American Musicological Society South-Central Chapter

Annual Meeting

March 17-18, 2023

University of North Georgia

Dahlonega, GA
# 2023 Annual Meeting

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This year’s Chapter Meeting was made possible through generous donations from our chapter members.
Thank you for your dedication to our chapter.

2022-23 CHAPTER OFFICERS
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Jonathan T. McIntyre  
*Student Chapter Representative*  
*University of Kentucky*
Friday, March 17

8:00 am Registration opens (coffee and pastries)

9:00-10:30 am Welcome and Session 1: 20th-Century Song
Chair: TBA

“Never Ask Me Whose”: Undermining Strategies of Concealment in the Settings of A Shropshire Lad
ALISON GILBERT, University of Georgia

“Petticoats for Women!” How Fashion Unveils Women’s Subversive Songs in The Quaker Girl (1910-1911)
VIRGINIA CHRISTY LAMOTHE, Belmont University

A Virgin Bilitis: Innocence and Sexualization in Debussy’s Trois Chansons de Bilitis
ARIELLE P. CRUMLEY, University of Georgia

10:30-10:45 am Break

10:45-12:15 pm Session 2: Orality and Ownership
Chair: TBA

The Tragedy of the (Musical) Commons: Addressing Issues in Orality and Ownership
JONATHAN T. MCINTYRE, University of Kentucky

This is Amazing Grace
WILLIAM SHINE, University of Georgia

The Hidden Musicians of Lumpkin County, GA, 1909-1928
ABIGAIL CANNON, University of North Georgia
ESTHER M. MORGAN-ELLIS, University of North Georgia
12:15-1:00 pm Lunch (Nix 204)

1:00-2:00 pm Pickin' Porch Jam (Nix Band Room)

2:00-3:00 pm Session 3: **Music and Figures Part I**
   Chair: TBA

   The Eccentricities of Illario
   KENNETH KREITNER, University of Memphis

   “Hail to the Chief”: Music as persona in the life of Anne Lister (1791-1840)
   ALISON P. DEADMAN, East Tennessee State University

3:00-4:00 pm Business Meeting (Nix 204)

4:00-5:30 pm Reception (Canvas & Cork Wine Tasting and Art Gallery, 90 N Meaders St, Dahlonega, GA 30533)

5:00-7:00 pm Georgia Pick & Bow Family Jam (Lumpkin County Community Center, 365 Riley Rd, Dahlonega, GA 30533)
Saturday, March 18

8:30 am Coffee and pastries

9:00-10:30 am Session 4: **Music in Film and TV**
   Chair: TBA
   
   The Transformation of Tropes into Musical Topic in the Scores to *Beyond the Black Rainbow* and *Mandy*
   JEREMY GRALL, Birmingham-Southern College

   Music, Anti-Nostalgia, and the Myth of American Domesticity in *Twin Peaks*
   STEPHEN DAVIS TURNER, University of Georgia

10:30-10:45 am Break

10:45-11:45 am Session 5: **Music and Figures Part II**
   Chair: TBA
   
   Achilles Alferaki and his opera *Kuplal'skaya Noc' (St. John's Eve)* (1888, revised 1912): Correspondence with Pyotr Ilyich Tchaikovsky
   STANMIRA DERMENDZHIEVA, National & Kapodistrian University of Athens, Greece

   “The Silver Tail: A Tale” Wild Animals, Prosthetic Limbs, and the Bastardess in Britain
   CAMERON STEUART, University of Georgia

1:00 pm - Symposium: Teaching Vernacular Music Traditions of the Southeastern United States – Hybrid
ABSTRACTS

Friday, March 17
Session 1 (9:00-10:30 am): 20th-Century Song

“Never Ask Me Whose”: Undermining Strategies of Concealment in Settings of *A Shropshire Lad*
Alison Gilbert, University of Georgia

