

University of Toronto 2023 Graduate Music Conference

Location

Faculty of Music
University of Toronto
Edward Johnson Building
80 Queen's Park
Toronto Ontario M5S 2C5
BOYD NEEL Room, Lower Basement

Virtual Presentations

<https://utoronto.zoom.us/my/bernicheccheung>

Meeting ID 986 442 2004

Password 199705

Acknowledgements

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- Dean Ellie Hisama and the UofT Faculty of Music;
- The communications committee: Nathaniel Akwetteh, Joshua Tololupe David
- The abstract review committee: Alexis Millares Thomson, Joshua Tololupe David, Graydon Mulholland, Hannah Brown, Hayley Janes
- The local arrangements committee: Upatyaka Dutta and Vanessa Romao

We hope that you enjoy the conference!

Conference Co-Chairs

Bernice Hoi Ching Cheung, Matthew Shih, Kolby Zinger-Harris

All times are in Eastern Standard Time (EST)

Saturday, March 18

Check-in/Light breakfast (8:30am–8:50am)

Opening Remarks (8:50am–9:00am)

Pedagogy and Education (9:00am–11:00am, Chair: Anne-Katherine Dionne)

- A qualitative analysis of injury prevention education among oboe educators. *Heather Macdonald, University of Toronto*
- The AUX-Cord Etudes: Designing a Mixed Pedagogy. *Andrew Gordon Bell, University of Toronto*
- Teaching to Their Neurodivergence: Examining Music Professors' Abilities to Teach Neurodivergent Students. *Rachel M. Colby, University of Nevada, Reno*
- Incorporating Popular Music and Student Repertoire: Authentic Applications of Music Theory. *Kaylee Bernard, Michigan State University*

Performance, Performativity (11:15am–12:45pm, Chair: Rena Roussin)

- Virtuosity from Disability: Exploring multidisciplinary offerings from dance to music. *Molly Joyce, University of Virginia*
- Resilient Acting: Sustaining Hong Kong Cantonese Opera through Diversification. *Matthew Haywood, The Chinese University of Hong Kong*
- Extended Vocal Techniques in Free Jazz. *Meghan Gilbespy, St. Francis Xavier University and University of Toronto*

Lunch Break (12:45pm–1:45pm)

Space, Place, and People (1:45pm–3:45pm, Chair: Kristen Graves)

- “Giving Nature a Voice”: The Dialogic Soundscape of a New Zealand Forest Sanctuary. *Tim Booth, University of Virginia*
- Hearing Paws Past the End of the Road: People and Polar Bears in Churchill, Manitoba. *Eva Stone-Barney, University of Toronto*
- Mapping the Sounds of the Wolastoq: On Colonialism, Community, and Collaboration in Contemporary Ethnomusicology. *Keegan Manson-Curry, University of Toronto*
- *The Secret Path* To Reconciliation: Secondary Musical Witnessing and Indigenous Allyship. *Duncan McCallum, University of Western Ontario*

Keynote Presentation (4:00pm–5:30pm)

How to touch silence. *Yun Emily Wang, Ph.D., Duke University*

Sunday, March 19

Light breakfast (9:00am–9:30am)

Bands and Transnationalism (9:30am–11:00am, Chair: Bernice Hoi Ching Cheung)

- “Don’t Doubt Us:” The Malawian Madalitso Band in Britain. *Nicholas Booker, The Ohio State University*
- Sounding Balikpapan Across the Philippine Transpacific. *Noah Rosen, Columbia University*
- Vysotsky and DDT’s Underground Resistance: Towards a Russian Musical Aesthetic of the Unsaid. *Tanya Landau, Roosevelt University's Chicago College of Performing Arts*

Beyond Music (11:15am–12:45pm, Chair: Hannah Davis-Abraham)

- *Cycles on a Staircase* – Cyclical Strategy in Medtner’s ‘Sonata Epica’ for Violin and Piano in Em, Op. 57. *Darach Sharkey, Durham University*
- A Semiotic Exploration of the Music of *Game of Thrones* and *House of the Dragon*. *Laine Gruver, Northwestern University*
- "What's Up Danger?" and the Assimilative Implications of its Musical Hybridity in *Spider-Man: Into the Spiderverse*. *Cristina "Trinity" Velez-Justo, The Ohio State University*

Lunch Break (12:45pm–1:45pm)

Feminist Frameworks (1:45pm–3:15pm, Chair: Vanessa Romao)

- “Don’t need you to tell us we’re good”: On Riot Grrrl and musical “badness” as feminist practice. *Hannah Rosa Schiller, Yale University*
- Defiant Divas: Nun-composers of the Italian Renaissance and Baroque Eras. *Emily Rebecca Halbert (Georgia State University), Juliana Bolaño (Georgia State University), and Elizabeth Daly (Georgia State University)*
- Musical Tradition, Economic Conditions, Heterogeneous Communities: Rethinking Gendered Minoritarian Experiences within the Classical Music Profession. *Alec Norkey, UCLA*

Opera (3:30pm–5:30pm, Chair: Joshua Tololupe David)

- Opera in the Globalist Discourse of Hamburg’s *Patriotische Gesellschaft*, c. 1720–1728. *Kaleb Koslowski, University of Alberta*
- Race and Exoticism in the Mexican Opera *La Mulata de Córdoba* (1948). *Cleo Yong, University of Victoria*
- The Enemy Without: Marc Blitzstein’s *Reuben Reuben*, Silence, and Biopolitics. *Kira Gaillard, University of North Carolina at Chapel Hill*
- Disasters of Biblical Proportions: Stravinsky’s *Flood* (1962) and the Cold War. *Nolan Sprangers, University of Toronto*

Closing Remarks (5:30pm–5:40pm)

Abstracts and Biographies

Keynote Speaker

Yun Emily Wang, Ph.D.

Duke University



Yun Emily Wang is Assistant Professor of Music at Duke University, where she also holds a secondary appointment in Gender, Sexuality, and Feminist Studies. Working at the nexus of sound studies, migration and transnationalism, and queer of color critique, Emily is broadly interested in how the politics of difference orient people's experience of sound, and how, in turn, ideologies of sound structure race, gender, and sexuality. Emily's current book project, *Misbearing Home: A Queer Poetics of Sound from Sinophone Toronto*, is an ethnography of everyday sounding and listening practices among Chinese-speaking immigrants interfacing the cunning of Canadian multiculturalism. Emily's work has been recognized by multiple prizes at the Society for Ethnomusicology, Society for Asian Music, and the Society for Queer Asian Studies. She has publications in or forthcoming from *Women and*

Music, *MUSICulture*, and *American Music*. Her Ph.D. in ethnomusicology from the University of Toronto (2018) was supported by grants from the Social Science and Humanities Research Council and the Government of Ontario, among others. She was a Mellon Postdoctoral Fellow in Music at Columbia University from 2018-2020.

