

Music and Pleasure Before the Law

Wednesday, June 28th

09:00-09:30 Registration

09:20-09:30 Welcoming Remarks

09:30-10:30 Panel 1- *Operations and Ordinances*

Legislating Working-class Pleasure: Music, Dance and Libidinal Anxiety in U.S. Concert Saloons and Variety Halls during the 1860s-1870s

Gillian Roger (University of Wisconsin, Milwaukee)

Neoliberalism, Homophobia, and the Long Arm of the 1980s: The Press Reception of the English National Opera's 2019 production of Harrison Birtwistle's *The Mask of Orpheus*

George Haggert (University of Oxford)

10:30-10:45 Coffee

10:45-11:45 Panel 2- *Carceral Aesthetics*

Graham and Cowell at San Quentin

Kyle Kaplan (University College Dublin)

Soundscapes of Carceral and Corporeal Address

Amy Skjerseth (University of Liverpool)

11:45-12:00 Break

12:00-13:00 Panel 3- *Literary Censure*

What She Said; What He Said; What the Court Said: The Misadventures of an Eighteenth-Century Amatory Poem-song Authored by a Woman

Balakrishnan Raghavan (University of California, Santa Cruz)

"Some Strange Temptation to Evil": Plagiarism and Queering Musical Crime in Nineteenth-Century Short Fiction

Kristin Franseen (Concordia University)

13:00-14:15 Lunch

14:15-15:15 Panel 4- *Panics in the Press*

Training Delicate Machines: Pleasure, the Clinical Gaze, and Piano Pedagogy in Nineteenth-Century France

Gareth Cordery (Columbia University)

The 'Wild Thing' to 'Wilding': Sex, Violence, and Rap's Moral Panic

Claire McLeish (Third Side Music)

15:15-15:30 Break

15:30-16:30 Panel 5- *Clerical Shifts*

The Utility and Danger of Controlling Pleasure: Strategies for Managing Music and Sex in Thirteenth-Century Clerical Thought

Matthew Thomson (University College Dublin)

Gottfried Weber, Mozart's *Requiem*, and the Biopolitical Pleasures of Music Theory

August Sheehy (Stony Brook University)

16:30-17:00 Break

17:00-18:30 Keynote

'*Coito*', Music, and the Erotic before the Law: A Case from Florence, 1621

Suzanne Cusick (New York University)

19:30 Dinner (Location TBA)

Thursday, June 29th

09:30-10:30 Panel 6- *Moral Policing*

Clerics with Tamar at the Crossroads: Rebuking Prostitution in a Thirteenth-Century Motet

Eleanor Price (Eastman School of Music)

Music Performing as a Threat to Social Norms: The Demonization of Female Singers and Musicians

Ivana Vesic (Serbian Academic of Science and Arts) [Remote]

10:30-10:45 Coffee

10:45-11:45 Panel 7- *Listening for Vice*

Forging the Promissory Note: Schubert, Biopolitics, and Edward T. Cone's Pedagogy of Tonal Listening

Shane McMahon (Independent Scholar)

Censoring Rebetika Music under the Metaxas Dictatorship

Despoina Panagiotidou (University of Indiana, Bloomington)

11:45-12:00 Break

12:00-13:00 Panel 8- *Using Pleasure*

Exercising One's Fantasies': Nineteenth-Century Improvisation, Pleasure and Social Control

Matthew Paul Mazanek (University of Lincoln)

The Evolution of a Diss Track: Latto Weaponizes Women's Orgasms

Hannah Strong (University of Pittsburgh)

13:00-14:15 Lunch

14:15-15:15 Panel 9- *Authenticity and Injury*

Operatic Institutional Responsibility for Sexual Misconduct

Anna Valcour (Brandeis University) [Remote]

Reclaiming Creativity and Convention: Female Musicians and the Germanic Ideal in the Late *Aufklärung*

Lauren Whitelaw (Southern Methodist University)

15:15-15:30 Break

15:30-16:30 Panel 10- *Sex Sounds*

Sax and the City: Pop Music, Saxophone Riffs, and Hookup Culture

Jennifer L. Campbell (The University of Kentucky)

Lorde's Erotic and Transatlantic/Transfem Postcolonial Sonic Expression

Abigail Lindo (University of Florida, Gainesville)

16:30-16:45 Farewells