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Society For Music Theory

Indianapolis

4 - 7 November 2010

Program & Abstracts



Program

and

Abstracts of Papers Read

at the

American Musicological Society

Seventy-sixth Annual Meeting

and the

Society for Music Theory

Thirty-third Annual Meeting

4–7 November 2010

Marriott and Westin Hotels
Indianapolis, Indiana



AMS/SMT 2010 Annual Meeting

Edited by Hali Fieldman and Michael Long
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AMS/SMT Indianapolis 2010

Program

WEDNESDAY 3 November

- 2:00–8:00 AMS Board of Directors Meeting (M: Denver)
- 2:00–6:00 Francophone Music Criticism, 1789–1914: Session 1
(<http://music.sas.ac.uk/fmc>) (Santa Fe)
- 2:00–6:00 SMT Executive Board Meeting (M: Indiana B)
- 6:00–7:30 SMT Executive Board, Networking Committee, Publications Committee,
and Awards Committee Dinner (M: Indiana F/G)
- 7:30–11:00 SMT Awards Committee (M: Indiana D)
- 7:30–11:00 SMT Networking Committee (M: Indiana B)
- 7:30–11:00 SMT Publications Committee (M: Indiana C)

THURSDAY 4 November

- 7:30–9:00 Meeting Worker Orientation (M: Michigan)
- 8:00–12:00 AMS Board of Directors Meeting (M: Denver)
- 8:00–12:00 SMT Executive Board Breakfast Meeting (M: Indiana B)
- 9:00–1:00 Francophone Music Criticism, 1789–1914: Session 2
(<http://music.sas.ac.uk/fmc>) (M: Santa Fe)
- 9:00–7:00 Registration (M: Second Level)
- 11:00–1:30 Society for Seventeenth-Century Music, Governing
Board Meeting (M: Austin)
- 12:00–2:00 AMS Membership and Professional Development
Committee Meeting (M: Texas)
- 1:00–6:00 Exhibits (M: Marriott Ballroom)

THURSDAY AFTERNOON SESSIONS

2:00–5:00
American Experimentalism (AMS) (M: Indiana C/D)

Denise Von Glahn (Florida State University), Chair

David W. Bernstein (Mills College), “Opening the Sound Field: Pauline Oliveros and the ‘Aesthetic of Spontaneity,’ 1957–1966”

Eric Smigel (San Diego State University), “Metaphors on Vision: James Tenney, Stan Brakhage, and the Objectification of Subjectivity”

Jonathan Goldman (University of Victoria), “The Buttons on Pandora’s Box: Meaning and Gesture in Experimental Bandoneon Music by Kagel, Tudor, Mumma and Oliveros”

Kate Meehan (Washington University in St. Louis), “‘One Man’s Kitsch is Another (Wo) Man’s Kunst’: Cathy Berberian as Composer”

Beyond Pianism (AMS) (M: Indiana F)

Kenneth Hamilton (University of Birmingham), Chair

Elizabeth Morgan (St. Joseph’s University), “Provoking the Audience: Haydn’s C Major Fantasia”

Halina Goldberg (Indiana University), “Chopin and the Album Tradition: Conventions, Contexts, and Texts”

Jonathan D. Bellman (University of Northern Colorado), “Consumer Music as a Stylistic Context for Chopin”

 Stephanie Frakes (Ohio State University), “*Cantabile* in Chopin: Pianistic Culmination of a Vocal Ideal”

Close Reading (AMS) (W: Grand 3)

Robert Hatten (Indiana University), Chair

Áine Heneghan (University of Washington), “‘Motivicization’ and Schoenbergian Semantics”

Chia-Yi Wu (Rutgers University), “Schubert’s String Quartet No. 15 in G Major, D 887: Opera Without Words”

Johanna Frymoyer (Princeton University), “The Morphology of Musical Topoi: Topical Analysis and Stylistic Growth in Twentieth Century Music”

 Molly Breckling (University of North Carolina, Chapel Hill), “The Sketches for Gustav Mahler’s ‘Der Tamboursg’sell’: The Making of a *Kunstballade*”

The Composer’s Hand (AMS) (M: Marriott Ballroom 5)

Simon Morrison (Princeton University), Chair

 Emily Richmond Pollock (University of California, Berkeley), “Italy, Atonally: The Modernist Origins of the ‘Canzona di Checco’ from Henze’s *König Hirsch*”

Jeffrey Wright (Indiana University, South Bend), “Politics of a Program: The Composition, Reception, and Renunciation of Samuel Barber’s Second Symphony”

Laura Kennedy (University of North Texas), “Tracing Shostakovich’s Thought: Symphonies Nos. 8 and 10 in the Composer’s Manuscripts”

Pietro Dossena (University of Padua), “At the Intersection of Three Forms of Art: The Genesis of Erik Satie’s *Le Golf*”

Film Music (AMS) (W: Grand 5)

David Neumeyer (University of Texas), Chair

James Parsons (Missouri State University), “Hanns Eisler’s *Hollywooder Liederbuch* and Sonic Montage”

Nathan Platte (University of Michigan), “Audray Granville and Musical Mediation at Selznick International Pictures”

Patricia Hall (University of California, Santa Barbara), “Leni Riefenstahl’s ‘Baller’ *Olympia*”

Todd Decker (Washington University in St. Louis), “Bespoke Song-tailoring for Mr. Astaire, Courtesy of Messrs. Berlin, Gershwin, Porter and Kern”

Fin-de-siècle France (AMS) (W: Grand 2)

Steven Huebner (McGill University), Chair

Bruno Forment (Ghent University), “Recovering the Color and Dimensions of *Belle Époque* opera: Albert Dubosq’s Forgotten Stock Scenery”

Elinor Olin (National-Louis University), “*Antigone* and *Medee*: Cultural Archeology in the Antique Works of Saint-Saëns and d’Indy”

Noel Verzosa (Hood College), “Absolute Music in France”

William Gibbons (University of Iowa), “Building the Operatic Museum: Eighteenth-Century Opera in Fin-de-siècle Paris”

Haydn and Mozart (AMS) (W: Grand 4)

Elaine Sisman (Columbia University), Chair

W. Dean Sutcliffe (University of Auckland), “Haydn and the Shapes of Sociability”

János Malina (Hungarian Haydn Society), Carsten Jung (Perspective–Association of Historic Theatres in Europe), Edward McCue (Kirkegaard Associates, Consultants in Acoustics), and Ferenc Dávid (Research Institute for Art History, Hungarian Academy of Sciences), “Haydn’s Workshop: The Second Opera House at Eszterháza”

Peter Hoyt (University of South Carolina), “Mozart in Estonia (1788) and Prussia (1789)”

Pierpaolo Polzonetti (University of Notre Dame), “Figaro’s Transatlantic Crossings”

In Search of Rhythm (SMT) (M: Indiana E)

Gretchen Horlacher (Indiana University), Chair

Benjamin R. Levy (Arizona State University), “A New Species of Counterpoint: Rules for Rhythmic Regulation in Ligeti’s *Lux Aeterna*”

Dora A. Hanninen (University of Maryland), “Nancarrow’s *Study No. 37*: Calibrated Canons, Changeable Landscapes”

(Thursday afternoon, cont.)

Greg McCandless (Full Sail University), “Metal as a Gradual Process: Minimalist Rhythmic Practices in the Music of Dream Theater”

Phillip Duker (University of Delaware), “Tenuto Ostinato? Listening Strategies for Ligeti’s *Fanfares*”

Jazz (AMS) (W: Grand t)

George E. Lewis (Columbia University), Chair

Harald Kisiedu (Columbia University), “Emancipation Revisited: The Curious Case of Peter Brötzmann”

Marc Medwin (American University), “Ghost in the Machine: John Coltrane as Paradigm for Anthony Braxton’s *Ghost Trance Music*”

Ryan Bañagale (Harvard University), “Rewriting the History of (Symphonic) Jazz: Duke Ellington’s Arrangements of *Rhapsody in Blue*”

Vilde Aaslid (University of Virginia), “The Rise of the Jazz Lament”

Meaning in Mass and Motet (AMS) (M: Indiana A/B)

Pamela F. Starr (University of Nebraska), Chair

Christopher Macklin (Mercer University), “Charles d’Orléans and the Chapel Royal of Henry V after the Battle of Agincourt: Plague, Penitence, and the Possibilities of Performance”

Michael Alan Anderson (Eastman School of Music, University of Rochester), “Of Widowhood and Maternity: La Rue’s *Missa de Sancta Anna*”

Nicholas Johnson (Ohio State University), “Carolus Luython’s *Missa super Basim: Caesar Vive* and Hermetic Astrology in Early Seventeenth-Century Prague”

Remi Chiu (McGill University), “St. Sebastian Motets as Curatives for the Plague”

Music Informatics: Research, Representations, and Tools (Poster Session) (M: Santa Fe)

Sponsored by the SMT Music Informatics Interest Group

Eric Isaacson (Indiana University), Moderator

Robert T. Kelley and Gillian Lee (Lander University), “Ptolemaic: A Computer Application for Music Visualization and Analysis”

Christopher Ariza and Michael Scott Cuthbert (Massachusetts Institute of Technology), “Modeling Musical Structures as Objects in Music21”

Justin Lundberg (Eastman School of Music, University of Rochester), “Visualizing Voice-Leading Spaces”

Leigh VanHandel (Michigan State University), “National Metrical Types in Nineteenth-Century Art Song”

Johanna Devaney (McGill University), “AMPACT: Automated Music Performance Analysis and Comparison Toolkit”

Jordan B. L. Smith (University of Southern California), “A Survey of Approaches to the Automatic Formal Analysis of Musical Audio”

John Ashley Burgoyne (McGill University), “Alternative Statistical Models for Musical Data”

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30**Knets and Cubes (SMT) (M: Lincoln)**

Gretchen Foley (University of Nebraska), Chair

Dave Headlam (Eastman School of Music, University of Rochester), “Improvising with Perle Knets”

Paul M. Lombardi (Albuquerque, New Mexico), “Serial N-Cubes”

Mahler’s Middle Symphonies (SMT) (M: Florida/Illinois)

Steve Bruns (University of Colorado), Chair

Ryan C. Jones (Graduate Center, CUNY), “Ikonic Sonority and Tonal Language in Mahler’s Fifth Symphony, Second Movement”

Seth Monahan (Eastman School of Music, University of Rochester), “‘I have tried to capture you...’: Rethinking the ‘Alma’ Theme in Mahler’s Sixth Symphony”

3:30–5:00**Saariaho (SMT) (M: Lincoln)**

Marianne Kielian-Gilbert (Indiana University), Chair

Yayoi Uno Everett (Emory University), “Musical Signifiers of Trauma and Ambivalence: Kaija Saariaho’s *Adriana Mater* (2006)”Judy Lochhead (Stony Brook University), “Techné of Radiance: Kaija Saariaho’s *Lonb* (1996)”**Schoenberg Early and Late (SMT) (M: Florida/Illinois)**