Selections from *A Shropshire Lad*, A.E. Housman’s 1896 collection of poems, have been set to music by nearly every composer of early 20th century English art song, including Ralph Vaughan Williams, John Ireland, George Butterworth, and Arthur Somervell. The collection, which lingers on themes of tragic love and young death, was enormously popular, with many WWI soldiers carrying a copy of the slim volume in the trenches. Most were unaware of queer themes in the work that became apparent with the posthumous release of Housman’s papers in 1967, which revealed Housman’s lifelong unrequited love for his Oxford flatmate, Moses Jackson. While this was a subject of debate in critical scholarship for a time, recent criticism has accepted that Housman's queerness is inseparable from the poetry and turned to examining Housman’s strategies of concealment – the ways in which he writes his own emotional explorations into the work while carefully containing them within the bounds of the poetry. The poems, which were written in the shadow of the Oscar Wilde trials, are short, regular, balanced, and rigorously end-stopped, marking a sharp contrast to Wilde’s own aesthetically effusive poetry.

These strategies of concealment, however, begin to break down when the poetry is set to music. Even in the act of selectively anthologizing texts into a cycle, composers dismantle Housman’s carefully constructed boundaries weave the texts into something new. Cycles by Butterworth, Six Songs from *A Shropshire Lad* (1911) and *Bredon Hill and Other Songs* (1912), and Vaughan Williams, *On Wenlock Edge* (1909), are some of the most well-known, beloved, and interesting settings of the collection. This paper will consider these cycles as a whole and analyze both composers’ settings of “Is My Team Ploughing?” to show the different ways in which each composer complicates, reinforces, and breaks down Housman’s strategies of concealment. Butterworth compiles a set of texts that largely reflects the collection as a whole, and his music subtly draws out the concealed themes of the poetry. Vaughan Williams, however, chooses some of the more opaque texts, but his emotionally charged, impressionistic music shatters Housman’s restraint.

“‘Petticoats for Women!’: How Fashion Unveils Women’s Subversive Songs in *The Quaker Girl* (1910-1911)”
Virginia Christy Lamothe. Belmont University

The *Quaker Girl*, an operetta with a libretto by James T. Tanner, lyrics by Adrian Ross and Percy Greenbank, and music by composer Lionel Monckton, was a sensational hit on both London’s West End and the New York’s Broadway stages in 1910 and 1911. Although scores, libretti, sheet music, and many archival sources exist, the operetta has received scant attention
from scholars of music or theater. One reason for this may be that it is one of many “Girl” musicals written since the 1890s, and as such, follows the prescribed formula of girl meets boy, girl and boy quarrel, everyone dances at a ball, and finally, girl and boy are united after a misunderstanding.

On the surface, the plot of The Quaker Girl is a comedic farce – Prudence Pym, young Quaker woman, leaves her family in search of love when she is carried away in a series of ridiculous misadventures to become a Parisian fashion icon. The operetta features many women characters including a princess, a maidservant, a shopgirl, a woman proprietor of an upscale women’s dress shop, and a Parisian actress. As these and other women characters find themselves in a fashion frenzy for Prudence’s simple grey Quaker dress and white bonnet, several women’s songs like “A Runaway (Runway) Match” and “Petticoats for Women!” describe “old” and “new” ideas of women’s dress and behavior in society. Fashion is what decodes farce into truth as the women’s tuneful ditties are revealed as subversive songs idealizing the “New Woman” of the twentieth century. This paper takes a deep dive into song, fashion, and the true story that lies just beneath the farce of The Quaker Girl. The Princess was a very real Princess Mathilde Bonaparte, and Parisian designers like Paul Poiret began to favor simpler fashions with clean, long lines and little ornament in this era before World War I. The farce becomes a mirror within a mirror. Women’s songs about fashion in The Quaker Girl reveal the connections between Parisian haute couture, women’s bodies, and women on the stage.

A Virgin Bilitis: Innocence and Sexualization in Debussy’s Trois Chansons de Bilitis
Arielle P. Crumley, University of Georgia

First published in 1894, Pierre Louÿs’ poetry collection Les Chansons de Bilitis is regarded as an important work of erotic literature for its expression of female sexuality and, especially, lesbianism. The collection of 158 poems narrates the life of a fictional woman in ancient Greece named Bilitis, portraying her youth and blooming sexuality, her mature relationships with both men and women, and the unhappy end of her life as an aging courtesan. Claude Debussy, a close friend of Pierre Louÿs, was captivated by Bilitis’ story, saying in an 1898 correspondence with Louÿs, “she has the most persuasive voice in the world.” In 1897, Debussy began composing his Trois Chansons de Bilitis, a set of three songs based on Louÿs’ text.

