer Relationships*

Grand A

Chair: William Robin, University of Maryland

Reinventing Caroline Shaw: Presenting and Re-Presenting Musical Roles
 JULIA KUHLMAN, University of Maryland, College Park

Session 4b: *Women's Music Clubs*

Grand C

Chair: Candace Bailey, North Carolina Central University

Becoming an Indian Princess: Roberta Campbell Lawson and Women's Clubs' Promotion of
 Indianist Music

MARIAN WILSON KIMBER, University of Iowa

Olga Samaroff and the Archaeology of Networks

JAMIE BLAKE, Capital University

Session 4c: *Protest Music*

Plaza B/C

Chair: David Brackett, McGill University

Canto a Centro América: Sangre Machehual of Los Angeles and the U.S.-Central America
 Solidarity Movement

FERNANDO RIOS, University of Maryland

"Dying of Thirst": Kendrick Lamar's Theological and Political Lyricism

ETHAN ROHL, University of Tennessee, Knoxville

Session 4d: *Daugherty's Detroit*

Terrace B

Chair: Nadine Hubbs, University of Michigan

Sonic Tourism and Authenticity in Daugherty's *MotorCity Triptych*

LAURA DALLMAN, University of Florida

Sounds of Detroit and the U.S. in the Music of Michael Daugherty

REBECCA SCHREIBER, Cincinnati, OH

Session 4e: *Sounding Black Childhood*

Windsor A/B

Chair: Dwandalyn Reece, Smithsonian National Museum of African American History and Culture

“Go, Boy, Go!”: Frank “Sugar Chile” Robinson and the Commodification of Black Boyhood
JACQUELINE WARWICK, Dalhousie University

“A gold mine in bobby sox”: Annette Swinson and the Sonic Choreography of Black Girlhood
EMMALOUISE ST. AMAND, Eastman School of Music

5:30–7:30 p.m.

Shape Note Singing

Barth Hall, Cathedral Church of St. Paul (directions at Registration Desk)

[Information about Sacred Harp Singing](#)

7:30–9:00 p.m.

Special Session

Music Non-Profits and Community Engagement in Detroit

Terrace B

Chair and Moderator: Paul Schauert, Michigan State University

Panelists: REBEKAH FARRUGIA, Oakland University; MICHELLE MCKINNEY, Detroit Sound Conservancy; RON JOHNSON, Spin Inc.; and NIQUE LOVE RHODES, D.Cipher

7:30–9:00 p.m.

Interest Groups

Research Resources: *Silent Film Music Collections and Approaches* (Grand A)

Chair and Moderator: Laurie Sampsel, University of Colorado, Boulder

Panelists: PAUL SOMMERFIELD, Library of Congress; MARISTELLA FEUSTLE, University of North Texas; JAMES CASSARO, University of Pittsburgh, Emeritus; SUSAN THOMAS, University of Texas, Austin; and KENDRA PRESTON LEONARD, Silent Film Sound & Music Archive

Jewish Studies: *Meet and Greet* (Grand C)

Chair: Uri Schreter, Harvard University

Early American Music: *How to Incorporate Early American Music Into Your Teaching* (Plaza B/C)

Chair: Laura Lohman, North Central College

Panelists: Christopher J. Smith, Texas Tech University; Vivianne Asturizaga, California State University Fullerton; Maya Brown-Boateng, University of Pittsburgh

Pedagogy: *Pedagogy of Faculty Care: Come and Give* (Windsor A/B)

Facilitator/Chair: Andrew Granade, University of Missouri-Kansas City

Panelists: COLLEEN RENIHAN, Queen's University at Kingston, JOHN SPILKER, Nebraska Wesleyan University, TRUDI WRIGHT, Regis University

FRIDAY, MARCH 22

[Link to Friday Abstracts](#)

Unless otherwise indicated, all sessions take place at the Fort Pontchartrain Hotel
All times are Eastern Daylight Time

8:00 a.m.–2:00 p.m. **Registration Open** (Pre-Function)

8:00 a.m.–2:00 p.m. **Exhibit Hall Open** (Grand B)

8:30–10:30 a.m. **Session 5**

Session 5a: *Forging a Community of Professional Musicians in New York City, 1824–1858*
Grand A

Chair: Douglas Shadle, Vanderbilt University

New York Musicians in Revolt: The 1828 Musical Fund Society as an Inspiration for the 1842 Philharmonic

BARBARA HAWS, New York Philharmonic (emerita) and University of Oxford

The Radicalization of a Young Musician: George Bristow's Conversion to Musical Nationalism

KATHERINE PRESTON, College of William & Mary

Early Nineteenth-Century American Chamber Music: Unknown and Unloved?