Jack Boss (University of Oregon), Chair

Benjamin Wadsworth (Kennesaw State University), “Semitonal Pairings in Schoenberg’s Atonal Keyboard Music”

Joe Argentino (McMaster University), “Transformations and Hexatonic Cycles in Schoenberg’s Late Works: *Modern Psalm* Op. 50c and *A Survivor From Warsaw*”

4:30–5:30 AMS Development Committee Meeting (M: Denver)**5:00–7:00 Mozart Society of America Board Meeting (M: Colorado)****5:00–5:30 SMT Conference Guides Meeting (M: Austin)****5:15–6:15 AMS Committee on Career-Related Issues Conference
Buddy Meeting (M: Boston)****5:30–8:00 Opening Reception (M: Marriott Ballroom 1-4)****6:00–7:30 Journal of Musicology Board Meeting (M: Michigan)****6:00–8:00 Journal of Seventeenth-Century Music, Editorial Board (M: Denver)**

- 7:00–9:30 **IMS Cantus Planus Meeting** (M: Texas)
- 7:30–9:00 **Buselli-Wallarab Jazz Orchestra in Concert** (M: Marriott Ballroom 5)
- 8:00–11:00 **AMS Jewish Studies and Music Study Group
Inaugural Meeting** (W: Grand 1)
- 8:00–10:30 **AMS Committee on Women and Gender Panel Discussion:
“Beyond Women and Music”** (M: Indiana A/B)
- 9:30–11:00 **Student Reception** (M: Marriott Ballroom 1-4)

THURSDAY EVENING SESSIONS

8:00–10:00

Addressing Ethnic and Racial Diversity in Music Theory (M: Indiana F)

Sponsored by the SMT Committee on Diversity

Tomoko Deguchi (Winthrop University), Moderator

Irna Priore (University of North Carolina, Greensboro) and Alexander Sanchez-Behar (Ashland University), “From Within: The Demographics of Race and Ethnicity in Music Theory”

Gavin Douglas (University of North Carolina, Greensboro), “Decolonizing Music Theory: Some Thoughts from Outside the Field”

John Turci-Escobar (Washington University), “Musical Go-Betweens: Immigrant Sensibilities and the Analysis of Non-Western Musics”

Teresa Reed (University of Tulsa), “Ethnicity, the European Canon, and the Music Theory Classroom”

8:00–11:00

A Changing Climate: Ecomusicology and the Crisis of Global Warming (M: Lincoln)

Sponsored by the AMS Ecocriticism Study Group

Aaron S. Allen (University of North Carolina, Greensboro), Chair

Panelists: Stephanie Doktor (University of Virginia), Kate Galloway (University of Toronto), Mark Pedelty (University of Minnesota)

Musicology and the Documentary Film: Three Test Cases (AMS) (M: Indiana E)

Panelists: Margot Fassler (University of Notre Dame), Mellonee Burnim (Indiana University), M. Jennifer Bloxam (Williams College), Michael Beckerman (New York University)

Perception in the Flesh: What Can Merleau-Ponty Contribute to Music? (M: Indiana C/D)

Sponsored by the SMT Music and Philosophy Interest Group

Jairo Moreno (University of Pennsylvania), Moderator

Amy Cimini (New York University), “Hearing the Flesh of the World: Music and Sound in Maurice Merleau-Ponty’s ‘Intertwining—The Chiasm’”

Eugene Montague (George Washington University), “Gesture and Habit in Merleau-Ponty and Ligeti”

Violaine Anger (Université d’Evry Val d’Essonne / École Polytechnique), “The Legacy of Merleau-Ponty’s Conception of Rhythm and its Impact on Music”

Richard H. Brown (University of Southern California), “‘Nature in Her Manner of Operation’: Merleau-Ponty, John Cage, and the American Neo Avant-Garde”

Robert Schumann at 200: New Paths (AMS) (M: Indiana G)

David Ferris (Rice University), Chair

Panelists: Rufus Hallmark (Rutgers University), Roe-Min Kok (McGill University), Harald Krebs (University of Victoria), Yonatan Malin (Wesleyan University), Sezi Seskir (Cornell University), Laura Tunbridge (University of Manchester)

Teaching Counterpoint in the Twenty-First Century (M: Florida/Illinois)

Sponsored by the SMT Pedagogy Interest Group

Mary Arlin (Ithaca College), Moderator

Robert Gauldin (Eastman School of Music, University of Rochester), “Plaine and Easie Counterpoint: How Does Morley’s Treatise Fare as a Modern Textbook?”

Peter Schubert (McGill University), “Is Fux Necessary? (Or Why We Have to Stop Teaching Species the Way We Do)”

Dariusz Terefenko (Eastman School of Music, University of Rochester), “The Passacaglia: A Primer for Teaching Baroque Improvisation”

FRIDAY 5 November

7:00–8:45 **AMS Chapter Officers’ Meeting (M: Santa Fe)**

7:00–8:45 **AMS Committee on Career-Related Issues Meeting (M: Denver)**

7:00–8:45 **AMS Committee on Communications Meeting (M: Indiana B)**

7:00–8:45 **AMS History of the Society Committee Meeting (M: Austin)**

7:00–9:00 **SMT Committee for Professional Development Breakfast Reception for Graduate Students (W: Capitol 1)**

7:00–9:00 **SMT Committee on the Status of Women Breakfast (M: Phoenix)**

- 7:30–8:30 Editorial Board, Journal of Music Theory (M: Colorado)
- 7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting (M: Atlanta)
- 7:30–8:45 AMS Program Committees for the 2010 and 2011 Annual Meetings (M: Texas)
- 7:30–8:45 Student Representatives to AMS Council Meeting (M: Michigan)
- 7:30–9:00 Alexander Street Press Breakfast Reception (W: Capitol 3)
- 7:30–9:00 American Brahms Society Board Meeting (M: Indiana A)
- 8:30–5:00 Registration (M: Second Level)
- 8:30–6:00 Exhibits (M: Marriott Ballroom)
- 9:00–12:00 SMT Graduate Student Workshops (M: Indiana C & D)

FRIDAY MORNING SESSIONS

9:00–12:00

Analyzing the Music of Twentieth-Century Women Composers (M: Marriott Ballroom 5)

Sponsored by the SMT Committee on the Status of Women

Patricia Hall (University of California, Santa Barbara), Moderator

Brenda Ravenscroft (Queen's University, Ontario), "Music as a Mirror: Libby Larsen's *Chanting Towards Paradise*"

Joseph Straus (Graduate Center, CUNY), "Ursula Mamlok's Pathways through the Magic Square: *Panta Rhei* (1981)"

John Roeder (University of British Columbia), "Superposition in Saariaho's 'The Claw of the Magnolia . . .'"

Diana Luchese (Towson University), "Pozzi Escot's *Mirabilis IV*: 'O quam mirabilis'"

Joshua B. Mailman (Columbia University / New York University), "Emergent Flux Projecting Form in Ruth Crawford Seeger's *Quartet* (1931)"

Duke Ellington's Late, Extended Works: Some New Critical Perspectives (AMS) (M: Marriott Ballroom 1/2)

John Howland (Rutgers University, Newark), Chair

Anna Celenza (Georgetown University), "Duke Ellington, Billy Strayhorn and the Adventures of *Peer Gynt* in America"

David Schiff (Reed College), "Othello Revisited: *Such Sweet Thunder* and Politics"

Edward Green (Manhattan School of Music), “Did Ellington Truly Believe in an ‘Afro-Eurasian Eclipse?’”

John Wriggle (Graduate Center, CUNY), “‘The Mother of All Albums’: Duke Ellington’s *A Drum Is a Woman*”

Exoticism in Shifting Contexts, 1840 to Today (AMS) (W: Grand 4)

Ralph P. Locke (Eastman School of Music, University of Rochester), Chair

Shay Loya (Guildford, England), “Auto-exoticism? The Hungarian Response to Viennese *style hongrois*”

David Brodbeck (University of California, Irvine), “Essentialism, Orientalism, and Musical Identity in Goldmark’s *Queen of Sheba*”

Leonora Saavedra (University of California, Riverside), “Nationalism and Exoticism in Fin-de-siècle Mexico”

W. Anthony Sheppard (Williams College), “The Persistence and Parody of Orientalism in Recent Opera and Operatic Production”

Fin-de-siècle Germany (AMS) (W: Grand 1)

Walter Frisch (Columbia University), Chair

Bryan Gilliam (Duke University), “Richard Strauss and the Sexual Body: The Erotics of Humor, Philosophy, and Ego-Assertion”

Charles Youmans (Pennsylvania State University), “Business, Politics, and Aesthetics in the Friendship of Gustav Mahler and Richard Strauss”

Christopher Morris (University College, Cork), “Music, Modernism, and the Alpine Sublime”

Nicholas Atfield (University of Oxford), “Hans Pfitzner, the Anti-German? *Einfall* Revisited”

Making Musical Communities (AMS) (M: Indiana F)

Michael Baumgartner (Milton, Mass.), Chair

Erica Scheinberg (Lawrence University), “Different Trains: Kurt Weill’s *Railroads on Parade*”

Esther Morgan-Ellis (Yale University), “‘And how they sing with him’: Movie Theater Sing-Alongs at the End of the Silent Era”

Tim Carter (University of North Carolina, Chapel Hill), “Celebrating America: Kurt Weill and the Federal Theater Project (1937)”

YouYoung Kang (Scripps College), “Legacies of the WPA on the American Musical Landscape”

Mapping Music (SMT) (M: Lincoln)

Jay Hook (Indiana University), Chair

Thomas Robinson (University of Alabama), “Pitch-Class Multisets and the Z-Relation”

Rachel Hall (Saint Joseph’s University), Dmitri Tymoczko (Princeton University), and Jason D. Yust (University of Alabama), “Upright Petrouchka, Proper Scales, and Sideways Neapolitans”

Robert Peck (Louisiana State University), “Imaginary Transformations”

Michael Buchler (Florida State University), “Are There Any Bad (or Good) Transformational Analyses?”

(Friday morning, cont.)