How to touch silence

This talk considers the limits of both “sound” and “studies” by asking: what does it mean to know through sound? How do we attend to the unspoken, unspeakable, silent-for-a-reason things we encounter in ethnography? How do we intellectually engage with the unknowable, and what are the ethics of doing so? I think with and through Vietnamese American poet Diana Khoi Nguyen's vocal performances of *Ghost Of* (2018), a collection of poems meditating on silence as an intergenerational transpacific archive for of traumas at once spectacular and quotidian. Drawing also from Nguyen's multimedia work, I trace her method of *touching*—rather than listening to, for, or into—silence. I suggest, ultimately, that some silences demand not just more attentive listening but also a reconceptualization of what it means to listen at all.

A qualitative analysis of injury prevention education among oboe educators

Heather Macdonald, University of Toronto

Rationale: Playing-related injuries (PRI) affect a majority of musicians (Kok et al., 2016), with oboists among those most at risk (Macdonald et al., 2022). Instrumental music teachers are often the first point of contact for injured students (Stanek et al., 2017), yet no known studies have documented their perspectives and practices regarding injury prevention.

Purpose: To document oboe teachers' perspectives and practices surrounding injury prevention education, and how they might productively inform injury prevention initiatives.

Methods: Semi-structured interviews with 10 professional oboists examined participants' perceptions on PRIs, the culture surrounding musicians' health, and injury-preventative teaching practices. A qualitative description analysis (Neergard, 2009; Sandelowski, 2010) was employed to compile a rich, detailed description of participants' experiences and perspectives.

Results: Participants (7 male, 3 female; 6 with personal history of PRI) described diverse preventative teaching techniques including emphasizing proper posture, hand position, breathing, instrument maintenance, personalized lessons, and general fitness. Several participants stressed the importance of positive framing (i.e. music-making as joyful and not fearful/injury-inducing). When teaching injured students, approaches included revisiting fundamentals, restful productivity, and empathy. Most participants acknowledged barriers preventing help-seeking behaviors (e.g. social stigma), suggesting solutions including wellness courses as a core part of university curricula; vulnerability with students; and fighting ableism in the teaching studio.

Conclusions: Participants demonstrated a subtle understanding of how injury prevention education might be effectively balanced with music education. Insights from teachers, historically the first point of contact for many injured musicians, may prove valuable for the development and implementation of injury prevention programs.

Heather Macdonald

University of Toronto Doctor of Musical Arts candidate Heather Macdonald is a sought-after oboist, educator, and researcher. She is on faculty teaching oboe at McMaster University School of the Arts and works as a TA in U of T's oboe studio. Heather's research explores intersections between musicians' health and music education. Her research on oboists' playing-related injuries was published in *Frontiers in Psychology*, winning the Performing Arts Medicine Association's Brandfonbrener Young Investigator Award third prize (2022). In 2021, she won second prize in U of T's *Three Minute Thesis* competition. She has been supported by Ontario Graduate Scholarships since 2021.

The AUX-Cord Etudes: Designing a Mixed Pedagogy

Andrew Gordon Bell, University of Toronto

The Aux-Cord Etudes consist of pieces for auxiliary percussion and electronics which seek to fill two gaps in contemporary percussion pedagogy. They aim to introduce students to the technological requirements of performing with live electronics in a way that is more accessible than previously existed, and to teach young percussionists the skills required for mastery of the auxiliary percussion instruments. Much electroacoustic music can seem unapproachable for performers as there is no body of work designed to help students grow their knowledge throughout their studies. Instead, pieces are often written with virtuosic difficulty so that only advanced students are able to perform them. Ironically this leads to worse performances in that those advanced performers are often not yet advanced technicians; they have not mastered the technology as well as they've mastered their instrument. The Etudes' styles span the range of electroacoustic techniques, from live looping to hyperinstrument control of electronic processing. Musically, these pieces also help percussionists grow their skills on auxiliary percussion instruments (tambourine, triangle, bass drum and cymbals), instruments which are often overlooked as they are seen as less musically fulfilling to practice. This leads to students having less facility on these instruments, preventing them from reaching their potential as the instruments are critical for both orchestral and chamber music performance. These two critical skills, technological facility and auxiliary instrument technique, are crucial to a percussionists career in the 21st century, and the Aux-Cord Etudes seek to ensure they are not overlooked during a percussionists' studies.

Andrew Gordon Bell

Andrew Gordon Bell, a Toronto based percussionist, is actively exploring the intersection between acoustic and electronic music pedagogy, and how they complement one another. Primarily a classical percussionist, Andrew has always had a passion for electroacoustic music, which he is exploring more deeply with the TaPIR Lab. Andrew plans to combine these two interests by researching how acoustic and electronic pedagogies can be synthesized, helping young students get a leg up in this new creative medium. When Andrew is not pursuing his musical goals, he can often be found cooking or in the mosh pit of a local metal concert.

Teaching to Their Neurodivergence: Examining Music Professors' Abilities to Teach Neurodivergent Students

Rachel M. Colby, University of Nevada, Reno

Neurodiversity, a term coined by Australian sociologist Judy Singer in the 1990s, can feel like a buzzword. Neurodiversity can be considered an umbrella term for people with Autism, Attention Deficit/Hyperactivity Disorder, Dyslexia, and Tourette Syndrome. Since the early 1990s, the research of neurodivergent students in grade school has been exponential. There have been great strides in identification, diagnosis, and acceptance for these young students, so much so that new teachers, including music educators, are being trained to work with and reach these students easier. But can the same be said for music educators at the university level? The purpose of my study is to examine if music professors, who are well trained conductors, musicologists, theorists, performers, and composers, can reach students who are neurodiverse. Research on this topic will begin in late January/early February and conclude in late March/early April. University music professors from all over the United States will be surveyed and interviewed via Zoom and email to assess their comfort and ability to teach students who are neurodiverse. While the research will be ongoing at the time of this conference, I would be happy to share the information gained up to that date and discuss where it may lead. My overall goal with this research is to start a conversation amongst university music professors about filling in the gaps in their own teaching education in regards to working with students who are neurodiverse.

Rachel M. Colby

Rachel M. Colby (she/her) is music education graduate student at the University of Nevada, Reno. After receiving her BM in Music Education from Radford University in Radford, Virginia, Rachel taught General Music and Band PreK-7th grade for Covington City Public Schools and served as Assistant Band Director for Covington High School. There, she wrote and arranged marching shows for their marching band. After receiving her MM from UNR, Rachel hopes to teach high school band in Virginia as she prepares for her journey towards a PhD in Music Education.