JOHN GRAZIANO, CUNY Graduate Center

The True Story of the New York American Music Association, 1855–1858

DOUGLAS SHADLE, Vanderbilt University

Session 5b: *Sounding Detroit*

Grand C

Chair: Mary Paquette-Abt, Wayne State University

“Detroit, a Favored City”: Visiting Virtuous and the Spectacle of Civic Pride at the Light Guard Armory, 1904–1907

MATTHEW F. REESE, Peabody Institute of The Johns Hopkins University

Black Bottom and Paradise Valley: Post-War and Pre-Motown Nightclub Culture in African American Detroit

CHRISTOPHER J. SMITH, Texas Tech University

The Performance of Power Through Music and Sound in the Iranian Diaspora

SARA FAZELI, University of Florida

A Dip in Hamtramck: Piercing the Veil of Ethnographic Field Recording

MARITZA GARIBAY, Wayne State University

Session 5c: *Staging Identities*

Plaza B/C

Chair: Jeffrey Magee, University of Illinois, Urbana-Champaign

“To see what lovely Japanese our young people can be”: American Jewish Community Performance, Racial Appropriation, and Gilbert & Sullivan's *Mikado*, 1885–1939

SAMANTHA M. COOPER, University of Pennsylvania
 The “Real Indians” in the Minneapolis Performance of Bimboni’s *Winona* in 1928
 GRETCHEN PETERS, University of Wisconsin-Eau Claire
 Sex Crimes and 1990s Politics in *Kiss of the Spider Woman* and *Parade*
 MICHAEL BENNETT, University of Washington

Session 5d: *Queer Music Communities: Resistance and Refusal*

Terrace B

Chair: Lisa Barg, McGill University

Trans and Queer Expressions of Religion in Brazil: How Performance Art and Missionizing Can Be Used as a Tool of Refusal

CAHLIA A. PLETT, University of California, Riverside

Queer Transmedia Storytelling: Lil Nas X’s *Montero* Cinematic Universe

GABRIELLA SAPORITO-EMLER, Florida State University

Making Something from Nothing: How Playing Pretend in 1990s Dykecore Created Community

ALEX NIK PASQUALINI, Cornell University

Thither Queer Yiddishkayt: Discourses of Queerness in the North American Yiddish/Klezmer Scene

GABRIEL A. ZUCKERBERG, Brown University

Session 5e: *Sacred Sounds*

Windsor A/B

Chair: Laura Moore Pruett, Merrimack College

People and Places in Southern Vernacular Sacred Music Publishing, 1850–1925

JESSE P. KARLSBERG, Emory University and ERIN FULTON, University of Kentucky and Emory University

Shape-Note Singing is Heavy Metal: The Belliphonia of Traditional Appalachian Worship Music

ALLY DELLGREN, University of Tennessee, Knoxville

Detroit’s Amen Corner: The Crossing of “Sacred and Secular” Boundaries

MATTHEW A. WILLIAMS, University of York, UK

Guitar Guys and the Guitar Guise: Musical Instruments and Sonic Dominance on the Worship Stage

ANNELI LOEPP THIESSEN, University of Ottawa

10:30–11:00 a.m. Break

11:00 a.m. Session 6

Session 6a (11:00 a.m.–1:00 p.m.): *Midcentury Legacies*

Grand A

Chair: Cristina Fava, Western Michigan University

Beyond Music of Changes: Christian Wolff’s Use of the *I Ching* as Compositional Process

JESSICA STEARNS, Texas A&M University-Commerce

Legitimate Inheritances: Revisiting John Cage’s Lineage in the Historical Narrative

PEREGRIN H. SHAEFFER, Florida State University

“What Would Aaron Think?”: The Copland Fund’s Orchestration of Contemporary American Music