Means of (Musical) Production (SMT) (M: Florida/Illinois)

Steve Larson (University of Oregon), Chair

Brett Clement (Stephen F. Austin State University), "Chord-Bible Harmony in Frank Zappa's Middle-Period Orchestral Music"

Chris Stover (New School for Jazz and Contemporary Music), "Subtending the Tonal/Atonal Nexus through Multiplicative Operators in Cecil Taylor's Early Music"

Matthew Butterfield (Franklin and Marshall College), "Multiparametric Complexity in Charlie Parker's 'Confirmation'"

Noriko Manabe (Princeton University), "The Role of the Producer in Hip-Hop: An Ethnographic and Analytical Study of Remixes"

Modes of Listening (AMS/SMT) (M: Marriott Ballroom 3/4)

John Latartara (University of Mississippi), Chair

Jeffrey Levenberg (Princeton University), "*Tropo Troppo Discordante*: Monteverdi's Mean-Tones and the *Seconda Prattica*"

Sherry Lee (University of Toronto), "*Forêts profondes*: Contested Spaces in Electroacoustic Music"

Deirdre Loughridge (University of Pennsylvania), "Magnifying Instruments, Scopic Looking, and Early Romantic Listening"

Berthold Hoekner (University of Chicago), "Film Songs and Things"

Musical Experiencers: Composer, Performer, Listener (SMT) (W: Grand 2)

Jeffrey Perry (Louisiana State University), Chair

Panayotis Mavromatis (New York University), "Exploring Tonal Structure in Modal Polyphony: A Schenkerian Perspective on Psalm-Tone Tonalities"

Timothy Chenette (Indiana University), "Confounding the Medieval Listener: The Role of Complexity in Medieval Rhythm"

Vasili Byros (Northwestern University), "Schemas versus Schemes: Communicative Strategies in Mozart"

Mitch Ohriner (Indiana University), "Projected Tension in Performances of Chopin"

Musicologies (AMS) (W: Grand 5)

Scott Burnham (Princeton University), Chair

Benjamin Breuer (University of Pittsburgh), "The Birth of Musicology from the Spirit of Evolution: Biological Sources for Guido Adler's Conception of *Musikwissenschaft*"

Bonnie Gordon (University of Virginia), "The Secret of the Secret Chromatic Art"

Jennifer Shaw (University of New England), "Histories of an Idea: Contextualizing Twelve-Tone Composition in the Second Viennese School"

Michael Broyles (Florida State University), "Beethoven Was Black. Why Does It Matter?"

Schumann, Liszt, Brahms (AMS) (W: Grand 3)

Daniel Beller-McKenna (University of New Hampshire), Chair

Christopher Ruth (University of Pittsburgh), “Schumann’s Inner Drama: *Genoveva* and the Unconscious Mind”

Joanne Cormac (University of Birmingham), “From Stage to Concert Hall: Genre, Program, and Form in Liszt’s *Hamlet*”

Laurie McManus (University of North Carolina, Chapel Hill), “‘Musik für’s Auge’: *A German Requiem*, the Rise of Musical Elitism, and the Challenge of Tradition”

Margaret Notley (University of North Texas), “Ancient Tragedy and Anachronism in Brahms’s *Gesang der Parzen*”

Special Voices (AMS) (M: Indiana E)

Heather Hadlock (Stanford University), Chair

Amy Brosius (New York University), “Leonora Baroni *cantatrice*: The Roman *virtuosa* as Courtier”

Jeffrey Magee (University of Illinois, Urbana-Champaign), “The Story of ‘A Pretty Girl’”

Katherine Kaiser (Stony Brook University), “Who Sang Stockhausen’s *Gesang der Jünglinge*?”

Katherine Preston (College of William & Mary), “‘The American Jenny Lind’ or an ‘Unfinished and Inartistic’ Singer? The Perplexing Career of Emma Abbott”

FRIDAY MORNING SHORT SESSIONS

9:00–10:30

The Significance of Terms (AMS) (M: Indiana G)

Christopher Reynolds (University of California, Davis), Chair

Bettina Varwig (King’s College London), “Metaphors of Time and Modernity in Bach”

J. Peter Burkholder (Indiana University), “Musical Borrowing or Curious Coincidence? Testing the Evidence”

10:30–12:00

Vocal Music in Eighteenth-Century France (AMS) (M: Indiana G)

Charles Dill (University of Wisconsin-Madison), Chair

Don Fader (University of Alabama), “Parody, Satire, and Imitation: The Early Eighteenth-Century Italian-French Controversy in the *Recueil d’airs sérieux et à boire*”

Michele Cabrini (Hunter College, CUNY), “Witness to the Execution: The Composer’s Perspective in French Baroque Cantatas on Judith”

12:00–1:30 **AMS Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives (M: Indiana A)**

12:00–2:00 **SMT Committee on Diversity, Brown Bag Lunch (M: Denver)**

12:00–2:00 **SMT Jazz Theory and Analysis Interest Group (M: Austin)**

- 12:00–2:00 **SMT Queer Resource Interest Group (M: Indiana B)**
- 12:00–2:00 **SMT Scholars for Social Responsibility (M: Michigan)**
- 12:15–1:15 **AMS Committee on Career-Related Issues Session I: Master Teacher (W: Grand 3)**
Marjorie Roth (Nazareth College)
Jim Cassaro (University of Pittsburgh), Chair
- 12:15–1:45 **Recital: “The Music of Olivier Messiaen and His Students” (M: Lincoln)**
Matthew Odell, piano
- 12:15–1:45 **JAMS Editorial Board Meeting (M: Colorado)**
- 12:15–1:45 **Mozart Society of America Meeting (M: Indiana G)**
- 12:15–1:45 **SSCM Business Meeting (M: Indiana E)**
- 12:30–1:30 **Internship Possibilities in the Library of Congress Collections (W: Grand 1)**
- 12:30–2:00 **Friends of Stony Brook Reception (M: Santa Fe)**
- 1:00–3:00 **SMT C.V. Review (M: Texas)**
- 2:00–3:30 **Lecture Recital: “Black Experience and Song: Art Songs by David N. Baker and Mark Fax” (Christ Church Cathedral)**
Horace J. Maxile (Columbia College Chicago), lecturer; Allison Elizabeth Jones (East Carolina University), Soprano; Catherine Garner (East Carolina University), piano; commentary by Willis Patterson (University of Michigan)

FRIDAY AFTERNOON SESSIONS

2:00–5:00

Beyond the Book (AMS) (W: Grand 3)

Lawrence Earp (University of Wisconsin-Madison), Chair

Arni Ingólfsson (Iceland Academy of the Arts), “Orality, Modal Change, and the Transmission of Medieval Music in Seventeenth-Century Iceland”

Karl Kügle (University of Utrecht), “The Veneto Connection: New Light on Turin J.II.9”
Pieter Mannaerts (Katholieke Universiteit Leuven), “Exceptions to the Rule: The Thirteenth-Century *historiae* for Mary of Oignies and Arnulf Cornibout”

Ruxandra Marinescu (University of Utrecht), “Manipulating the Manipulator: The Vernacular Lais in the *Roman de Fauvel*”

**Constructing “Japan” in Japanese Music:
A Hundred-Year Analytical Survey (SMT) (M: Indiana F)**

David Pacun (Ithaca College), Moderator

Noriko Manabe (Princeton University), Respondent

Akane Mori (Hartt School of Music), “Rentaro Taki and the Birth of Japanese Art Song: An Analytical Study of the Transition from Folk Tune to Westernized Song”

David Pacun (Ithaca College), “The Transformation of the *Style Japonaise* in Early Yōgaku, c. 1890–1930”

Tomoko Deguchi (Winthrop University), “Reminiscences of the Past in Yoshinao Nakada’s Art Songs”

Hideaki Onishi (Yong Siew Toh Conservatory of Music and National University of Singapore), “Toru Takemitsu and the Japanese Garden: In Quest of His Origin, and the Reconciliation of the East and West”

Early Nineteenth-Century Music (SMT) (M: Marriott Ballroom 3/4)

William Rothstein (Queens College and Graduate Center, CUNY), Chair

Daniel Barolsky (Beloit College), “‘Wohin?’: From Poetry into Performance”

Wayne C. Petty (University of Michigan), “After the *Fantaisie-Improptu*”

Stephen Rodgers (University of Oregon), “Thinking (and Singing) in Threes: Triple Hypermeter in the Songs of Fanny Hensel”

Eric McKee (Pennsylvania State University), “Lanner and Strauss and ‘The Future of Rhythm’”

Europe and Politics in the Mid-Twentieth Century (AMS) (W: Grand 4)

Laura Silverberg (A-R Editions), Chair

Florian Scheduling (University of Southampton), “Ideological Battles in Exile and Beyond: Avant-garde Music and Anti-Semitism in the Free German League of Culture”

Joy H. Calico (Vanderbilt University), “Schoenberg’s *A Survivor from Warsaw* in Warsaw (1958)”

Leslie Sprout (Drew University), “Honegger’s *Chant de Libération*: Resistance and Rehabilitation in Postwar France”

Rachel Mundy (New York University), “Mid-century France and the State’s Avant-garde”

Italian Baroque Opera (AMS) (W: Grand 2)

Wendy Heller (Princeton University), Chair

Hendrik Schulze (University of North Texas), “Representing the Properties of Affects: Cavalli’s Revisions to the Opera *Artemisia* (1657) and Their Textual Roots”

Nathan Link (Centre College), “Handel’s Cleopatra and the Nightingale”

Robert Torre (University of Wisconsin-Madison), “The Siren Reconstituted: Silvio Stampiglia’s *La Partenope* and the Walled Garden of Knowledge in Early Eighteenth-Century Naples”

Valeria De Lucca (University of Southampton), “Semi-Private Opera in Seventeenth-Century Rome: The Teatro Colonna (1676–1689)”

(Friday afternoon, cont.)

Music and Text (AMS) (W: Grand 1)

Jonathan Glixon (University of Kentucky), Chair

Vassiliki Koutsobina (Music Library of Greece Lilian Voudouri), "A King, a Pope, and a War: Economic Crisis and *Faulte d'argent* Settings in the Opening Decades of the Sixteenth Century"

Ljubica Ilic (Belgrade, Serbia), "In Pursuit of Echo"

Daniel Zuluaga (University of Southern California), "[*Come*] fare lo amore alla Spagnola": Spanish Alfabeto Song and the Sexually Explicit Lyric in Italian Territories, 1580–1630"

Seth Coluzzi (Brandeis University), "Black Sheep: The Phrygian Mode and a Misplaced Madrigal in Monteverdi's Seventh Book (1595)"

Performance Studies (AMS) (M: Florida/Illinois)

Guido Olivieri (University of Texas), Chair

Darla Crispin (Orpheus Research Centre, Ghent), "From Territories to Transformations: Anton Webern's Piano Variations Op. 27 as a Case Study for Research in-and-through Musical Practice"

Friedemann Sallis (University of Calgary) and Ian Burleigh (University of Lethbridge), "Venetian Soundscapes Past and Present: Studying a Performance of Luigi Nono's *A Pierre*, 'Dell'azzurro silenzio, inquietum' (1985)"

Jennifer Ronyak (University of Alberta), "'Mignon as Public Property': The Early Public Performance of the 'Intimate' German Lied"

Leon Chisholm (University of California, Berkeley), "The 'McGibbon MS': A Scottish Source of Ornaments for Corelli's Violin Sonatas, Op. 5"

The Politics of Race in America (AMS) (W: Grand 5)

Benjamin Piekut (University of Southampton), Chair

Danielle Fosler-Lussier (Ohio State University), "'The right and the best ambassador': Marian Anderson, Louis Armstrong, and the U.S. Reception of Cultural Diplomacy"