Incorporating Popular Music and Student Repertoire: Authentic Applications of Music Theory

Kaylee Bernard, Michigan State University

One of the challenges often encountered by theory pedagogues is the disconnect between concepts studied in the theory classroom and student application of these skills in their musical studies. In this presentation, I build upon previous research regarding the expansion of music theory curriculum to incorporate popular music (Chenette 2018), student repertoire (Endicott 2020, Gillespie 2018), and authentic assessment methods (Alcalde 2018, Attas 2016, Britton 2016, Duker 2020, Ferenc 2015, O'Hara 2020, Strovas and Stutes 2017, Rogers 2017). Incorporating music of student interest and study as well as allowing for multiple means of authentic assessment creates the potential to increase student engagement, clearly illustrate the ways in which written theory can be applied, and allow for students to feel a sense of ownership with regard to their education.

More broadly, I discuss my ongoing project involving the compilation of student repertoire for theoretical study that will hopefully function as a valuable resource. This comprehensive list will contain repertoire suggestions for instrumental and vocal solos in addition to works for chamber and large ensembles. Included with these suggestions will be works and performances by artists of underrepresented identities, “standard” works for each ensemble, and sample lesson plans. I model one of these lessons focusing on set theory and performance implications in my presentation. It is my hope that this presentation continues our conversation of curricular revision with a focus on student-centered learning, engagement with student repertoire and popular music, and representation of many identities in the composers and performers we showcase.

Kaylee Bernard

Kaylee is currently a dual-degree master's student studying Music Theory and Saxophone Performance at Michigan State University. Throughout her education, Kaylee has focused on research in pedagogy, valuing curricula that embrace her students' strengths and interests while also challenging them to learn new skills, explore works by underrepresented composers/performers, consider connections between identity and music, and examine different perspectives. As a performer, Kaylee recognizes the value that written theory skills can bring to the study of repertoire when approached in an authentic, relevant manner - she hopes to provide these experiences for her students.

Virtuosity from Disability: Exploring multidisciplinary offerings from dance to music

Molly Joyce, University of Virginia

As a disabled composer and performer, I have found limited definitions of virtuosity existing. These understandings are based on specific skills rather than a spectrum of physicality and are conventionally understood as fast, impressive embodiment grounded in ability rather than disability. I have therefore sought to cultivate virtuosity learned from disabled dancers, expanding upon my collaborations with dance and seeking to bring those processes to my musical practice.

With my presentation, I highlight a new and exciting potential in cultivating virtuosity unique to oneself will be revealed, utilizing examples from disabled dancers Marc Brew and Kayla Hamilton. Both dancers offer unique perspectives on approaching and executing virtuosity from disability, specifically Brew with the physical acquirement of disability and Hamilton with vision impairment and questioning ocular importance. This will convey how virtuosity from disability is critical in moving virtuosity towards more inclusive and exciting potentials. The paper will incorporate literature from embodiment and disability studies (Kasnitz, 2020 and Honisch, 2018).

Lastly, I will demonstrate my exploration of new music technology to cultivate the virtuosity of my disabled left hand, using findings from the research on Brew and Hamilton's work, emphasizing the Conference theme of interchange with music and music technology. The disabled body offers generative pathways to new movement and understanding regarding virtuosity. I hope that composers and performers alike can learn from and embrace this understanding and fostering of virtuosity, in cultivating a deep connection to the ultimate artistic content of one's being, embodiment, and existence.

Molly Joyce

Molly Joyce is a first-year PhD candidate in Composition and Computer Technologies at the University of Virginia. She has been deemed one of the "most versatile, prolific and intriguing composers working under the vast new-music dome" by The Washington Post. Her work is concerned with disability as a creative source, and she has studied at Juilliard, Royal Conservatory in The Hague, Yale, and City University of New York.

Resilient Acting: Sustaining Hong Kong Cantonese Opera through Diversification

Matthew Haywood, The Chinese University of Hong Kong

Scholars and performers have expressed unease and anxiety about the future prospects of Chinese opera. Once comfortably serving recreational and religious functions, Chinese operatic genres have faced significant challenges as modernizing discourses cast them as ‘traditional’, and thus ‘old fashioned’, in contrast to contemporary popular music and lifestyles. The response of performers and scholars has mainly focused on aesthetics – to retain and revive its significance, Chinese opera genres must uncover some mode of performance that will sustain its tradition, render it modern and relevant, and capture a new generation of audiences. Cantonese opera performers in Hong Kong have pursued this goal and produced many innovative and experimental productions in recent years aimed at signifying the contemporary relevance of the genre. Staging these productions has required the formation of institutions and networks to facilitate them, such as troupes dedicated to experimental performances, the Chinese opera division of the West Kowloon Cultural District Authority, and the patronage of Hong Kong’s last privately-owned theatre, the Sunbeam Theatre. However, each network produces its own stylized aesthetic vision of Cantonese opera’s modernity. Drawing on recent scholarship that regards resilience as a means for cultural sustainability, this paper argues that what has best secured Hong Kong Cantonese opera’s future is not discovering some new unitary aesthetic mode that will rescue the genre from its traditionality, but rather the proliferation of a variety of institutional modules and performance practices. Through diversification, Cantonese opera has constructed new forms of resilience ensuring a greater degree of sustainability.

Matthew Haywood

Matthew Haywood is currently a music PhD candidate at the Chinese University of Hong Kong. His research focuses on the impact of modernisation on Chinese and Japanese traditional music genres with particular attention to the topics of cultural sustainability, affect, identity, amateurism, and professionalism. His PhD dissertation explores these themes with regards to Cantonese opera performances in Hong Kong.

Extended Vocal Techniques in Free Jazz

Meghan Gilhespy, St. Francis Xavier University and University of Toronto

My doctoral research is concerned with making sense of vocalists, past and present, who have extended or continue to extend the vocal jazz tradition. I use spectrographic, embodied/aural, and traditional/music notational transcription analyses to obtain these aims. I seek to engage contemporary figures' vocal contributions and situate their artistry in a tradition of transgression within the confines of (experimental) jazz.

Although there is plentiful research that investigates either experimentation in jazz, albeit with a nearly exclusive focus on instrumentalists, or extended vocal techniques in the context of Western Art Music, exceedingly little research addresses experimental vocal techniques in music that is mapped by scholars, audiences, and/or practitioners as jazz in any of its many guises. Yet, singers have been contributing to practices that they and their audiences view as related to jazz, while also, in some cases, pushing the boundaries of what jazz "is" by stretching beyond aesthetic and technical conventions that dominate(d) the jazz scenes in which they were involved.

I engage with the music of artists such as these, those whose voices and musical contributions continue to be largely overlooked by scholars, audiences, and pedagogues. Moreover, a close analysis of the sounds, techniques, and contexts for these performers' innovations and interventions—the focus of my study—is framed by an introductory critique of the value structure, particularly in academe, that has rendered them all but inaudible except in certain spaces.

My lecture demonstrates some embodied/aural aspects of this research and explores vocalists who are foundational to this tradition.