Despite the emphasis on Bilitis’ overt sexuality in the original collection, Debussy chose three poems from the beginning of the work that reflect a perhaps unexpected facet of Bilitis: her innocence and naiveté. The Trois Chansons de Bilitis illustrates Bilitis as an archetypal Virgin, and this study will analyze the use of musical motives such as rhythmic and melodic choices that characterize her as youthful and innocent. Similarly, I will highlight motives that reveal the sexual power imbalance between her and the male characters present in the narrative, including recurring melodic themes representing seduction. In addition to musical illustrations of Bilitis’ innocence, I will also analyze musical moments that undeniably sexualize Bilitis, such as the use of stereotypical chromatic movement that depicts her as an exotic “other.” These seemingly contradictory characterizations reveal that Debussy’s three songs not only portray Bilitis as virginal, but they also play into the archetypal dichotomy between “virgin” and “whore” that is so common to Western representations of women, especially in the Symbolist artistic circles to which both composer and poet belonged.
Friday, March 17
Session 2 (10:45 am-12:15 pm): Orality and Ownership

The Tragedy of the (Musical) Commons:
Addressing Issues in Orality and Ownership
Jonathan T. McIntyre, University of Kentucky

Music copyright law is something that scholars and musicians alike have grappled with since its idealistic, utilitarian inception. However, due to the nature of copyright law, many musical traditions are left out of the discussion since there are specific requirements in the process of copyrighting, such as the facts that the work must be in a fixed, tangible medium and have a definite author. So, how do oral traditions and orality fit into the larger discussion of intellectual property in music and how does one parse out ownership of such? This paper serves to answer some of those questions and provides some of the arguments for either side of copyrighting oral traditions in hopes of an egalitarian distributionism to appropriately compensate communities of origin for their work—which has proven to be financially lucrative in terms of music consumption. While discussing some basic understandings of music copyright law and correcting false (and common) assertions, I also discuss how these policies can shape our understanding of oral traditions with a methodology in both legal research and common pool resource management. When understanding oral traditions as a sort of “musical commons,” Eleanor Olstrom’s work in Governing the Commons can be invoked in understanding how resource management is closely related to managing the oral traditions of the affected communities. Several case studies are discussed in detail within this methodology, including Charles Seeger and Alan Lomax’s collections of orally transferred music and Duke Ellington’s oral history within the Yale University Archive.

This is Amazing Grace
William Shine, University of Georgia

“This is amazing grace!” (Wickham 2013), is something of a provocative and contestable claim made in the song of the same title by Contemporary Christian Music artist Phil Whickham. At first glance, the lyric may simply appear in keeping with the theological commitments of its author; such commitments, no doubt the fodder for theological debate amongst those concerned with understanding and defining the term, doctrine of, or experience of grace. It is the conspicuous pairing of the words ‘amazing’ and ‘grace’, however that have caught my attention. Though it may not have been Wickham’s intended claim; read as, “This is ‘Amazing Grace,’” reveals something extraordinary about the cultural resonance, ontological fluidity, and potential utilities of the classic hymn, ‘Amazing Grace’.

In this paper, I illuminate ways in which ‘Amazing Grace’ evolved from a quasi-autobiographical hymn-text into a multifunctional, American commodity and brand. This development, I argue, is the paradoxical cause and result of its utility as cultural capital. ‘Amazing Grace’ is a tool for both constructing and subverting American identity—indicating its reproducers’ positionality as much as affording them the opportunity to transcend it. As a growing commodity and brand, ‘Amazing Grace’ empowers and authorizes objects that share its name, cyclically increasing its value as cultural capital. To illustrate my claims, I offer a hermeneutical reading of Aretha Franklin’s 1972 recording/performance of ‘Amazing Grace’ and Judy Collins’ 1971 recording...
of the same. Ultimately, I explore important facets of the hymns’ historical dissemination that promote its function as cultural capital.