LEO SARBANES, Harvard University
 Bernstein Against the Bomb: An Ecological Perspective on the Maestro's Commitment to Nuclear
 Disarmament
 DAVID CHU, University of Western Ontario

Session 6b (11:00 a.m.–1:00 p.m.): *Diversity and Inclusion Committee Panel: Inclusion of Asian Americans in American Music Studies*

Grand C

Facilitator/Chair: John Spilker, Nebraska Wesleyan University, Committee Chair
 Panelists: ERIC HUNG, The Music of Asian America Research Center; BRIAN V. SENGDALA, Cornell University

Session 6c (11:00 a.m.–12:30 p.m.): *Minimalism, Dance, and Race*

Plaza B/C

Chair: Ryan Ebright, Bowling Green State University

“Open the Bruise Up”: Identity and Memory in Steve Reich's Music

DIOGO SALMERON CARVALHO, Marywood University

The Minimal Nation Rising: Defining Minimalism with Robert Hood and Vijay Iyer

VICTORIA ASCHHEIM, Carleton College

Philip Glass, Lucinda Childs, and the Mainstreaming of Minimalism in *Dance* (1979)

ANNE SEARCY, University of Washington

Session 6d (11:00 a.m.–12:30 p.m.): *Historiography and Representation*

Terrace B

Chair: Tammy Kernodle, Miami University of Ohio

Taking the Ladies Out of Jazz: How *Down Beat* Shaped Perceptions of Gender in Jazz, 1934–63

KELSEY KLOTZ, University of Maryland, College Park

“Expansion without Distortion”: Geri Allen's Mary Lou Williams Projects

YOKO SUZUKI, University of Pittsburgh

Jazzwomen: Marian McPartland's Unpublished Book on Women in Jazz

LAEL DRATFIELD, Eastman School of Music

Session 6e (11:00 a.m.–12:30 p.m.): *Performance and Identity*

Windsor A/B

Chair: John Michael McCluskey, Shorter University

With a Conspiratorial Wink: Metatheatricality in the Shows and Songs of George M. Cohan

ELIZABETH T. CRAFT, University of Utah

The Right to Kill: Violence through the American Dream in Sondheim's *Assassins*

WILLIAM ZINO, University at Buffalo (SUNY)

“Jack, I Swear”: Intersections of Masculinity and Sexuality in Charles Wuorinen's *Brokeback Mountain*

ALEXANDER SHANNON, Indiana University

12:30–2:00 p.m. Interest Groups

Gospel and Sacred Music Interest Group: *Detroit's Finest: Exploring Sacred Music Communities in the Motor City*

Plaza B/C

Co-Chairs: Birgitta Johnson, University of South Carolina and Deborah Smith Pollard, University of Michigan-Dearborn

Presenters: LuFuKi (ISMAEEL DHUL-QARNAYN), Muslim Center; ALIAH AJAMOUGHLI, MuslimARC; SANDRA "SANDE" ROSE, Detroit Chapter, Gospel Music Workshop of America (GMWA)

Band Music Interest Group: *Wind Band Archives: Methods, Ethics, and Other Considerations*
Windsor A/B

Co-Chairs: Emily Ruth Allen, University of South Carolina; Nathan Huxtable, University of California, Riverside

Panelists: BILL IVES, Founder, Marching Pageantry Art Museum; HALEY J. NUTT, Western Washington University

1:00–2:00 p.m. Forum for Early Career Professionals (Grand C)

2:00–5:00 p.m. Excursions (tickets and directions at Registration Desk)

***NOTE:** some excursion times may start earlier or later; check your registration details

2:00 p.m. COPAM Meeting (Plaza A)

5:00–6:30 p.m. Brass Band Rehearsal (Summit)

8:00–9:30 p.m. Vivian Perlis Concert
Schaver Music Recital Hall, Old Main Building
 (directions at Registration Desk)

9:00–11:00 p.m. Travis Stimeling Tribute and SAM JAM,
sponsored by Folk & Trad Interest Group (Summit)

SATURDAY, MARCH 23

[Link to Saturday Abstracts](#)