Meghan Gilhespy

Modern jazz vocalist Meghan Gilhespy is an innovative voice from the diverse Vancouver jazz scene. Currently based in Halifax, Meghan is a lecturer at St. Francis Xavier University and Nova Scotia Community College. As the first woman in Canada to pursue a DMA in Jazz, her work examines the cultural politics of experimental jazz vocalization.

In addition to a long history of conventional jazz performance, including her own published album *Vive Le Tour*, Meghan has done studio work for Netflix, which has expanded her skills as an experimental vocal improviser. Her performance and pedagogical work continue to push boundaries and raise marginalized voices, contributing to an inclusive and equitable Canadian artistic sphere.

“Giving Nature a Voice”: The Dialogic Soundscape of a New Zealand Forest Sanctuary

Tim Booth, University of Virginia

The Royal Forest and Bird Society is one of New Zealand’s best recognized nature-conservation NGO’s. Its slogan “giving nature a voice” promotes its environmental-philanthropic mission, and emphasizes an interrelationship between charity and aural agency. Beyond the giving of monetary donations, supporters can also give through voluntary labor. In this paper I draw on recent ethnographic fieldwork attending to the experiences of volunteers working in a New Zealand forest sanctuary named Bushy Park Tarapurui, currently owned by Forest and Bird. I demonstrate an ethnographic approach to natural soundscapes that highlights the interconnectedness of human and more-than-human communities as they recover together from a natural and cultural legacy of colonial violence.

In developing this ethnographic approach to soundscape analysis I adapt Steven Connor’s notion of “vocalic space”. Connor describes the voice as a mediator between the phenomenological body and its social and culture contexts. I expand this definition to include natural and historical contexts. I address the mediating role of vocality as a way to better understand the entanglement of colonial histories and anthropocene natures in the everyday management and maintenance of Bushy Park Tarapurui. Examining what it means to “give nature a voice” also highlights the conflict at the heart of contemporary settler-colonial environmental institutions as they attempt to reverse the ecological damage of global imperial expansion, and the assimilation/elimination of Indigenous peoples and worlds. I argue this is a necessary component of self-critique for music and sound studies as it seeks to further contribute to environmentalist research and activism.

Tim Booth

Tim is a PhD Candidate based in the University of Virginia's Music Department. His research seeks to expand the soundscape model developed primarily within electro-acoustic composition and acoustic ecology so it can be effectively used in ethnomusicological studies of natural environments. He is completing a dissertation based on field research conducted at a New Zealand forest sanctuary which addresses the labor involved in producing a nature-conservation soundscape. He currently resides in New Zealand and works as an advisor For the New Zealand Government's Department of Conservation on collaborative approaches to landscape management with Indigenous Māori communities.

Hearing Paws Past the End of the Road: People and Polar Bears in Churchill, Manitoba

Eva Stone-Barney, University of Toronto

The town of Churchill, Manitoba, is home to 870 people, and, between the months of July and November, 900 polar bears. My work analyses the sonic landscape of Churchill, as depicted in the 2021 short film, *Nuisance Bear*, in which sound information, distinct from textual narration, soundtrack, or dialogue, opens new possibilities for representing non-dualist ecological relations between human and non-human others under conditions of environmental crisis. Drawing on the work of Timothy Morton (2007), Ana Maria Ochoa Gauthier (2014), Dylan Robinson (2020), and Zoe Todd and AM Kanngieser (2021), I suggest listeners hear this sound information musically, as an “acoustic assemblage” that invokes the “incommensurability” of being-in-the-world, and requires an epistemological shift of settler-colonial ears, towards “guest listening.” I argue that heard in this way, the film’s sonic construction ascribes selfhood to the polar bears, demonstrates the simultaneous separation and interwovenness of the lives of bears, humans and machines in Churchill, and presents machines as agents with an everyday of their own. *Nuisance Bear* mobilizes sound, as a tool for art-making and storytelling, to flatten the ontological hierarchy between humans and more-than-humans. In this socially and economically complex small town at the edge of the distant Canadian North, there is messy, unpredictable, often precarious, co-presence. People, animals, and things – living and non-living – grapple with the precarity of life in a place under environmental duress, in relation to a crisis for which they are not responsible but to which they must respond together.

Eva Stone-Barney

Eva Stone-Barney is a graduate student at the University of Toronto, currently completing a Masters degree in Musicology. Interested in a variety of topic areas, her current research focuses on voice, identity, and performance formats—particularly in the context of the classical vocal recital. Previously, she earned a Bachelor’s of Music in classical voice, with a minor in early music, from McGill University. In addition to her academic activities, Eva performs regularly as both a soloist and ensemble singer across Canada, and works as a music journalist, and arts administrator.

Mapping the Sounds of the Wolastoq: On Colonialism, Community, and Collaboration in Contemporary Ethnomusicology

Keegan Manson-Curry, University of Toronto

Scholars have taken a recent interest in mapping place through music and sound. Notably, ethnomusicologist Peter McMurray (2018) has sketched the historical contours of sound mapping, while the contemporary sounds of Belfast, Northern Ireland have been documented by the Belfast Sound Map (n.d.). Relatedly, anthropologists and ethnomusicologists emphasize sense of place's vital contribution to experience (Feld and Basso 1996; Impey 2018), and collaborative scholars endeavour to ensure that local communities benefit from studies written about them (Lassiter 2005; Patterson and Risk 2014).

In this presentation, I use these works to critically engage with my own efforts to create a community-facing sound map of the Wolastoq/St. John River in New Brunswick, Canada. Driven by a need to ensure that communities retain access to and benefit directly from the resources they contribute to my dissertation research, I host the *Wolastoq Sound Map*, an online repository of sonic knowledge in Wolastokuk. But this map also raises pressing concerns about who should have access to this information, the value of scholarly research, and the colonial histories of mapping in Canada. Does this work provide any material benefits to the Indigenous and settler communities it represents? Should the public have access to these intensely personal experiences? What good (or harm) can a settler mapping project on unceded Wolastoqey territory do, despite being overseen by a Wolastoqey elder? These difficult questions have far-reaching implications for academic research as a project of settler-colonialism; questions that we must ask ourselves as scholars much more often than we presently do.

Keegan Manson-Curry

Keegan Manson-Curry is a PhD candidate in Ethnomusicology at the University of Toronto. He holds a Certificate in Jazz Performance (Humber College), a Bachelor of Arts (Honours) in Comparative Cultural Studies (University of New Brunswick), and a Master of Arts in Ethnomusicology (University of Toronto). Keegan's SSHRC-funded doctoral research focuses on music, sound, and place along the Wolastoq/St. John River in his home province of New Brunswick. Specifically, Keegan examines the role that environmental listening and soundmaking, both Indigenous and settler, play in constructing senses of place along the River Valley. He takes an applied approach to these topics and works to ensure that his research outputs are both accessible and beneficial to those who contribute knowledge to the project.