The Hidden Musicians of Lumpkin County, GA, 1909-1928
Abigail Cannon, University of North Georgia
Esther M. Morgan-Ellis, University of North Georgia

In her groundbreaking 1989 study, Ruth Finnegan argued that “hidden musicians”—amateurs, local entertainers, staff accompanists, and other unheralded figures—are integral to the day-to-day functioning of a community, and that examining their activities can upend common assumptions. This study identifies and describes the work of “hidden musicians” active in Lumpkin County, GA, over the course of two decades in the early twentieth century. It draws primarily upon the county’s weekly newspaper, The Dahlonega Nugget, in which publisher William Benjamin Townsend supplemented accounts of local activities with national and global news. In this presentation, we will provide historical context for the community and newspaper before surveying musical activity in four categories: social dancing, fiddling and fiddle contests, sacred singing, and African American music-making. While each of these topics has attracted considerable scholarly attention, our study is unique in its cross-sectional approach, which allows us to directly compare the volume and type of activity in each category, and to position the activity in a highly specific cultural and editorial context. Our findings reveal that, while so-called “traditional” music and dance flourished in this rural community, these activities were already considered old-fashioned by Townsend, who favored the college band and reported frequently on the performance of symphonies and operas in urban areas. Townsend also provided glimpses into the highly segregated musical activities of the county’s substantial African American population. The narrative we present resists mainstream ideas about isolation and traditional values, revealing a community that sought an up-to-date cultural identity in its many musical activities.

Friday, March 17
Session 3 (2:00-3:00 pm): Music and Figures Part I

The Eccentricities of Illario
Kenneth Kreitner. University of Memphis

The composer Illario, whose first name may or may not have been Juan and about whom we know nothing for sure, has left only two compositions, two motets, O admirabile commercium and Conceptio tuo. Yet he is an interesting figure, if only because O admirabile was an improbably long-lasting hit, preserved in two Spanish sources of the early sixteenth century, four Portuguese sources of mid-century, and two sources from Guatemala c1600, putting it in fourth place among the fifty-some surviving motets of Josquin-era Spain.

This paper presents new editions of both works, and it explores a number of eccentricities in notation, in text, and in musical style, a few of them shared by both motets despite differences in length and general approach: O admirabile is sprawling and jolly—oddly so for this genre at this place and time—where Conceptio tuo is compact and contrapuntally dense.

The basic nature of the two motets established the paper goes on to explore their eccentricities as possible clues to our understanding of the composer and the era, e.g. of their shared
(or unshared) ideas of imperfection and alteration, and then seeks to understand the evident appeal of the unusual *O admirabile commerium* to generations of singers and listeners within the Iberian orbit.

The reasons for a particular piece’s popularity are seldom easy to see at half a millennium’s remove. But after a long and close look, I believe the answer for *O admirabile* may be simply that, like some songs in the Spanish secular repertory at the time, it does things that make it, above all, fun to sing. This is an aspect of analysis that we don’t often consider for music of that era, and if we have time, we may test it.

“Hail to the Chief”: Music as persona in the life of Anne Lister (1791-1840)

Alison Deadman, East Tennessee State University

With the recent dramatization of segments of her diaries for the BBC/HBO series, *Gentleman Jack*, Anne Lister of Shibden Hall, Halifax, Yorkshire has become something of a celebrity. Scholarly research, however, has focused mostly on Lister as a Lesbian lover or her literary identity as diarist.

At a time when close relationships between women were commonplace and caused little social comment, especially if those women were married with children, why did (the admittedly unmarried) Lister attract comment among her social set and the wider community where to her face she was described as “singular” and behind her back as an “oddity,” or “unnatural,” attracting the derogatory sobriquet “Gentleman Jack”? Careful reading of Lister’s diaries reveals a woman with a prodigious intellect, educated and self-educated in “masculine” disciplines such as Latin, Greek, mathematics, engineering, and medicine. A self-described “tomboy” as a child, in womanhood Lister developed (as far as social conventions would allow) a masculine style of dress so far removed from typical female attire as to cause strangers to stare. These choices helped Lister construct what Carl Jung refers to as the persona – the mask a person develops to mediate between the ego (or center of consciousness) and the outer world; a mask that I argue in Lister’s case included music.

