9:00 - 10:30 Session 1: Careful Listening (Matthew Franke, chair)

**Stephen M. Kovaciny**

Representations of the Listening Self: Chabanon and the Prosopopoeia of Embodied Experience

**Andrew H. Weaver**

Cyclicity in Schumann’s “Myrthen,” op. 25: A Key to the Coherence of His Least Understood Song Cycle

**Paula Maust**

“Notorious Prostituted Strumpets” on the English Restoration Stage

10:30 -10:45 Break

10:45 - 11-45 Session 2: Music, Media, and Meaning (Jim Doering, chair)

**Emily Baumgart**

“Anyway Here’s Wonderwall”: The Cultural Meaning of Musical Internet Memes

**Eric Hung**

Chronicling Trauma Beyond Pain: Two Asian-American Musicians Work to Document Fuller Lives

11:45 - 12:30 Lunch Break

12:30 - 1:00 Business Meeting

1:00 - 1:15 “Remembering Laura Youens and Richard Wexler”

 **Remarks by** **Barbara Haggh-Huglo**

Performance, directed by **Patrick Allies** (virtual choir style)

Thomas Crecquillon – “Ung gay bergier” (edited by Laura Youens)

1:15 – 3:15 Session 3: Honoring the Youens/Wexler Legacy (Alanna Ropchock Tierno, chair)

 **Susan Forscher Weiss**

“Researching A Renaissance Music Manuscript: The Before and the After”

**Rachel Ruisard**

“Full of Anger and Despair”: Female-Voiced Contrafacta of Bernart de Ventadorn’s “Can vei la lauzeta mover”

**Deborah Lawrence**

A Mirror of Oral Tradition: Spanish Romances Then and Now

**Barbara Haggh-Huglo**

Propagating Community through Song: “L‘homme armé,” “Ein feste Burg,” and Later National Anthems

3:15 – 3:45 Break

3:45 – 5:15 Session 4: National Styles and Identities (Keenan Reesor, chair)

 **Pablo Victor Marquine da Fonseca**

 Claudio Santoro, Música viva, and the Emergence of German Modernism in Brazilian Music

 **Ronit Seter**

“Not a Zionist, But a Stateless Jewish Refugee”: Wolpe, Shlonsky, Seter and the Bauhaus Aesthetics in Their Music in Palestine

 **Lacey Golaszewski**

Neoclassicism as a Pragmatic Tool: Eugène Bozza’s Woodwind Solos de Concours for the Paris Conservatoire

5: 15 End of Meeting