The *Secret Path* To Reconciliation: Secondary Musical Witnessing and Indigenous Allyship

Duncan McCallum, University of Western Ontario

In 2016, Canadian musician Gord Downie released a solo concept album titled *Secret Path*, which deals with the death of Chanie Wenjack, an Anishinaabe boy who passed away after escaping an Ontario residential school in the 1960s. This album came just one year after the Final Report of the Truth and Reconciliation Commission was published, marking a major national step in the reconciliation process. This, in combination with Downie's terminal brain cancer diagnosis that same year, gave the album a particularly heightened prominence within Canada. This paper examines Downie's album through musicologist Amy Lynn Wlodarski's framework of secondary musical witnessing, where Downie acts as a witness in defining the story of Chanie Wenjack. Through analyzing Downie's work as a musical witness, broader questions of Indigenous allyship are explored through the lens of settler witnessing. This paper aims to explore the nuances and circumstances around *Secret Path* to understand its historical and cultural significance in the reconciliation movement upon its release, and how its problems related to Indigenous allyship when judged by modern standards show how drastically conversations around reconciliation have progressed since its release.

Duncan McCallum

Duncan McCallum is currently an M.A. student studying musicology at the University of Western Ontario. Duncan received an Honours Bachelor of Music degree from McMaster University in 2022, during which time served as president of both the McMaster Music Society and McMaster Concert Band from 2020-22. Duncan's research interests lie in film and popular music, with particular focus on Canadian popular music. Outside of academia, Duncan performs frequently with both rock and jazz groups throughout southern Ontario and has even performed at The Rock and Roll Hall of Fame in Cleveland, OH in 2019.

“Don’t Doubt Us:” The Malawian Madalitso Band in Britain

Nicholas Booker, The Ohio State University

Five thousand miles from the place where they met on the outskirts of Lilongwe, Malawi, the Madalitso Band played two concerts in the summer of 2022 in Falmouth, Cornwall in the southwest of Britain. The incredible web of connections that took them there spans back and forth between Africa, Europe, and Britain and operates as part of a global music industry that incentivizes musicians traveling incredible distances to perform for unique and varied musical communities like the one in Falmouth. Falmouth, the historical home of the Falmouth Packet Service, has had a troubled but frequently advantageous relationship with the British Empire and the British nation-state. My ethnographic and historical research utilizes Paul Gilroy’s concept of the Black Atlantic, Alesia Whitmore’s application of it to a reconstructed “world music” genre, and the work of scholars including John Hutnyk, Timothy Taylor, Kwame Anthony Appiah, Kofi Agawu, and Paulla Ebron on the commodification, performance, and reception of music. This work presents the Madalitso Band’s performances in Cornwall as case studies for Ngoni, Chewa, Malawian, and African musical groups that operate within a global capitalist music industry involving both remarkable opportunities and substantial risks. The band’s “musical trade route” from Malawi to Britain has demonstrated that while the Madalitso Band is more than capable of propelling themselves into the global music market, academics, industry actors, fans, and festival organizers should be asking ourselves critically important questions about what part we play in the systems and structures musicians enter into.

Nicholas Booker

Nicholas Booker is a Ph.D. student in musicology and ethnomusicology at The Ohio State University. His research interests include postnational and transnational musical identities, tradition, heritage, commodification and globalization. He is focused on interactions between folk and traditional music communities around the Great Lakes in North America and in Cornwall in Britain within wider concepts of “Celtic” and North American music. His master’s thesis on university introductory music courses is available on ProQuest, and his essay “Remembering the Call: Cornish and American Interactions in Song” will be part of the upcoming book *Oll Hag Oll: Musical Diversity in Cornwall*.

Sounding Balikbayan Across the Philippine Transpacific

Noah Rosen, Columbia University

Balikbayan boxes are instantly recognizable for Filipinos both in the Philippines and North America. These large cardboard boxes are brought by those who live and work outside their homeland to their families back home, containing goods such as clothing, canned foods, electronic gadgets, and small trinkets. “Balikbayan” — an amalgamation of the Tagalog words balik meaning “to return” and bayan meaning “home country” — is an identity marker for these migrant Filipinos who remain connected via remittances they send back to their family; the boxes are their tangible stand-in. While the specter of these family members exists within Philippine households, the figuration of the balikbayan is predicated on their physical absence from society. That is, their representative presence as balikbayans is within a liminal state of returning to the Philippines.

Ethnographers have researched balikbayans within Filipino migrant communities throughout North America in recent years. Yet, scholarly consideration of balikbayans in the Philippines remains largely absent. I thus ask: What is the affective afterlife of balikbayans for those who remain in the Philippines? How are balikbayans represented as (n)ever-present figures in contemporary Philippine culture? I locate music as a critical source of inquiry into these questions. Manila-based bands since the 1970s have constructed the balikbayan figure in pop and rock-style songs that detail their longing for the homeland, the family they left, and the boxes they send. In this paper, I explore songs that reckon with balikbayans across the Philippine transpacific, engaging in discourses of diaspora by centering those who remain behind.

Noah Rosen

Noah Rosen is an ethnomusicology PhD student at Columbia University. Originally from Berkeley, California, he holds a BM in jazz studies and MA in interdisciplinary studies/musicology from New York University (2018, 2020), and an MA in ethnomusicology from Columbia University (2022). His research focuses on transpacific sonic pathways across the Philippine diaspora, theories of affect and belonging in Asian American communities, and dynamics between Filipino identity construction and popular music.

Vysotsky and DDT's Underground Resistance: Towards a Russian Musical Aesthetic of the Unsaid

Tanya Landau, Roosevelt University's Chicago College of Performing Arts

As a Jewish daughter of Soviet immigrants growing up in a small town in the United States, I've always felt a disconnect between a culture of place and the imagined community attached to my heritage and cultural upbringing. Throughout my exploration of Soviet-era Russian bard music, also known as *avtorskaia pesnia*, I've come to understand how vital concepts such as belonging, meta-knowledge and the imagined community play into musical expression of culture and identity. This paper explores the complexities and nuances found within the music of Vladimir Vysotsky, a pioneer of 20th-century Russian bard music. Through cultural understanding and reified material, Vysotsky hid in plain sight from the oppressive regime of the Soviet government. His expression of cultural identity "with fire behind [his] back" manifests in the aesthetic of the unsaid, a liminal space occupied by musical and contextual qualities that shape group identity as created through resistant music making. In addition to Vysotsky, this paper explores one of his musical descendants, the popular rock group DDT. While each performer is unique in how they approach musical expressivity within an oppressive environment, they are each interconnected and the third space aesthetic of the unsaid manifests and develops in unique ways. Through both auto-ethnographic exploration as well as textual and musical analysis, this paper highlights the depth and complexity of an under-explored and appreciated genre, while also establishing a connection between manifested identity and subtextual musical expression sounded and heard within an oppressed population.