Little scholarly attention has been paid to Lister’s references to music in her diaries. She received education in music as a child and continued this study into adulthood. As was common at the time, evenings with friends frequently involved playing and singing for each other’s entertainment which Lister often records faithfully in her journal. Her close acquaintances included William Priestly (1779-1860), founder of the Halifax Choral Society (1817), and she was an enthusiastic audience member for professional concerts and the opera. In this paper I will show how the details of Lister’s musical choices as recorded in her writings (including singing such “masculine” works as “Hail to the Chief” and playing the flute – then considered unsuitable for a woman) are an integral and important part of her carefully curated persona.

Saturday, March 18
Session 4 (9:00-10:30 am): Music in Film and TV

The Transformation of Tropes into Musical Topic in the Scores to Beyond the *Black Rainbow* and *Mandy*

Jeremy Grail, Birmingham-Southern College

*Beyond the Black Rainbow* and *Mandy* directed by Panos Cosmatos, are two films that, while they exist in the same fictional universe, tell unrelated stories that rely on one’s nostalgic memory of the films and scores of early 1980s psychological horror films. The underlying
themes of these films are a commentary on pseudoscience, new-age mysticism, and the cultish evolution of 1960s drug-use and spirituality. Cosmatos’s films frequently transform 1980s tropes borrowed from films like *THX 1138, Altered States*, and films by David Cronenberg. Unlike the nostalgia found in shows like *Stranger Things* that superficially borrow from the imagery of 80s films, Cosmatos’s films are not a tongue-in-cheek reminiscence, but rather akin to an accidentally discovered *Videodrome*.

In this paper I begin by defining the differences between musical tropes and topics and conflicts of terminology within scholarship. Then I discuss how the scores in these films transcend being tropes, but instead act as musical topics that provide narrative agency within the film. For example, Cosmatos pantomimes tropes of the past—such as the analog synth score for *Beyond the Black Rainbow* by Jeremy Schmidt to reference the electronic scores of Wendy Carlos and John Carpenter. However, rather than being a paraphrase, the score uses it as the topic to set new themes. Similarly, in *Mandy* Jóhann Jóhannsson’s score demonstrates an evolution of this by referencing s films like *Heavy Metal* and the music of 80s rock yet transforms these tropes to a point of being nearly unrecognizable through a nearly amelodic electroacoustic soundscape. In *Mandy* Cosmatos specifically uses the visuals to give signification to score, which has been abstracted from its source material, and often functions as its own character. While these films are an intertextual pastiche that are intentionally derivative and exaggerated, the result is a collection of films within the same universe that provide a modern commentary on self-absorbed excess of both the past and present.

Music, Anti-Nostalgia, and the Myth of American Domesticity in *Twin Peaks*  
**STEPHEN DAVIS TURNER, University of Georgia**

“Laura Palmer’s Theme” represents a large portion of the sonic landscape of *Twin Peaks* (Lynch/Frost, 1990–91). The theme is associated with murder victim Laura Palmer, but how it functions in the show’s narrative reaches beyond the typical cinematic leitmotif. Instead, this paper will show how its broader meaning points toward a critique of conservative ideology surrounding issues regarding the nuclear family and the myth of American domesticity.

Previous research claims that through some bizarre and whimsical Lynchian storytelling, “Laura Palmer’s Theme” becomes detached from Laura’s character only to signify ethereal states of love or doom. However, this paper first uses multiple theoretical analyses revealing how the uncanny intrinsic elements of “Laura Palmer’s Theme” denotes Laura and her fractured persona. Second, an analysis of the cue’s placement in throughout the Twin Peaks series shows how Laura’s theme traces an unexplored but crucial narrative arc of revelations about Laura. With each revelation, audiences not only learn about the secrets Laura kept, but citizens of Twin Peaks are implicated in this process, namely several of the town’s men.