Unless otherwise indicated, all sessions take place at the Fort Pontchartrain Hotel
All times are Eastern Daylight Time

7:00–8:00 a.m. Interest Group Council (Grand A)
Publications Council (Grand C)
Conference Site Selection Committee (Plaza B/C)
Education Committee (Terrace B)
Cultural Diversity Committee (Terrace C)

8:00 a.m.–4:00 p.m. Registration Desk Open (Pre-Function)
Exhibit Hall Open (Grand B) (closed during Business Meeting)

8:00–10:30 a.m. Student Forum Breakfast, Business Meeting, Forum Discussion
(Summit)
To the Academy and Beyond! A Student Development Roundtable

8:30–10:00 a.m. Session 7**Session 7a: Workshop: *American Music for All: An Introduction to Digital Accessibility and Universal Design for Learning*****Grand A**

Chair: Laura Lohman, North Central College

Session 7b: *Cityscapes***Grand C**

Chair: Sarah Suhadolnik, University of Iowa

Space and Sound in Philadelphia's Old City

PHILIP GENTRY, University of Delaware

Between Rhetoric and Reality: Participation in *Invisible Cities*

KATHRYN CATON, University of Houston

Detroit vs. Noise: Race, Music, and Gentrification along the Detroit RiverWalk

WILLIAM DANIELS, Bowling Green State University

Session 7c: *Transpacific Voices***Plaza B/C**

Chair: Nancy Yunhwa Rao, Rutgers University

Beyond U.S. Nationalism: Asian American Drum Corps and Transpacific Politics, 1920–1941

NATHAN HUXTABLE, University of California, Riverside

Making Chinese Voices Audible: Paul Yee as Hoisanese Co-Creator of the Chamber Opera *Chinatown* (2022)

HEDY LAW, University of British Columbia

Beyond Pronunciation: Exploring the Intertwined World of Intonation Contour and Melody in Chinese-American Art Songs

XIAOMING TIAN, CUNY Graduate Center

Session 7d: *Celebrating the Life and Legacy of Maud Cuney-Hare***Terrace B**

Chair: Kira Thurman, University of Michigan

Quiet and Effective Propaganda: Maud Cuney-Hare and Music in *The Crisis*

MARK BURFORD, Reed College

“Mrs. Hare...will have charge of the music”: Maud Cuney-Hare and Boston's League of Women for Community Service

KATIE CALLAM, Harvard University

“All these songs help us to trace history”: Maud Cuney-Hare, Shirley Graham, and the Black Music History Narrative in the Harlem Renaissance Era

LUCY CAPLAN, Worcester Polytechnic Institute

10:00–10:30 a.m. Break**10:30 a.m.–12:00 p.m. Session 8**

Session 8a: *Afro-Futurism and World Building***Grand A**

Chair: Jonathan A. Gómez, University of Southern California

The Ethics of Call and Response in Afro-Brazilian *Capoeira Angola*

ESTHER VIOLA KURTZ, Washington University in St. Louis

Racial Uplift in Sun Ra's Myth-Science

LAWTON HALL, University of Wisconsin-Milwaukee

Sampling() *Earthseed*: Butlerian Themes and Dynamic Musicopoetics in Two Collaborative Works by Nicole Mitchell

JACOB P. CUPPS, Washington University in St. Louis

Session 8b: Workshop: *Developing a Scholarly Podcast***Grand C**

Chair: Emily Ruth Allen, University of South Carolina

Participants: JORDAN R. BROWN, Harvard University; ELIZABETH FRICKEY, New York University; WILLIAM ROBIN, University of Maryland; CHRISTOPHER J. SMITH, Professor and Chair of Musicology, Texas Tech University Vernacular Music Center

Session 8c: *Histories of Minstrelsy***Plaza B/C**

Chair: William Brooks, University of Illinois, Urbana-Champaign

Late Nineteenth-Century "Authentic" African-American Minstrel and Jubilee Ensembles

NICO SCHÜLER, Texas State University

Paddy Jumps Jim Crow, Redux: The Stage Irishman as Both Model and Foil for Blackface Minstrels