Tanya Landau

Tanya Landau is a second-year graduate student in vocal performance at Roosevelt University's Chicago College of Performing Arts. While completing her undergraduate degree at Arizona State University, she began composing works that have premiered with the Arizona Women's Collaborative Project as well as ASU's Society of Composers. She recently completed a fellowship through Roosevelt University's Office of Student Research working with Dr. David Kjar. She went on to present her work on Vladimir Vysotsky at the American Musicology Society Midwest Chapter Meeting and has a forthcoming article in University of Michigan's Music and Politics in the Moment graduate student journal. Her research interests include Soviet and Post-Soviet popular music, Dmitri Shostakovich, Jewish studies, identity and immigration, language and auto-ethnography.

***Cycles on a Staircase* – Cyclical Strategy in Medtner’s ‘Sonata Epica’ for Violin and Piano in Em, Op. 57**

Darach Sharkey, Durham University

This paper investigates contextual and cyclic aspects of Medtner’s ‘Sonata-Epica’ for Violin and Piano, Op. 57. Starting from a *formenlehre* angle, I highlight some of the challenges formal analysts experience in dealing with 20th century post-romantic sonata forms. In setting up the difficulty of formal analysis in such a context as *fin-de-siecle* Russia, I draw on biographical evidence to argue the case for narrativity and paratextual enquiry to supplement formal analysis when dealing with such works that – although composed well into the 20th century – still grasp harmonic and formal idioms aligned with romanticism, but utilise extramusical techniques that bend the rules of sonata form in pursuit of an original compositional voice. I argue that, having recently attended the Scriabin 150 conference in Reading, such a paper as this would be a timely response to some of the trends highlighted in contemporary Scriabin, and more widely ‘Silver Age’ musicological scholarship. Most specifically in response to Professor Christoph Flamm’s call for an increased engagement with research relating to form in Scriabin and his contemporaries, to balance the wealth of work done on harmonic analysis and investigation in the field to date. As an important contemporary of Scriabin who had a huge influence on both pre-revolutionary Moscow culture, and post-revolutionary Russian émigré nostalgia, the works of Nikolai Medtner exhibit many fascinating features of pre-revolutionary Russian art, poetry and philosophy – all of which help to unravel and challenge the ill-defined ‘Silver Age’ of Russian music, and exhibit many fascinating and unique structural approaches to sonata-form works.

Darach Sharkey

Darach Sharkey is a composer, pianist and music theorist from Donegal, Ireland. He studied undergraduate music at the University of Edinburgh, and continued his studies there to complete an MMus in 2019, under the supervision of Dr Benedict Taylor. He is currently a PhD candidate in music theory and analysis at Durham University, where his thesis focuses on the *fin de siècle* Russian Piano Concerto and is supervised by Professor Julian Horton and Dr Ian Dickson. Much of Darach’s research focuses on Piano Concerti and the Russian composer-pianist Nikolai Medtner. He is also interested in New-Formenlehre, Neo-Riemannian Theories, Semiotics, Beethoven, Romantic/Organicist Philosophies and Ludomusicology.

A Semiotic Exploration of the Music of *Game of Thrones* and *House of the Dragon*

Laine Gruver, Northwestern University

Semiotics is implicit in discourse regarding film and television leitmotifs: these leitmotifs are, at their core, musical signifiers of onscreen subjects. However, rich semiotic grounding is rarely prioritized in discussions about this type of music. In this paper, I demonstrate the benefits of applying semiotic frameworks to analysis of television leitmotifs using the music from HBO's *Game of Thrones* (*GoT*) and *House of the Dragon* (*HotD*) as case studies. Chronologically, the events of *HotD* take place roughly 200 years prior to *GoT*, but as the order of the shows' releases reverses this, issues of diegetic temporality and continuity arise. Ramin Djawadi's scoring for both series highlights these issues and, based on its foregrounded development of leitmotivic themes, is best investigated through a semiotic lens.

Drawing primarily on the research of Raymond Monelle (2000), Naomi Cumming (2000), Robert Hatten (1994, 2004, 2014, 2018), and Danuta Mirka (2014), I posit five types of semiotic meaning afforded by leitmotifs: leitmotivic, topical, gestural, agential, and tropological. Applying these types, I reveal the key role of musical semiosis in enhancing and complicating the temporal landscape shared by *GoT* and *HotD*. Central to my analyses are the tropological implications of Djawadi's tracks "The Heirs of the Dragon" and "The Power of Prophecy." Through these analyses, I demonstrate that leitmotifs like those of *GoT* and *HotD* extend beyond one-to-one mappings of music onto character: within themselves and their combinations, they offer significant opportunities for complex meaning-making, fundamentally enriching viewers' comprehension of the corresponding narratives.

Laine Gruver

Laine Gruver is a second-year PhD student in Music Theory and Cognition at Northwestern University. She has previously conducted research on musical nostalgia as well as the scores of nature docuseries, the results of which have been presented at Music Theory Midwest and Music and the Moving Image, respectively. Centrally fascinated by issues of musically constructed time, space, and spatiotemporal disruptions, she aims to use a variety of methods to explore how music creates convoluted landscapes that influence listeners' experiences.

"What's Up Danger?" and the Assimilative Implications of its Musical Hybridity in *Spider-Man: Into the Spideverse*

Cristina "Trinity" Vélez-Justo, The Ohio State University

Spider-Man: Into the Spideverse (2018) features Miles Morales, an African American Puerto Rican (Afro-Rican) teenager who becomes Spider-Man. Uniquely among Marvel superheroes, he immerses himself in hip-hop culture wearing his hoodie and designer sneakers, listening to hip-hop, R&B, and Latin pop, and enjoying his graffiti pastime. Daniel Pemberton's score was iconic for its time – an epic Western orchestral soundscape with record scratching, driving the intensity of vibrant action scenes with hip-hop elements. Generally, the (White) Marvel Universe is musically represented using Western orchestral and electronic instrumentation. Hip-hop elements, on the other hand, are used to divulge the Black/Brown urban roots of Marvel's BIPOC characters. During Miles' actualization into Spider-Man, Western score overrides the hip-hop layers in Black Caviar's and Blackway's "What's Up Danger?" implying that for Miles to fully embrace his superherohood, he must set aside his ethnic roots and ascend to a place of Whiteness – a process I call *sonic assimilation*. Using the song-form theories of Butler (2006), Sloan & Harding (2019), and other scholars, I analyze the formal structure, lyrics, and genre implications of timbral layers in both the original and theatrical versions of "What's Up Danger?". Drawing from Alcalde (2022), I demonstrate the hybrid nature of "coexistence" in *Into the Spideverse's* soundscape and how it correlates with Miles' identity as an Afro-Rican in the Marvel Universe. Lastly, I discuss the social implications in the timbral assembly and portrayal of the music's hybridity with support from Molina-Guzmán (2021), Bradley (2017), Slobin (2008), and Taruskin (2006).