Emily T. Abrams Ansari (University of Western Ontario), "Ulysses Kay's *Jubilee* and the Politics of Race During the American Bicentennial"

Holly Holmes (University of Illinois, Urbana-Champaign), "Ku Klux Klan Sheet Music: 'Creating Desire' in 1920s Middle America"

Stephanie Stallings (Washington, D.C.), "Mexico Sings the Blues: Anti-Lynching Songs by Silvestre Revueltas and Carlos Chávez"

Process and Metaphor in Twentieth-Century

Music (AMS/SMT) (M: Lincoln)

Brian Alegant (Oberlin College), Chair

David Feurzeig (University of Vermont), "On Shifting Grounds: Meandering, Modulating, and Möbius Passacaglias"

Michael Vidmar-McEwen (Indiana University), "Poetic Image and Tonal Disorientation: The Curious Case of Benjamin Britten"

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- Gurminder Kaur Bhogal (Wellesley College), “Stravinsky the Decorator: Stylized Embellishment, Decorative Design, and Arabesque Melody in *The Rite of Spring*”
- Matt BaileyShea (Eastman School of Music, University of Rochester), “Agency and Musical Forces in Barber’s String Quartet, Op. 11”

Querelles des philosophes (AMS/SMT) (M: Marriott Ballroom 5)

Gary Tomlinson (University of Pennsylvania), Chair

- Michael Gallope (New York University), “The Note and the Wave in Adorno”
- Stephen Decatur Smith (New York University), “The Sound of ‘Life that does not live’: Adorno, Bergson, Life, and Musical Time”
- James Currie (University at Buffalo), “Dislocating Musical Ethics: Said, Barenboim, and the Limits of Belonging”
- Martin Scherzinger (New York University), “Boulez, Prophet (or How Deleuze Misunderstands Music)”

Reassessing the Nineteenth Century (AMS) (M: Indiana E)

Gundula Kreuzer (Yale University), Chair

- Yen-Ling Liu (College of Charleston), “Monumental Ruins: Promethean Myth and the Myth of *Prometheus*”
- David Trippett (University of Cambridge), “‘Bayreuth in Miniature’: Wagner and the Melodramatic Voice”
- Feng-Shu Lee (University of Chicago), “‘First Bayreuth; Second, Wagner; Third, the Theatre’: Reception of the First Ring through the Lens of the *Bayreuther Tagblatt*”
- Timothy McKinney (Baylor University), “A Tale of Two Critics; or, A Wolf at the Door: Subtext in the Wolf/Hanslick Controversy”

Transformation and (De)Coding, Sound and Music (SMT Poster Session) (M: Indiana C)

- Robert Hasegawa (Eastman School of Music, University of Rochester), “Combination-Tone Harmony”
- Erin Mayhood (University of Virginia) and Perry Roland (University of Virginia), “Toward Electronic Music Editions: The Music Encoding Initiative”
- Marek Zabka (Comenius University, Slovakia), “Miroslav Filip and American Transformational Theories”

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Dylan’s Voice (SMT) (M: Marriott Ballroom 1/2)

Janna Saslaw (Loyola University), Chair

- Steven Rings (University of Chicago) “A Foreign Sound to Your Ear: Bob Dylan Sings ‘It’s Alright, Ma (I’m Only Bleeding),’ 1964–2009”
- Sumanth Gopinath (University of Minnesota), “Dylan’s Speech: A Performative (and Musical) Poetics?”

(Friday afternoon, cont.)

Extracurricular Activities: Two Pedagogues (AMS) (M: Indiana G)

Martha Hyde (University at Buffalo), Chair

Janet Pollack (Colorado State University), "Johann Baptist Cramer, Historicism, and the London Pianoforte School"

Kimberly Francis (University of Guelph), "The End of a Creative Dialogue: Nadia Boulanger and Robert Craft's Stravinsky"

3:30–5:00

Improvisation (SMT) (M: Marriott Ballroom 1/2)

Steven Laitz (Eastman School of Music, University of Rochester), Chair

David Neumeier (University of Texas, Austin), "Schubert's 'Riemannian Hand': An Archaeology of Improvisation for Social Dancing"

Michael Callahan (Michigan State University), "Riffing on Buxtehude: Hierarchical Memory and the Teaching of Keyboard Improvisation"

3:30–5:00 AMS/MLA Joint RISM Committee Meeting (M: Boston)

4:00–6:00 Center for Black Music Research Reception (M: Texas)

5:00–6:00 Schirmer Cengage Learning Reception (Exhibit Hall booth 107)

**5:00–7:00 AMS/SMT Joint Philosophy Interest Group
Business Meeting (M: Indiana A/B)**

**5:00–7:00 Oxford Bibliographies Online: Music Editorial Board
Meeting (M: Michigan)**

5:00–7:00 SMT Demographics Ad-hoc Committee Meeting (M: Austin)

5:00–7:00 SMT Mathematics of Music Analysis (M: Denver)

**5:30–6:30 Singing from Renaissance Notation, directed by Valerie Horst and hosted
by Early Music America (M: Indiana F)**

**5:30–7:30 AMS organizational meeting for a Popular Music
Study Group (W: Chamber)**

**5:30–7:30 University of North Carolina at Chapel Hill
Alumni Reception (M: Santa Fe)**

6:00–8:00 Boston University Reception (M: Boston)

6:00–8:00 Eastman School of Music Alumni Reception (W: Grand 2/3)

6:00–8:00 Florida State University School of Music Alumni Reception (W: State)

6:00–8:00 W. W. Norton Reception (W: Capitol 3)

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- 6:30–8:00** **Oxford University Press and Grove Music Reception** (M: Marriott Ballroom 1/2)
- 6:45–7:45** **AMS Committee on Career-Related Issues Session II: Alternate Career Paths** (M: Marriott Ballroom 3/4)
Sarah Adams (Harvard University), Christopher H. Gibbs (Bard College), Jason Grant (Packard Humanities Institute), and Theodor Dumitrescu (Utrecht University)Christina Linklater (Harvard University), Chair
- 7:00–9:00** **A-R Editions Online Music Anthology Reception** (M: Indiana C/D)
- 8:00** **Indianapolis Symphony Orchestra**
Hibbard Circle Theater on Monument Circle: Wagner: *Siegfried Idyll*;
Mahler: Fifth Symphony: Juraj Valcuha, Conductor
- 8:00–10:00** **AMS LGBTQ Study Group Program and Business Meeting** (M: Lincoln)
Graduate Student Forum for New Research
Lauron Kehrer (Eastman School of Music, University of Rochester), “Balancing Revolution and Capitalism: Lesbian Community Building and Goldenrod Music”
Willam Cheng (Harvard University), “No Woman’s Land: An Acoustemology of the Closet”
- 8:00–11:00** **Jazz Jam Session** (M: Florida/Illinois)
- 9:00–11:00** **University of Chicago Alumni Reception** (M: Indiana A/B)
- 9:00–12:00** **University of Pittsburgh Alumni and Friends Reception** (M: Texas)
- 9:30** **AMS Pedagogy Study Group Business Meeting** (M: Indiana G)
- 10:00–12:00** **AMS LGBTQ Study Group Party** (M: Santa Fe)
- 10:00–12:00** **Harvard Music Reception** (M: Michigan)
- 10:00–12:00** **Reception, Forum on Music and Christian Scholarship** (M: Indiana D)

FRIDAY EVENING SESSIONS

8:00–11:00

The Cold War Sensorium: Sound, Affect, Politics (M: Marriott Ballroom 3/4)

Sponsored by the AMS Cold War and Music Study Group

Ryan Dohoney, Montclair State University, Moderator and Organizer

Caroline Polk O’Meara (University of Texas), Respondent

Panelists: Nikita Braguinski (Berlin, Germany), Brigid Cohen (University of North Carolina, Chapel Hill), Michael Ethen (McGill University), Philip Gentry (University of Delaware), Jessica Schwartz (New York University)

(Friday evening, cont.)

The Emerging Scholarship of Pedagogy (AMS) (M: Indiana G)

Sponsored by the AMS Pedagogy Study Group

Robin Elliott (University of Toronto), Chair

Panelists: James R. Briscoe (Butler University), Mary Natvig (Bowling Green State University), Matthew Balensuela (DePauw University), Jessie Fillerup (University of Mary Washington)

Rethinking Race and Ethnicity in Brazilian Music (M: Indiana F)

Sponsored by the AMS Hispanic Studies Group

Rogério Budasz (University of California, Riverside), Chair

Rogério Budasz (University of California, Riverside), “Zealous Clerics, Mischievous Musicians, and Pragmatic Politicians: Music and Race Relations in Colonial Brazil”

Marcelo Campos Hazan (Columbia University), “Music and Sociopolitical Instability in Rio de Janeiro during the Regency Period (1831–1840)”

Frederick Moehn (Universidade Nova de Lisboa), “Race, Ethnicity, and Difference in a Contemporary Carioca Pop Music Scene”

Walter Clark (University of California, Riverside), “Vulgar Negroid Samba’s: Issues of National Identity, Race, and Gender in That Night in Rio, with Carmen Miranda”

Sound Studies (AMS) (M: Marriott Ballroom 5)

Phil Ford (Indiana University), Organizer

Panelists: Andrea F. Bohlman (Harvard University), James Buhler (University of Texas, Austin), Mark J. Butler (Northwestern University), Benjamin Piekut (University of Southampton), Jason Stanyek (New York University)

Tenure and the Musical Scholar: Philosophical and Practical Issues (M: Indiana E)

Sponsored by the SMT Professional Development Committee, the AMS Committee on Membership and Professional Development, and Scholars for Social Responsibility

Patrick McCreless (SMT Committee on Professional Development), Chair

Cristle Collins Judd (Bowdoin College), Moderator

Karen A. Faaborg (Vice Provost for Academic Personnel, University of Cincinnati), “Legal Issues Concerning Tenure”

Cristle Collins Judd (Dean for Academic Affairs and Professor of Music, Bowdoin College), “The History and Philosophy of Tenure: The Liberal Arts College”

Don Randel (President, Andrew W. Mellon Foundation; Former President, University of Chicago), “Tenure, the Research University, and Scholarship in the Humanities and the Arts”

Mary Wennerstrom (Associate Dean for Instruction and Professor of Music Theory, Jacobs School of Music, Indiana University, Bloomington), “Working Toward Tenure in a Comprehensive School of Music”