SARAH GERK, Binghamton University

Session 8d: *Labor, Law, Justice***Terrace B**

Chair: Kirsten Speyer Carithers, University of Louisville

Reissuing Rap: Copyright, Sampling, and Ownership in the Digital Age

JOHN PAUL MEYERS, University of Illinois, Urbana-Champaign

Music, Noise, and Movement at the Boston Marathon

CATRINA S. KIM, University of Massachusetts, Amherst

12:15–1:45 p.m. Plenary Session

Including Honorary Member Induction and Founding Members Panel

From Sonneck to SAM: Fifty Years of Musical Advocacy

Windsor Ballroom

2:00–3:30 p.m. Session 9

Session 9a: *Black Music Institutions and Pedagogies*

Grand A

Chair: Kira Thurman, University of Michigan

“It’s Not Too Late”: Jewel Jennifer and Washington Conservatory Alumni in Black American Musical Life

LOUIS EPSTEIN, St. Olaf College, and MAEVE NAGEL-FRAZEL, Independent Scholar
The Politics and Aesthetics of Black Music: Cecil Taylor’s Residency at Antioch College, 1971–1973

MICHELLE A. YOM, CUNY Graduate Center
Yusef Lateef, Roland Wiggins, and Becoming “Your Own Theorist”
MARC HANNAFORD, University of Michigan

Session 9b: *Performing and Composing Rhythm*

Grand C

Chair: Jay Arms, University of Pittsburgh

The Global Turn, Historicized: Henry Cowell, the Rhythmicon, and Instruments of Global Music Theory

LEE CANNON-BROWN, Harvard University
The Affordances of a Pegleg: Disablist Music-Making and (A)Symmetry in Rhythm Tap Dance
RACHEL GAIN, Yale University

Phish, Hypermetric Reorientation, and the Aesthetics of Jamband Improvisation
JACOB A. COHEN, Brattleboro, VT

Session 9c: *(Re)Sounding Broadcasts*

Plaza B/C

Chair: Neil Lerner, Davidson College

Mediating the Middlebrow: Stravinsky’s *The Flood* and Music on Mid-Century American Television

DANIELLE WARD-GRIFFIN, Rice University
A New Class of TV: Television Infrastructure, Educational Programming, and *Omnibus* (1952–61)
LAUREN BERLIN, Eastman School of Music

“Real”-izing Process: Production, Narrative Space, and the Broadway Musical in *Smash* (2012–2013)

CAITLAN TRUELOVE, SUNY-Dutchess Community College Academy of Music

Session 9d: *Indigeneity, Reclamation, Reconciliation*

Terrace B

Chair: Allison Robbins, University of Central Missouri

Music and Ceremony at Carlisle, Chilocco, and Haskell Commencement Events

VICTORIA CLARK, Washington, D.C., Independent Scholar
xás iipma pákurih nanukrívraam: Our Songs Returned Home
BREANA HALIMÉ McCULLOUGH, University of California, Los Angeles

The Sound of the Land: Henry Rowe Schoolcraft, Indigenous Toponymy, and the Narratives of Settler Statehood

DEREK BARON, Rutgers University

4:00–6:00 p.m. Awards Ceremony and Business Meeting (Windsor Ballroom)

5:30–6:45 p.m. Exhibit Hall Open (Grand B)

6:00 p.m.	Reception and Brass Band (Pre-function)
6:45 p.m.	Silent Auction Closes (Grand B)
7:30 p.m.	Banquet with the Liam Charron Trio (Grand A)

SUNDAY, MARCH 24

[Link to Sunday Abstracts](#)

**Unless otherwise indicated, all sessions take place at the Fort Pontchartrain Hotel
All times are Eastern Daylight Time**

7:30–8:30 a.m.	SAM Board Meeting (Plaza A)
8:00–11:00 a.m.	Silent Auction Pick-Up (Pre-Function)
8:30–10:00 a.m.	Session 10

Session 10a: *Protest and Identity in Canada*

Windsor A/B

Chair: Sally Bick, University of Windsor

Survivance, Nostalgia, or Ambivalence?: Discourses of Traditional Music in Twenty-First-Century Quebec