Laura’s theme not only leads audiences to know that Laura’s killer is none other than her own father, Leland, but it leaves in its wake a significant revelation that despite ‘Twin Peaks’ likeness to the mid-twentieth century—a historicized period in American history considered idyllic—the town is instead morally bankrupt. “Laura Palmer’s Theme” accompanying Leland Palmer’s death is empathetic to the evocation of sadness over a dying character. However, it is simultaneously anempathetic since it encourages audiences to extend to Leland, not Laura, a gesture of sympathy. The familiarizing and defamiliarizing effect of the music-image relationship elicits anti-nostalgia or estrangement from nostalgia for the mid-century nuclear family.
Achilles Alferaki and his opera *Kupal'skaya Noch'* (*St. John’s Eve*) (1888, revised 1912):

Correspondence with Pyotr Ilyich Tchaikovsky

STANMIRA DERMENDZHIEVA, National & Kapodistrian University of Athens, Greece

The Russian of Greek descent statesman, composer, pianist, writer, and talented artist Achilles Nikolayevich Alferaki (1846–1919) has remained in Russian history as a governor (1873) and a mayor (1880–1888) of Taganrog, Russia. He carried out a lot of community work, encouraged the musical and dramatic activities, the development of elementary education, and established different charitable institutions. As a composer Alferaki made his appearance at the age of thirty.

According to the great Tchaikovsky words, Alferaki was “an excellently educated man”. Nine letters from their correspondence have survived (1888–1891), salvaged in the Tchaikovsky State House-Museum in Klin, Russia. Alferaki wrote Tchaikovsky for advice about his opera *Kupal'skaya noch’* and sent him the manuscript in 1888. Tchaikovsky wrote a very long, detailed critique of the opera. He prized the composer’s “undoubted aptitude for composition” and the “very worthy text”, but admitted his lack of compositional techniques, setting out his own criteria for composing a large choral work.

Alferaki handed in his resignation and moved to Saint Petersburg in 1888; he subsequently became Chancellor of the Ministry of Internal Affairs (1891), and later Director of the Russian Telegraph Agency. According Alferaki’s “Curriculum vitae (1914)”, salvaged in the Manuscript Department of the Scientific Music Library of Saint Petersburg conservatory in Russia, Achilles was a “Hofmeister of the Imperial Court, Privy Councillor, and a member of the council of the Ministry of Education”. His romances and songs, which include elegy, love lyrics and drama, were printed by M. P. Belaieff. But his dream – to see his opera *Kupal’skaya noch’,* libretto by A. D. Averkiev (revised 1912) performed on the stage of the theatre Mariinsky one day, never came true.

This study is part of my postdoctoral research conducted at the Department of Music Studies at the National & Kapodistrian University of Athens, Greece, entitled “Plan for creation Of educational resources for the presentation of the Greek Diaspora around the Black Sea”. The research methods employed include archival and bibliographical research, historical and musicological analysis of Alferaki’s opera, examining the way how the traditions of the St. Petersburg composition school were reflected in his work.
Lucrezia Agujari (“La Bastardina”) was among the most celebrated divas of the late eighteenth century. When she arrived in London for her Pantheon appearances, she was played some two hundred pounds more for the season than Venanzio Rauzzini, then the primo uomo at the King’s Theatre. What about Agujari’s voice made her more valuable than one of Europe’s leading castrati? In short, her supernatural range. Most London audiences reported her singing clearly two whole steps above the harpsichord. Wolfgang Amadeus Mozart even reports her holding a “C sopracuto” (i.e. C7, a perfect fifth higher than the notorious “queen of the night F”). In addition, she could sing quite low. Charles Burney records her singing forcefully on A3 (two ledger lines below the treble clef). Such a superhuman voice led to the circulation of rumors about its origin. Many traced her extraordinary range to a childhood trauma wherein hogs or another wild animal ate one of her legs (which was allegedly replaced by a silver prosthetic). Supposedly, the scream she let out at this terrible pain snapped her vocal cords and gave her access to her high notes. This story of a childhood trauma producing an amazing voice map well onto the stories that surrounded the origins of the castrati. Because the process of castrating healthy young boys was illegal most castrati had stories that accounted for their condition, such as a terrible illness, a bad fall, or, like Agujari, an attack by a wild animal. This nexus of potential and loss, which has been explored so profitably by Martha Feldman in her book The Castrato: Reflections on Natures and Kinds, has never been considered in relation to a female vocalist. This paper will therefore seek to explain not only how the voice sounded but what it meant. The sound will be reconstructed by considering arias written expressly for her performance. The meaning will be gathered from various publications, ranging from typical sources such as newspaper reviews of her performances to other more imaginative and indeed spectacular accounts of this unique voice.