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SATURDAY 6 November

- 7:00–8:30 SMT Committee on Diversity Breakfast (M: Colorado)
- 7:00–8:30 SMT Committee on Professional Development Breakfast (M: Texas)
- 7:00–8:30 SMT Regional and Affiliate Societies Breakfast (M: Michigan)
- 7:00–8:45 AMS Committee on Career-Related Issues Joint Session with Graduate Education Committee: Realities of the Job Market Today (M: Marriott Ballroom 3/4)
Ruth DeFord (Hunter College, CUNY), Jim Cassaro (University of Pittsburgh), Chairs
- 7:00–8:45 AMS Committee on Women and Gender Meeting (M: Indiana C)
- 7:00–8:45 AMS Publications Committee Meeting (M: Denver)
- 7:00–9:00 A-R Recent Researches Series Editors' Breakfast Meeting (M: Santa Fe)
- 7:00–9:00 Journal of Music History Pedagogy Editorial Board (M: Indiana A)
- 7:30–8:30 American Institute for Verdi Studies Meeting (M: Atlanta)
- 7:30–8:45 AMS Committee on Cultural Diversity Meeting (M: Austin)
- 7:30–9:00 SMT Music and Disability Interest Group Organizational Meeting (M: Indiana D)
- 7:30–9:00 Society for Eighteenth-Century Music Board of Directors Meeting (M: Boston)
- 7:30–9:30 Journal of Musicological Research Editorial Board Meeting (W: Congress 1)
- 7:45–8:45 American Bach Society Editorial Board Meeting (M: Indiana B)
- 8:30–5:00 Registration (M: Second Level)
- 9:00–12:00 AMS Committee on Career-Related Issues, C.V. and Cover Letter Workshop (Exhibit Hall, booth 104)
- 8:30–6:00 Exhibits (M: Marriott Ballroom)

SATURDAY MORNING SESSIONS

9:00–12:00
Cadence and Form (SMT) (M: Marriott Ballroom 1/2)

William Caplin (McGill University), Chair

John Koslovsky (Oberlin College / Amsterdam Conservatory of Music), “Nineteenth-Century Form in Early-Twentieth-Century Scholarship: The Case of Franz Schubert”

Brian Black (University of Lethbridge), “Schubert’s Transformation of the Classical Style: The New Role of the Perfect Authentic Cadence in his Sonata-Form Transitions”

Lauri Suurpää (Sibelius Academy), “Deferral of a Cadentially Confirmed Tonic: First Movement of Haydn’s F-Sharp Minor Piano Trio (Hob. XVI:26)”

L. Poundie Burstein (Hunter College / Graduate Center, CUNY), “Half, Full, or In Between? Distinguishing Half and Elided Authentic Cadences”

Choreographies (AMS) (W: Grand 4)

Tamara Levitz (UCLA), Chair

Chantal Frankenbach (University of California, Davis), “Waltzing Hypocrisies: Hanslick’s Dual Attitudes to Dance”

 Davinia Caddy (University of Auckland), “Opera’s Gestural Turn: *Le Coq d’or*, 1914”

Jessica Payette (Oakland University), “Emotions must be transposed into a form: Louis Horst and Martha Graham’s Overthrowing of Exoticism in American Dance”

 Paul Cox (Case Western Reserve University), “An Imaginary America: Cage and Cunningham’s *Credo in US* (1942)”

Cognition and History (AMS) (W. Grand 3)

Eugene Narmour (University of Pennsylvania), Chair

Anna Maria Busse Berger (University of California, Davis), “How Did Oswald von Wolkenstein Make His Contrafacta?”

Craig Wright (Yale University), “Mozart and the Kingdom of Back: An Oddity in His Cognitive Process”

Robert Gjerdingen (Northwestern University), “The Phrasicon of Neapolitan Solfeggi”

Commonality and Otherness (AMS/SMT) (M: Florida/Illinois)

Lewis Rowell (Indiana University), Chair

 Rebecca Jemian (Ithaca College), “*Flowers We Are*: Kurtág’s Mixed Bouquet”

David Claman (Lehman College, CUNY), “Shakti’s Common Ground: Scalar Conception and Usage in a Cross-Cultural Musical Endeavor”

 Cassandra Hartford (Stony Brook University), “How *Danças Características Africanas* Became *Métis*”

 Nalini Ghuman (Mills College), “Modes, Mantras and *Gandharvas*: John Foulds’s Passage to India”

Eastern Europe Since 1980 (AMS) (W: Grand 5)

Lisa Jakelski (Eastman School of Music, University of Rochester), Chair

William Quillen (University of Cambridge), “Cage in the USSR”

Anna Nisnevich (University of Pittsburgh), “Wagner, Sokurov and Dolby SR: Absorption in *Moloch*”

Cindy Bylander (San Antonio, Texas), “We Don’t Want to Play That Game Anymore: Polish Composers in the 1980s”

Maria Cizmiciu (University of South Florida), “Witnessing History during Glasnost: Arvo Pärt’s *Tabula Rasa* and Tengiz Abuladze’s *Repentance*”

French Opera from Rameau to Gluck (AMS) (W: Grand 1)

Jacqueline Waeber (Duke University), Chair

Alexandra Amati-Camperi (University of San Francisco), “*Cherchez la femme*: A Feminist Critique of Operatic Reform in Pre-Josephinian Vienna”

Amber Youell-Fingleton (Columbia University), “Reforming Operatic Luxury in Maria Theresia’s Vienna”

Nathan Martin (Columbia University), “The *Armide* Monologue, 1686–1777: Rameau, Gluck and the *philosophes*”

Rebecca Harris-Warrick (Cornell University), “Parsing the Prologue”

In the Company of Wagner (AMS) (M: Indiana E)

Matthew Gelbart (Fordham University), Chair

Katharine Ellis (Royal Holloway, University of London), “Wagner’s Music Dramas in Turn-of-the-Century France”

Marie-Hélène Benoit-Otis (University of Montreal / Free University of Berlin), “‘Délicieux oubli des choses de la terre’: The Genesis of a Wagnerian Love Duet”

Monika Hennemann (University of Birmingham), “Jewish Cupids and Scottish Valkyries: Once More Mendelssohn and Wagner”

Michael J. Puri (University of Virginia), “Ravel’s Wagnerism”

Italian Modernism, 1930–1950 (AMS) (M: Lincoln)

Anne C. Shreffler (Harvard University), Chair

Ben Earle (University of Birmingham), “Verdi, Dallapiccola, and Melodramatic ‘Gesture’: Ottocento Practice in *Il prigioniero*”

Emiliano Ricciardi (Stanford University), “Twelve-tone Music in Fascist Italy: The Cases of Rome and Milan”

Francesco Parrino (Conservatorio di Musica “Giuseppe Verdi,” Como), “The Modern Interpreter: Alfredo Casella and the 1930s Italian Debate on Musical Interpretation”

Peter Roderick (University of York), “The Birth of an Avant-garde Dialectic: Subverting Realism and Formalism in Italy, 1948–49”

(Saturday morning, cont.)

The Long Nineteenth Century (SMT) (M: Indiana G)

Matthew Bribitzer-Stull (University of Minnesota), Chair

Joseph Kraus (Florida State University), “The ‘Tchaikovskian Sublime’: Rhythmic Gesture, Narrative Archetype, and Metonymical Realism in the First Movement of the Fourth Symphony”

Blair Johnston (Indiana University), “Rachmaninoff’s ‘Fantastic’ Phrygian Symphony”

Sarah K. Sarver (Oklahoma City University), “Embedded and Parenthetical Chromaticism: An Exploration of Their Structural and Narrative Implications in Select Songs from Richard Strauss’s *Brentano Lieder*, Op. 68”

Jeremy Orosz (University of Minnesota), “Schumann’s Musical Seams”

Selling Music (AMS) (W: Grand 2)

Christina Bashford (University of Illinois, Urbana-Champaign), Chair

Ayden Adler (Philadelphia Orchestra), “The Critical Response to Profitable Concerts: Arthur Fiedler and the Boston Pops Orchestra, 1930–1950”

James O’Leary (Yale University), “Selling *Oklahoma!*: The Genesis and Reception of the ‘First Ever’ Integrated Musical”

Patrick Warfield (University of Maryland), “The March as Musical Drama and the Spectacle of John Philip Sousa”

Rebecca Bennett (Northwestern University), “A ‘Tune Detective’ at Work: Sigmund Spaeth Interrogates ‘Music Appreciation’”

Twentieth-Century American Works (SMT) (M: Marriott Ballroom 5)

Andrew Mead (University of Michigan), Chair

Brendan McConville (University of Tennessee), “Isomorphic Mapping, Self-similarity, and ‘Nesting’ in Charles Wuorinen’s *Cello Variations*”

Nancy Yunhwa Rao (Rutgers University), “Tracing an Intertextual Relation: Reading Carter’s First String Quartet Through Crawford’s *String Quartet* (1931)”

Guy Capuzzo (University of North Carolina, Greensboro), “Text, Music, and Irony in Elliott Carter’s Opera *What Next?*”

Emily Adamowicz (University of Western Ontario), “Structure and Subjectivity in Milton Babbitt’s *Philomel*”

Visual Impairment in the Music Theory Classroom: Policies and Practicalities (M: Indiana F)

Sponsored by the SMT Interest Group on Music and Disability

Dave Headlam (Eastman School of Music, University of Rochester), Introduction

Jeff Gillespie (Butler University), “Serving the Visually-Impaired in the College Music Classroom: Building Bridges Toward Understanding”

Bruce Quaglia (University of Utah), “Policy and Practicalities in Music-Theory Education of Visually-Impaired Students”

Carlos Taylor (Adaptive Computer Technology Specialist, Ball State University), Special Guest

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SATURDAY MORNING SHORT SESSIONS

9:00–10:30
Marian Topics (AMS) (M: Marriott Ballroom 3/4)

David Rothenberg (Case Western Reserve University), Chair

 Gordon Haramaki (San José State University), “‘In the Flesh as Well as in Spirit’: (Meta) Physical Embodiment in Claudio Monteverdi’s *Ave Maris Stella* (1610)”

Hannah Mowrey (Eastman School of Music, University of Rochester), “A Rose from the Line of Judah: Ancestry and Imagery in Jena Universitätsbibliothek MS 22”

10:30–12:00
Race, Politics, American Music (AMS) (M: Marriott Ballroom 3/4)

Guthrie Ramsey (University of Pennsylvania), Chair

 James Leve (Northern Arizona University), “*Golden Boy* and ‘Black-Jewish Relations’”

 Jennifer Myers (Northwestern University), “Sounding Left: Shirley Graham’s Emerging Political Consciousness in the Chicago Federal Theatre Project’s *Little Black Sambo* (1938)”

12:00–2:00 American Bach Society Advisory Board, Luncheon Meeting (M: Texas)
12:00–2:00 American Handel Society, Board Meeting (M: Denver)
**12:00–2:00 SMT Committee on the Status of Women
Affiliates Lunch (M: Austin/Boston)**
12:00–2:00 SMT Music Cognition Interest Group (M: Michigan)
12:00–2:00 SMT Performance and Analysis Interest Group (M: Santa Fe)
**12:00–2:00 Society for Seventeenth-Century Music: Editorial Board Meeting, Web
Library of Seventeenth-Century Music (W: Boardroom)**
**12:00–5:00 AMS Committee on the Publication of American Music,
Luncheon Meeting (M: Colorado)**
**12:15–1:45 Early Music America Session: “The Future of Early Music in Higher
Education” (M: Florida/Illinois)**