Cristina "Trinity" Vélez-Justo

Cristina "Trinity" Vélez-Justo (they/she) is a Music Theory Ph.D. student at The Ohio State University, incorporating media, cultural, psychological, and cognitive studies in their research, which focuses on how media music influences audiences' perceptions of marginalized groups. They work to implement this research into developing more diverse and inclusive approaches to media, music, and music for media pedagogies, and to help both well- and under-represented students create a more equitable future in the entertainment and music industries. Trinity is a professional public speaker, educator, and composer for film and media through their business ReelScoring, LLC.

“Don’t need you to tell us we’re good”: On Riot Grrrl and musical “badness” as feminist practice

Hannah Rosa Schiller, Yale University

This paper will consider the role that musical ability (or lack thereof) played within the feminist aims of the riot grrrl movement of the 1990s, arguing that traditional markers of musical ability were seen by the riot grrrls not only as undesirable, but as antithetical to feminist politics. While many existing accounts take the rough edges of riot grrrl’s music as a given, this paper will interrogate those rough edges, outlining how an intentional disavowal of musical virtuosity and traditional understandings of musical ability aligned with and amplified the feminist ethos of the movement. Through a case study on Bikini Kill, one of the first and most famous bands associated with the movement, this paper will demonstrate how the “bad” aesthetics of riot grrrl music strengthened its connection-making affordances and thereby amplified its feminist political potential. By encouraging communities of young women to form bands – regardless of their level of musical expertise – in which they could then discuss their shared experiences, the riot grrrls followed in the tradition of consciousness-raising groups from mid-20th century feminist movements. In addition to evaluating the role of music-making specifically within the riot grrrl movement, this paper contributes to the growing field of music ability studies by offering insights into how gender is involved in cultural evaluations of “good” and “bad” music and musicians more broadly.

Hannah Rose Schiller

Hannah Rosa Schiller is a PhD student in Music History at Yale University. Originally from Chicago, she holds a BM in Music Theory and a BA in Psychology from Northwestern University, as well as an MSt in Musicology from Oxford University. Hannah is interested in ‘feminist’ music-making in mid-to-late twentieth-century Britain, spanning from the protest music of the Women’s Liberation Movement to the explosion of girl power media in the 1990s. Her research has been supported by the Whitney and Betty MacMillan Center for International and Area Studies and the A. Bartlett Giamatti Memorial Graduate Fellowships in the Humanities Fund.

Defiant Divas: Nun-composers of the Italian Renaissance and Baroque Eras

Emily Rebecca Halbert (Georgia State University), Juliana Bolaño (Georgia State University), and Elizabeth Daly (Georgia State University)

The canon of western music would have us believe that the most prominent and influential composers of the Italian Renaissance and Baroque eras were men employed by the Catholic Church. However, modern scholarship provides evidence that congregants, aristocrats, and intellectuals of the time were captivated by the celestial music coming from the sanctuaries of cloistered convents throughout Italy. Despite the church's attempt to limit them, the nuns of various abbeys cultivated rich musical lives within their walls; they were composers, singers, lutenists, and organists. Many of these women reached acclaim and respect among Italy's elite, and we have reached our own renaissance in uncovering their music. Within this lecture recital, we will seek to demystify these women, uncover the different obstacles they overcame, and understand the status of their remaining contributions. This will be done through the synthesis and performance of primary and secondary sources featuring compositions by Raphaela Aleotti, Sulpitia Cesis, and Chiara Margarita Cozzolani.

Emily Rebecca Halbert, Juliana Bolaño, Elizabeth Daly

Juliana Bolaño (soprano), Elizabeth Daly (soprano), and Emily Rebecca Halbert (mezzo-soprano) are all pursuing Masters of Music in Choral Conducting at Georgia State University studying with Drs. Deanna Joseph and Jennifer Sengin. Coming from varied backgrounds, experience, and expertise, all three are united in their love of singing, scholarship, and performance of underrepresented composers. Focusing on composers from the Baroque and before, they are committed to performing and giving new life to these composers and their works by researching innovative ways to present them to contemporary audiences as well as increasing the accessibility of these works for choral music educators and their classrooms.

Musical Tradition, Economic Conditions, Heterogeneous Communities: Rethinking Gendered Minoritarian Experiences within the Classical Music Profession

Alec Norkey, UCLA

Existing research on classical musicians in metropolitan areas offer ethnographic descriptions that highlight the importance of musical tradition, social networks, musical practices, and working conditions (Cottrell 2004). Yet contemporary concerns regarding the western art music tradition increasingly speak to issues of social justice, such as the MeToo movement, abuses of power in the professional world, precarious working conditions, and racism and white supremacy. More recent work centers issues of class, culture, and economic inequalities to demonstrate how material conditions affect cultural preferences and boundaries (Bull 2019), while other scholarship considers the interplay between entrepreneurialism, inequity, and gendered minoritarian classical musicians (Scharff 2018).

While these approaches explain broad social trends, what remains to be seen is an incorporation of intersectional feminist frameworks in specifying the variety of ways in which economic realities are experienced and negotiated. In this paper, I will show how the negotiation of racial, ethnic, gendered, and entrepreneurial identities manifest in the professional lives of gendered musicians of color based in Los Angeles. Based on ethnographic data—such as interviews, fieldnotes, and personal correspondence—and informed by feminist theories including Hong and Ferguson’s comparative racialization (2011) and Muñoz’s disidentification (1999), I argue that gendered minoritarian subjects’ experiences of musical professionalization are problematized by specific, culturally-informed systemic biases which arise through networking and musical tradition. Overall, this research 1) contributes to the visibility of marginalized populations within the classical music profession and 2) particularizes the experiences of economic realities through highlighting the heterogeneity of minoritarian communities.

Alec Norkey

Alec Norkey is a PhD student in the Department of Ethnomusicology at UCLA. After receiving his BM degree from Hope College in Violin Performance and Chemistry, Alec completed MM degrees in both Violin Performance and Ethnomusicology at Bowling Green State University, Ohio. Alec’s current research interests include western art music in contemporary US, free-lance work in metropolitan music scenes, cultural production, feminist anthropology, and hermeneutics and aesthetics. Thanks to his graduate studies at Boston Conservatory at Berklee, Alec regularly collaborates with composers and has garnered extensive experience in performing contemporary western art music.