LAURA RISK, University of Toronto Scarborough

The Trucker Convoy in Ottawa (2022) and the Airhorn as Protest Vehicle

JAMES DEAVILLE, Carleton University

Presence and Place in the Songs of Buffy Sainte-Marie

CHRISTA BENTLEY, University of Arkansas

Session 10b: *Considering Black Voices*

Grand C

Chair: Traci Lombre, University of Michigan

Capturing the Black Voice: The Impossible Struggle of Milton Metfessel's *Phonophotography in Folk Music*

SAMUEL GOLTER, University of Virginia

Subverting "Mammy": Soprano Dorothy Maynor at the Hampton Institute in the 1920s and 1930s

MONICA HERSCHBERGER, Lehigh University

Androgyny and Action: The Revolutionary Power of Nina Simone's Voice

AMANDA PARUTA, SUNY Buffalo

Session 10c: *Early Recording Histories*

Plaza B/C

Chair: Daniel Goldmark, Case Western Reserve University

Stride Organology: Fats Waller's Victor Pipe Organ Recordings, 1926–1928

EMMA WIMBERG, University of North Texas, Denton

Songs as Testimonios: Manuela García's *Cancionero* and Los Angeles Wax Cylinder Recordings
ca. 1904 as Autobiography

JOHN KOEGEL, California State University, Fullerton

Victor Monarch Chinese Records and the Transpacific Genealogy of Music in America

NANCY YUNHWA RAO, Rutgers University

Session 10d: *Detroit Technology*

Terrace B

Chair: Gayle Magee, University of Illinois Urbana-Champaign

House Ain't No Home: The Alt-Detroit Lineage, E(n)strangement, and Techno Topias

MARIA PEREVEDENTSEVA, University of Salford, UK

Yellow Magic Orchestra, The Electrifying Mojo, and the Roots of Detroit Techno: Where
Hyperlocal Meets Global

ROSE BRIDGES, Towson University

Myth-Science: Onyx Ashanti and the Cybernetic Soul

AUSTIN T. RICHEY, Eastman School of Music

10:00–10:30 a.m. Break

10:30 a.m.–12:00 p.m. Session 11

Session 11a: *Online Music Communities*

Windsor A/B

Chair: Christina Baade, McMaster University

"Is Cats, Cat Lady?": Feline Fandom, the Internet's Cats, and Branding the Taylor Swift Star
Image

KATE GALLOWAY, Rensselaer Polytechnic Institute

Livestreaming Spaceships: Ambient Pedalboards and Twitch Communities

KAI WEST, University of Michigan

Remixing as Reclamation: DJ Suede and the Cultural Politics of Black Musical Humor

JASMINE A. HENRY, University of Pennsylvania

Session 11b: *Detroit Histories*

Grand C

Chair: Charles Garrett, University of Michigan

One Night in the Motor City: Revisiting José Feliciano's 1968 Pre-Game Anthem Performance

PERRY B. JOHNSON, University of Southern California and COURTNEY M. COX,
University of Oregon

"Are You Ready for a Brand New Beat?": The Vital Work of Motown's Drummers

STEVEN BAUR, Dalhousie University

Session 11c: *New Perspectives on Duke Ellington*

Plaza B/C

Chair: Marc Hannaford, University of Michigan

Breaking the Duration Barrier: Duke Ellington and the Racial Dimensions of Record Formats

JENNIFER MESSELINK, Yale University

“We Desire to Remain True to Self”: Duke Ellington and the Black Middlebrow

JAMES O'LEARY, Oberlin College and Conservatory

Duke Ellington's Lady Jazz: Analyzing “Madame Zaij” from a Black Feminist Perspective

HANNAH KRALL, Duke University

Session 11d: *Women's Bodies, Excess, and Womanhood*

Terrace B

Chair: Stephanie Vander Wel, University at Buffalo (SUNY Buffalo)

“Black Failure Can't”: Lizzo's Embodied Disruption of American Patriotism

ALEJANDRO CUETO, University of Chicago

Unruly Bodies: Performing Pregnancy in Popular Music

LARISSA IRIZARRY, Gettysburg College

“No, Mama Cass Did Not Choke to Death on a Ham Sandwich”: Fatphobia in Sensational Posthumous Narratives of U.S. Popular Musicians

EMMA H. JENSEN, Florida State University