Thomas Forrest Kelly (Harvard University), Wendy Gillespie (Indiana University), Sacabuche! (Indiana University), panelists

**12:15–1:45 AMS Committee on Career-Related Issues, Student Session: How to
Choose a Dissertation Topic (W: Grand 2)**

Richard Taruskin (University of California, Berkeley), Mary E. Davis (Case Western Reserve University), Drew Davies (Northwestern University), Andrea Bohlman (Harvard University), Christopher Lynch (SUNY Buffalo), Holly Focht (University of Denver), Chairs

12:15–1:45 AMS Council Meeting (W: Grand 4)

- 12:15–1:45** **Concert: “Accompanying Metropolis and Jerry Springer: Syncing Sound and Motion Through a Multimedia Performance of Chamber Music by Louis Andriessen and Jacob Ter Veldhuis” (M: Lincoln)**
Fountain City Ensemble (Andrée Martin, flute; Lisa Oberlander, clarinet; Amy Griffiths, saxophone; Paul Vaillancourt, percussion)
- 12:15–1:45** **Haydn Society of North America**
Business Meeting (M: Marriott Ballroom 1/2)
- 12:15–1:45** **North American British Music Studies Association Meeting (W: Council)**
- 2:00–3:30** **Lecture Recital: “Ornamentation and Subjective Feeling in the ML Lutebook” (Christ Church Cathedral)**
Elizabeth Kenny (Royal Academy of Music / University of Southampton), presenter and lute
- 2:00–3:00** **SMT Business Meeting (M: Indiana Ballroom)**
- 3:00–3:15** **SMT Awards Presentations (M: Indiana Ballroom)**
- 3:30–5:00** **SMT Keynote Address (M: Indiana Ballroom)**
Patrick McCreless (Yale University), “Ownership, in Music and Music Theory”

SATURDAY AFTERNOON SESSIONS

2:00–5:00

Debussy (AMS) (M: Marriott Ballroom 5)

Carolyn Abbate (University of Pennsylvania), Chair

Barbara Kelly (Keele University), “Commemorating Debussy in Post World War I France: Nostalgia, Modernism and the Press”

Brian Hyer (University of Wisconsin-Madison), “On the Survival of Images in Act 1 Scene 3 of *Pelléas et Mélisande*”

David J. Code (University of Glasgow), “Cross-Dressing with Debussy: The *Trois chansons de Bilitis* as Allegory”

Jane Harrison (Ohio State University), “Debussy’s Influence on French Salon Music Composers, 1902–1930”

Heroines and Others (AMS) (W: Grand 3)

Paula Higgins (University of Nottingham), Chair

Marian Wilson Kimber (University of Iowa), “In a Woman’s Voice: Recitation, Music, and the Feminization of American Melodrama”

Susan Cook (University of Wisconsin-Madison), “Beethoven Heroine”

William Cheng (Harvard University), “Hearts for Sale: The French *Romance* and the Sexual Traffic of Musical Mimicry”

Adeline Mueller (University of California, Berkeley), “Medea Redeemed: Moral and Musical Legacies in *Die Zauberflöte*”

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Liturgical Music (AMS) (W: Grand 4)

James Borders (University of Michigan), Chair

Catherine Saucier (Arizona State University), “The Earliest Sequence for Corpus Christi: Conflating Sacrament and Sacrifice in Medieval Liège”

Daniel DiCenso (College of the Holy Cross), “How One Source Could Change our Understanding of ‘Chant Transmission’: Monza, Biblioteca Capitolare f. 1/101”

James Grier (University of Western Ontario), “The Office of the Trinity at Saint Martial in the Eleventh Century”

Luisa Nardini (University of Texas), “Prosulas for the Proper of the Mass in Beneventan Manuscript”

Musicology and Biography: The Case of H. H. Eggebrecht (AMS) (W: Grand 2)

David Josephson (Brown University), Chair

Boris von Haken (Goethe-Universität Frankfurt), Pamela Potter (University of Wisconsin-Madison), Alexander Rehding (Harvard University), Albrecht Riethmüller (Freie Universität Berlin), Anne C. Shreffler (Harvard University), and Christoph Wolff (Harvard University)

Musicology and Place (AMS) (W: Grand 5)

Anne Dhu McLucas (University of Oregon), Chair

Anna Ochs (University of North Carolina, Chapel Hill), “Cuauhtēmoc, Emperor of Mexico: The ‘European’ Hero?”

Glenda Goodman (Harvard University), “Colonial Encounter and Atlantic Musicology: A Case Study in Seventeenth-Century Massachusetts”

Robert M. Stevenson (UCLA), “High Society Musicology in Chile”

Sarah Clemmens Waltz (University of the Pacific), “The Limits of Exoticism: Germans and the Image of Celtic Antiquity”

Opera Studies (AMS) (M: Marriott Ballroom 1/2)

Mary Ann Smart (University of California, Berkeley), Chair

Beth Snyder (New York University), “Exorcising Wagner, Re-Romanticizing the Gypsy: Adorno’s ‘Fantasia sopra *Carmen*’”

Diana R. Hallman (University of Kentucky), “*Clari*, Halévy’s Italian Manner, and the Rosini Effect”

Emily Frey (University of California, Berkeley), “Drawing Blanks: Tchaikovsky and *Eugene Onegin* from Pushkin to Dostoyevsky”

Winnie Starke (University of Heidelberg), “Opera Revival ‘alla veneziana’ at the Turin Court in 1688: A Glimpse behind the Curtains”

(Saturday afternoon, cont.)

Out of the Roots (AMS) (M: Marriott Ballroom 3/4)

David Brackett (McGill University), Chair

Gwynne Kuhner Brown (University of Puget Sound), "Interpreting African-American Spirituals through Arrangement and Performance: Eva Jessye and Jester Hairston"

Andrew Flory (Shenandoah University), "From Motown to Mowest: Marvin Gaye's *Trouble Man*"

Kevin Kehrberg (University of Kentucky), "The Music of Albert Edward Brumley"

Mark Burford (Reed College), "Black Gospel Music on Main Street, U.S.A., in Sam Cooke's "That's Heaven to Me"

Reality, Illusion, and the Fantastic (AMS) (W: Grand 1)

Annette Richards (Cornell University), Chair

Colleen Renihan (University of Toronto), "I shall show you history as it should have been: The Historical and Musical Sublime in John Corigliano's *The Ghosts of Versailles*"

Inge van Rij (New Zealand School of Music), "Back to (the Music of) the Future: Aesthetics of Technology in Berlioz's 'Euphonia' and *Damnation de Faust*"

Marianna Ritchey (UCLA), "Echoes of the Guillotine: Berlioz and the French Fantastic"

Marjorie Hirsch (Williams College), "Schubert's *Schauerballaden*: From Gothic to Romantic"

5:30–7:00 AMS Business Meeting and Awards Presentation (M: Indiana Ballroom)

5:30–7:00 SMT Sustainability Study Group (M: Austin)

5:30–7:30 SMT Music Informatics Interest Group (M: Denver)

5:30–7:30 SMT Music Theory Pedagogy Interest Group (M: Lincoln)

5:30–7:30 SMT Popular Music Interest Group (M: Michigan/Texas)

5:30 Indianapolis Symphony Orchestra
Hibbard Circle Theater on Monument Circle: Wagner: *Siegfried Idyll*;
Mahler: Fifth Symphony: Juraj Valcuha, Conductor

7:00–9:00 University of Illinois Reception for Alumni and Friends (M: Colorado)

8:00–10:00 University of Texas at Austin Reception (M: Santa Fe)

8:00 Indianapolis Symphonic Choir
Catholic Church of St. John the Evangelist, 126 West Georgia Street: Rachmaninoff: *All-Night Vigil*;

9:00–11:00 Indiana University Reception (M: Michigan/Texas)

9:00–12:00 AMS Dessert Reception (M: Denver)

9:00–12:00 Brandeis University Alumni Reception (M: Indiana C/D)

- 10:00–12:00 University of Western Ontario Reception (M: Colorado)
- 10:00–12:00 Columbia University Department of Music Reception (M: Austin/Boston)
- 10:00–1:00 Cornell University, University of California, Berkeley, and UCLA Joint Reception (M: Indiana E)
- 10:00–1:00 McGill University Reception (W: State)
- 10:00–1:00 Princeton University Department of Music Reception (W: Senate)
- 10:00–1:00 Stanford University Reception (M: Indiana G)
- 10:00–1:00 University of North Texas Alumni Reception (M: Atlanta)
- 10:00–1:00 University of Pennsylvania Party (M: Indiana A/B)
- 10:00–1:00 Yale Party (M: Indiana F)

SATURDAY EVENING SESSIONS

7:00–10:00

Lyrca Society Session: “Schumann’s Lieder as the Refuge of Memory” (M: Marriott Ballroom 3/4)

Paul-André Bempéchat (President, Lyrca Society / Center for European Studies, Harvard University), Chair
 Alexandra Monchick (Harvard University), Respondent

Jennifer Ronyak (University of Alberta), “Schumann in the ‘Hall of the Past’: The *Wilhelm Meister* Project of 1849”

Anders Tobiason (University of Wisconsin-Madison), “Hearing Her Little Song: Music and Consciousness in Schumann’s ‘Hör’ ich das Liedchen Klingen”

Jürgen Thym (Eastman School of Music, University of Rochester), “Schumann: Song as Memory”

8:00–11:00

Analytic Pathways to Successful Performance Strategies for Works by Chopin and Schumann (M: Florida/Illinois)

Sponsored by SMT PAIG (Performance and Analysis Interest Group)

David Kopp (Boston University), Moderator

Robert Hatten (Indiana University), “Performing Expressive Closure in Structurally Open Contexts: Chopin’s Prelude in A Minor and the Last Dance of Schumann’s *Davidsbündlertänze*”

(Saturday evening, cont.)