Opera in the Globalist Discourse of Hamburg's *Patriotische Gesellschaft*, c. 1720–1728

Kaleb Koslowski, University of Alberta

From 1724 through 1726, the port city of Hamburg was the publication hub for *The Patriot* (*Der Patriot*), a moral weekly issued by local civic intelligentsia operating under the banner of the 'Patriotic Society' (*Patriotische Gesellschaft*). Modelled after the English periodicals, *The Spectator* and *The Tatler*, *The Patriot* offered moral reflections in witty essays on a variety of topics, with the aim of sketching an idealized political and social subject. Topics ranged from poverty and social justice, to child rearing, women's education, travel, gardening and, significantly, opera. One fascinating feature of many of these essays is their seemingly global bent. Their central fictitious protagonist, 'the Patriot,' consults with acquaintances and relatives from around the world, from Peru to Japan, Greenland to the Sahara, on the moral issues raised. For the patriots, it would seem, opera participates in a larger assemblage of objects and activities, which, through the moral dimensions of its component parts, is entangled with a consciousness of global connections. What might this have meant to their readership, who were often operagoers also? This paper investigates the ramifications of this entanglement for opera on the Hamburg stage. Setting out from a critical reading of *The Patriot's* essay on opera, I offer a frame for understanding the social labour of opera in the city circa 1720 through a global-historical perspective, and offer one way that we might imagine alternative histories of early modern opera in terms of global networks (Irving 2018, 2019; Strohm 2018) and mobility (Van Orden 2021).

Kaleb Koslowski

Kaleb Koslowski is a doctoral student in musicology at the University of Alberta. His dissertation research focuses on transnational operatic networks and their influence on reception of productions at Hamburg's *Oper am Gänsemarkt* during the early eighteenth century. His research is supported by the Social Sciences and Research Council of Canada. He has contributed articles to *MGG* and *Grove Music Online* and provided translations for *The Cambridge Haydn Encyclopedia* (Cambridge UP, 2019). He holds degrees in musicology from the University of Toronto (MA) and in organ and historical keyboard performance and music history from Wilfrid Laurier University (BMus).

Race and Exoticism in the Mexican Opera *La Mulata de Córdoba* (1948)

Cleo Yong, University of Victoria

Soledad, the protagonist in Mexican composer José Pablo Moncayo's (1912-1958) opera *La Mulata de Córdoba* (1948), is a mysterious woman. Her ageless appearance and her dark skin colour attract various suitors, all of which she rejects to everyone's surprise. Soledad's qualities raise questions for the audience about the relationship between her physical appearance and her agency as a citizen. By examining Soledad through the lenses of ethnicity and exoticism, I suggest that Moncayo intended to portray Soledad as exotic by presenting her as a minority both in 1940s Mexico and in colonial Mexico, where this legend-based opera takes place.

Building on existing scholarship on race (Chávez, 2017; Ragland, 2009; Vento, 1998) and exoticism (Locke, 2015; Saavedra, 2008; Sheppard, 2014), I begin by examining the traits that make Soledad exotic. I then analyze how Soledad is described in both the text and in the music. Finally, I explore the many ways in which this opera portrays the oppression resulting from the Spanish conquest in Mexico. This study of the Mexican character of Soledad helps deepen our understanding of this little-known opera. Further, it helps us understand how past events have shaped today's issue of systemic racism in education, workplaces, and more.

Cleo Yong

Cleo Yong is a first-year MA Musicology student at the University of Victoria. Her research interests include exoticism, twentieth-century music, Latin American classical music history and culture, as well as music, race, and gender. Over the past three years, she has written papers on topics such as gender roles in music and Mexican composer Carlos Chávez and the incorporation of indigenous music into his work. Cleo completed her Bachelor of Music under the guidance of the Lafayette String Quartet at the University of Victoria.

The Enemy Without: Marc Blitzstein's *Reuben Reuben*, Silence, and Biopolitics

Kira Gaillard, University of North Carolina at Chapel Hill

Critically panned and largely overshadowed by his earlier theater works, composer Marc Blitzstein's "urban" opera, *Reuben Reuben*, explores themes of suicide and redemption in a seedy and raucous 1950s East Manhattan. In the limited scholarship on the unpublished opera, the titular character's condition of aphonia has been attributed to Blitzstein's own persecution by McCarthyism. However, I argue that connecting the opera's theme of selective mutism to the threads of silence found throughout queer scholarship complicates this conclusion. Using archival research from the Blitzstein Papers as well as the composer's FBI files, I offer an interpretation of *Reuben Reuben* as a mimetic expression of Brett's "crisis of secrecy." In this regard, Marc Blitzstein and his fictional Reuben have something in common: both lived constantly in the presence of danger where being mute was the only option for self-preservation. For historical context, I define the effects of this danger using two interwoven concepts: the "enemy from within" and the "enemy from without," taken from language of the second Red Scare. For the former, Reuben's dual personality, represented most literally by the redundancy of the opera's title, emerges as an allusion to the double life led by gay men, a self-regulatory diremption necessitated by the sexual mores of the Atomic Age. For the latter, I look to Foucauldian biopolitics. Here, Foucault's *conduire des conduit* explicates a jingoistic rhetoric that still resonates today, one that points to the true enemy from *without*.

Kira Gaillard

Kira Gaillard is a first-year PhD student at the University of North Carolina at Chapel Hill. She recently graduated from the University of Florida where she received a Master of Music in music history and literature with a cognate in vocal performance. Previously, she attended the Frost School of Music at the University of Miami where she obtained a Bachelor of Music in vocal performance. Her research interests include 20th century American composers, sexuality and politics, and censorship.

Disasters of Biblical Proportions: Stravinsky's *Flood* (1962) and the Cold War

Nolan Sprangers, University of Toronto

Igor Stravinsky maintained that his compositions were free from personal, political, and artistic influences. However, his admission at the premiere of his televised ballet *The Flood* (1962) that “the flood is also the bomb” seems at odds with this abstract artistic philosophy. Retelling the biblical flood as an allegory for nuclear annihilation amidst the Cold War, *The Flood's* combination of religious texts and modernist music with contemporary politics failed to captivate American viewers; at least one million of the premiere's seven million viewers turned the program off before its conclusion. Within a geopolitical and environmental framework, I investigate Stravinsky's creative process and *The Flood's* negative reception. Environmental humanities literature addresses the impact of rapid nuclearization on American art in the twentieth century, which I consider in examining *The Flood's* poor reception despite its relevance to the political landscape. I recount Stravinsky's experiences throughout the Cold War, noting his encounter with seasonal flooding in Venice and his politicized activities as a prominent figure in North America and Europe. I read Stravinsky's *Flood* as embodying disintegrating boundaries between natural and human-made disaster, arguing that the negative reception of this ballet suggests American society's discomfort with the reality that technologically-created environmental disaster appeared imminent. This project is an inaugural attempt at an ecological reading of Stravinsky's music that confronts the tension between his philosophy and the (super)natural phenomenon that is represented in *The Flood*.

Nolan Sprangers

Nolan Sprangers is a first-year PhD student in musicology at the University of Toronto's Faculty of Music, where he is also completing a collaborative specialization in Environmental Studies at the School of the Environment. His research interests include the music of Igor Stravinsky and how geopolitics are implicated in the ecology of these compositions. In the past, Nolan's research has been supported by the Jackman Humanities Institute and a SSHRC CGS-M grant.