Harald Krebs (University of Victoria), "Treading Robert Schumann's New Path: Analysis and Recomposition as Aids in the Performance of the Late Lieder"

David Kopp (Boston University), "On Performing Chopin's *Barcarolle*"

(Per)Form In(g) Rock (M: Marriott Ballroom 1/2)

Sponsored by the SMT Popular Music Interest Group

Nicole Biamonte (McGill University), Moderator

Mark Spicer (Hunter College / Graduate Center, CUNY), Respondent

Jay Summach (Yale University), "The Structural Origins of the Prechorus"

Christopher Doll (Rutgers University), "Rockin' Out: Expressive Modulation in Verse-Chorus Form"

Brad Osborn (Rhodes College), "A Genetic Taxonomy of Through-Composition in Post-Millennial Rock"

Timothy Koozin (University of Houston), "Musical Form and Guitar Voicing in Pop-Rock Music: A Performance-Based Analytical Approach"

Vladimir Jankélévitch's Philosophy of Music**(AMS) (M: Marriott Ballroom 5)**

Sponsored by the AMS Music and Philosophy Study Group

Brian Kane (Yale University), Chair

Panelists: Michael Gallope (New York University), James Hepokoski (Yale University), Judith Lochhead (Stony Brook University), Michael Puri (University of Virginia), Steven Rings (University of Chicago), James Currie (University at Buffalo), Carolyn Abbate (University of Pennsylvania), Respondent

SUNDAY 7 November

- 7:00–8:45** **AMS Board of Directors Meeting (M: Denver)**
- 7:00–8:45** **AMS Performance Committee Meeting (M: Indiana B)**
- 7:00–8:45** **SMT 2010 and 2011 Program Committees
Breakfast Meeting (M: Indiana C)**
- 8:15–9:00** **SMT Interest Group, Standing Committee, and
Program Committee Chairs Meeting (M: Indiana D)**
- 8:30–12:00** **Registration (M: Second Level)**
- 8:30–12:00** **Exhibits (M: Marriott Ballroom)**

SUNDAY MORNING SESSIONS

9:00–12:00
Arrangements (AMS) (M: Marriott Ballroom 5)

David Kasunic (Occidental College), Chair

 Alexander Stefaniak (Eastman School of Music, University of Rochester), “Liszt’s Cantata Paraphrase: Reinterpreting Genre and Narrative in the ‘*Weinen, Klagen*’ Variations”

Emily H. Green (Peabody Conservatory), “The Marketing of Collaboration: Multiple Authorship in the First Half of the Nineteenth Century”

Kenneth Hamilton (University of Birmingham), “Busoni’s Schoenberg Critique—The Strange Case of Op. 11 No. 2”

Mark Kroll (Boston University / Northeastern University), “Moscheles’ Handel: The Performance and Reception of Handel’s Music in Nineteenth-Century England”

Bodies and Machines (AMS) (W: Grand 5)

Andrew Dell’Antonio (University of Texas), Chair

Alexander Bonus (Case Western Reserve University), “Johann Maelzel, the Metronome, and Mechanical Music in Nineteenth-Century America”

Karen Ahlquist (George Washington University), “Anvils and Choruses: Festivities of Art and Industry in 1870s United States”

 Lindsey Strand-Polyak (UCLA), “Performing Faith: Scordatura, Meditation, and the Violinist in Biber’s *Rosary Sonatas*”

 Rebecca Cypess (New England Conservatory), “Carlo Farina’s ‘Capriccio stravagante’: A Musical *Kunstkammer*”

Cooperative Multiplicities (SMT) (M: Indiana E)

William Kinderman (University of Illinois, Urbana-Champaign), Chair

Patrick Fitzgibbon (University of Chicago), “Materializing Hauptmann’s Idealism: Generality and Late Beethoven”

Peter H. Smith (University of Notre Dame), “Tonal Pairing and Monotonicity in Instrumental Forms of Beethoven, Schubert, Schumann, and Brahms”

Samuel Ng (College-Conservatory of Music, University of Cincinnati), “Rotational Form as Metaphor: Fanny Hensel’s Formal and Tonal Logic Revisited”

Anna Gawboy (Ohio State University), “Scriabin and the Possible”

Poulenc and Ravel (AMS/SMT) (M: Lincoln)

Mary Davis (Case Western Reserve University), Chair

Christopher Moore (University of Ottawa), “Francis Poulenc and Camp Aesthetics”

Sigrun B. Heinzelmann (Oberlin College), “Ravel’s Tonal Axis”

 Jessie Fillerup (University of Mary Washington), “Eternity in Each Moment: Temporal Strategies in Ravel’s *Le Gibet*”

 Keith Clifton (Central Michigan University), “*Musique à la mode*: Poulenc’s *Babar* and the Rebirth of ‘Lifestyle Modernism’”

(Sunday morning, cont.)

Pre-Tonal Theories and Practices (AMS) (W: Grand 4)

Calvin Bower (University of Notre Dame), Chair

Andrew Hicks (University of Toronto), “Re-interpreting an Arithmetical Error in Boethius’ *De Institutione Musica* (3.14–16)”

Charles M. Atkinson (Ohio State University), “Fifteen Modes versus Eight: On the Ancient Greek Background of a Medieval and Renaissance Theoretical Conflict”

Marjorie Roth (Nazareth College), “The Song of the Prophets: A Musical Model for Orlando di Lasso’s *Carmina Chromatico*”

Sam Mirelman (University of London), “The First Chapter of Music History: Southern Mesopotamia, 3000–1500 BC”

Private Musics (AMS) (M: Marriott Ballroom 1/2)

Mary Natvig (Bowling Green State University), Chair

Candace Bailey (North Carolina Central University), “The Challenge of Domesticity in Men’s Manuscripts in Restoration England”

Laurie Stras (University of Southampton), “*Musica secreta*: Nuns and the Craft of Esoteric Composition in Sixteenth-Century Ferrara”

Lisa Nielson (University of Maine), “Gender and the Politics of Music in the Early Islamic Courts”

Ryan Minor (Stony Brook University), “*Die Meistersinger*, Indoors and Out”

Real Women (AMS) (W: Grand 3)

Katherine Bergeron (Brown University), Chair

Benjamin Walton (University of Cambridge), “Teresa Schieroni and the Idea of Global Opera”

Elizabeth Keathley (University of North Carolina, Greensboro), “Alma Mahler, Arnold Schoenberg, and Traditions of Women’s Philanthropy”

Flora Willson (King’s College London), “Viardot’s Orpheus: Animating History in Second-Empire Paris”

Kimberly White (McGill University), “Female Singers and the ‘maladie morale’ in Paris, 1830–48”

Rethinking Classrooms, Homework, and Learning: New Models for Teaching Music History in the Online Age (AMS) (W: Grand 2)

Sponsored by the AMS Pedagogy Study Group

Matthew Baumer (Indiana University of Pennsylvania), Moderator

José Antonio Bowen (Southern Methodist University), Mark Clague (University of Michigan), Jocelyn Neal (University of North Carolina, Chapel Hill)

States of Mind (AMS) (W: Grand 1)

Alexander Carpenter (University of Alberta), Chair

Clara Latham (New York University), “After the first words uttered in an intimate, endearing voice, I felt I had known her all my life’: A History of Freudian Affect and its Relationship to Musical Experience”

Jenny Olivia Johnson (Wellesley College), “The Touch of the Violin, the Coldness of the Bell: Synaesthesia, Sound, and the Unlocking of Traumatic Memory in Bunita Marcus’s ‘The Rugmaker’ and Andra McCartney’s ‘Learning to Walk’”

Julie Pedneault Deslauriers (University of Ottawa), “Pierrot L.”

Morten Solvik (IES Vienna), “The Death of Transfiguration: Memory and Demise in Gustav Mahler’s Ninth Symphony”

Tracing the Paths of Ideas (SMT) (M: Indiana F)

Richard Kurth (University of British Columbia), Chair

Jason Hooper (University of Massachusetts, Amherst), “Heinrich Schenker’s Early Theory of Form, 1895–1914”

Maryam Moshaver (University of Alberta), “Music Theory and Language Formation: Reading Rameau’s *Génération harmonique*”

Christoph Hust (Mainz University / Bern University of the Arts), “Re-Evaluating the ‘Wagner Question:’ Joachim Raff’s Conception of Music Theory”

Christoph Neidhöfer (McGill University), “Analytical Contexts for the Writings of Luciano Berio”

Visualizing Music (SMT) (M: Florida/Illinois)

Steven Cahn (University of Cincinnati), Chair

S. Alexander Reed (University of Florida), “In C on Its Own Terms: A Statistical View”

Dmitri Tymoczko (Princeton University), “Which Graphs Can We Trust?”

José Oliveira Martins (Eastman School of Music, University of Rochester), “Lutosławski’s Harmony and Affinity Spaces in Works of the 1950s”

Christopher White (Yale University), “‘Scriabin Kites’ and Tritone Mapping in the Opus 74 Preludes”

SUNDAY MORNING SHORT SESSION

9:00–10:30

Music and Fascism (AMS) (M: Marriott Ballroom 3/4)

Pamela Potter (University of Wisconsin-Madison), Chair

Davide Ceriani (Harvard University), “‘Ardent in His Adherence to Mr. Mussolini’s Principles:’ The Politics of Giulio Gatti-Casazza’s Management of the Metropolitan Opera House in the 1920s”

Eva Moreda (Royal Academy of Music / Open University), “Music, Fascism, Race, Canon: Musical Exchanges between Spain and Germany, 1939–45”

Exhibit Hall Map

Marriott Ballroom 6-10

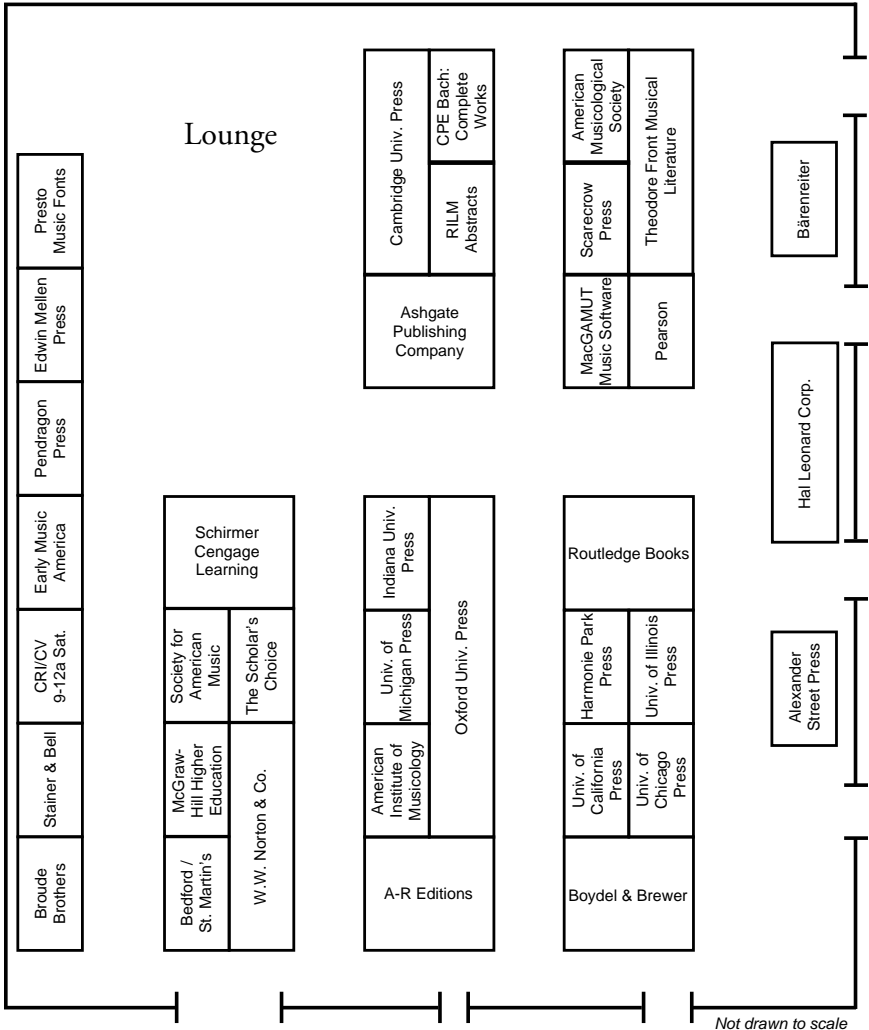


Exhibit Hours:

Thursday, 1 p.m. to 6 p.m.

Friday and Saturday, 8:30 a.m. to 6 p.m.

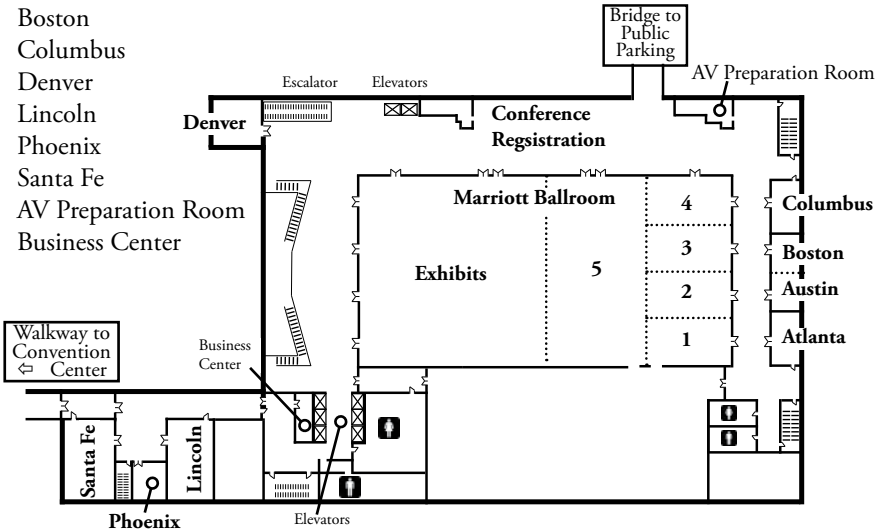
Sunday, 8:30 a.m. to noon

coffee breaks in the lounge
morning and afternoon daily

Indianapolis Marriott

Second Level

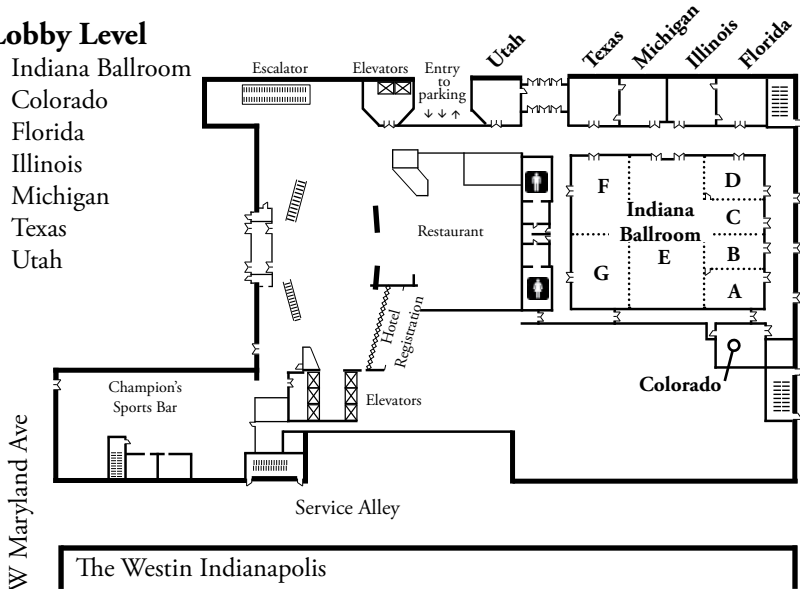
- Conference Registration
- Marriott Ballroom
- Atlanta
- Austin
- Boston
- Columbus
- Denver
- Lincoln
- Phoenix
- Santa Fe
- AV Preparation Room
- Business Center



Missouri St.

Lobby Level

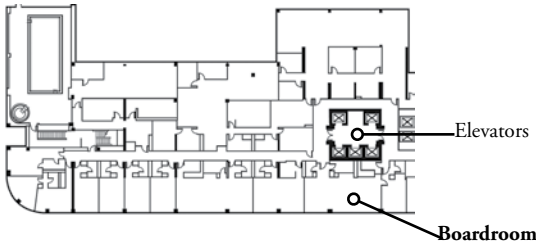
- Indiana Ballroom
- Colorado
- Florida
- Illinois
- Michigan
- Texas
- Utah



The Westin Indianapolis

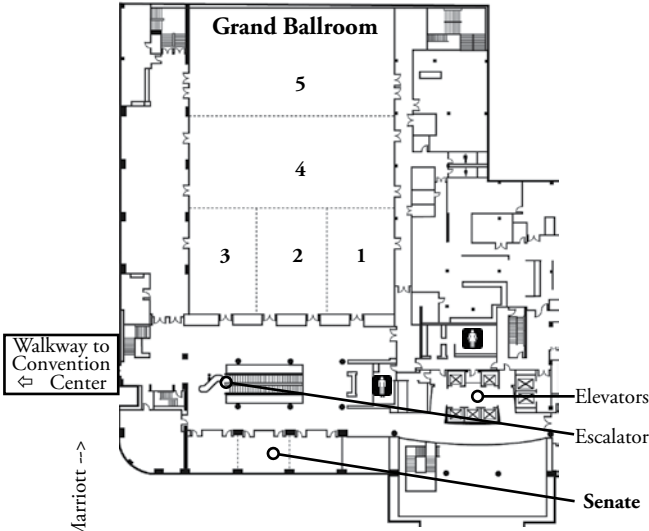
Third Floor

Boardroom



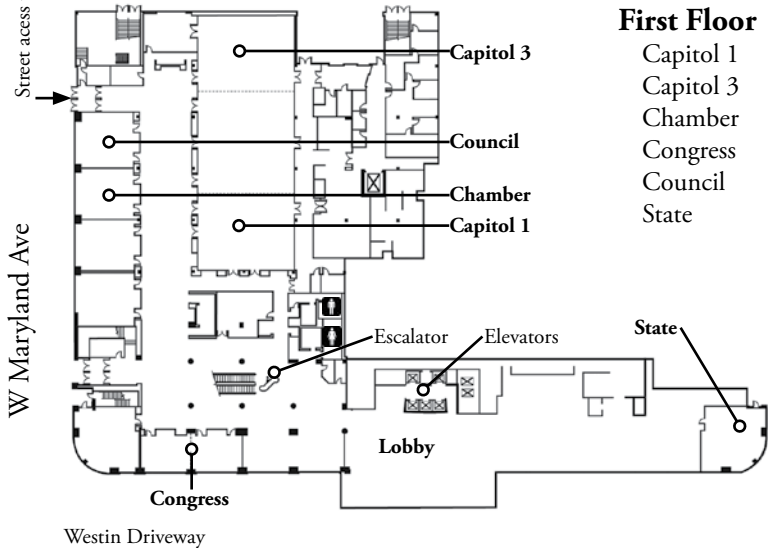
Second Floor

Grand Ballroom
Senate

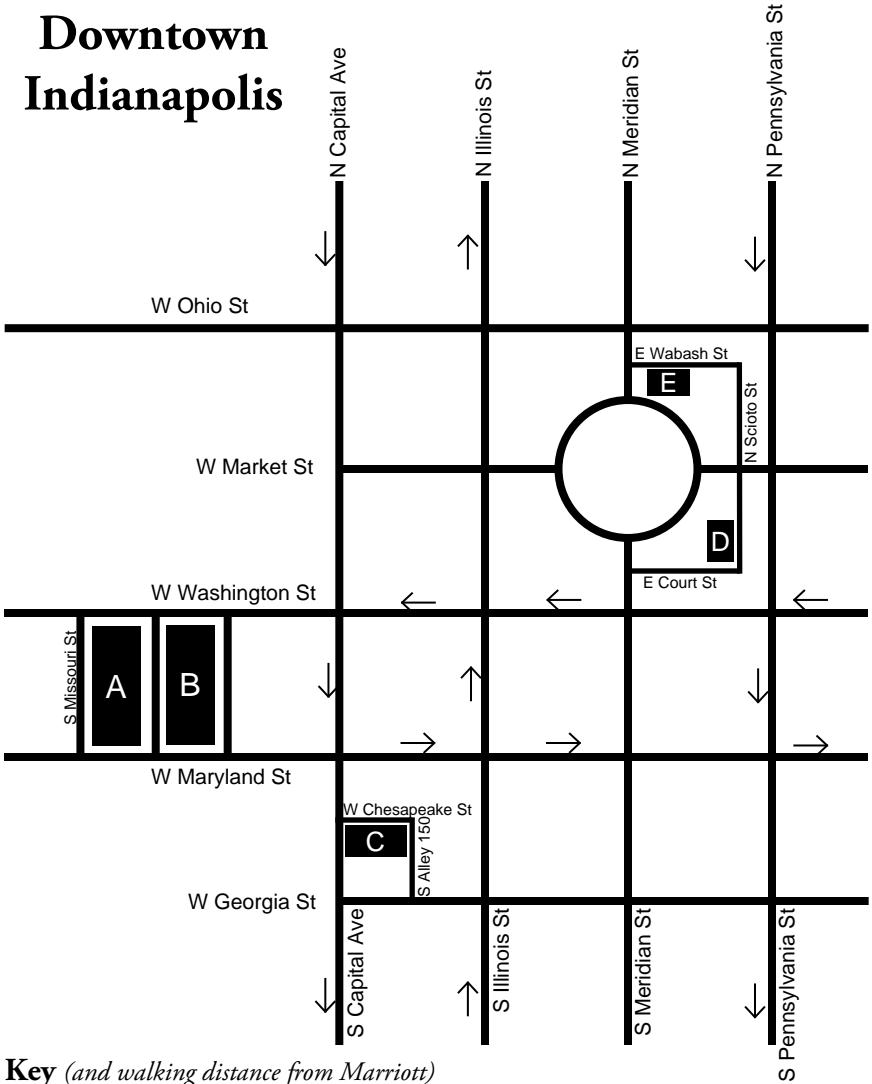


First Floor

Capitol 1
Capitol 3
Chamber
Congress
Council
State



Downtown Indianapolis



Key (and walking distance from Marriott)

- A - Indianapolis Marriott
- B - Westin Indianapolis
- C - St. John Catholic Church (0.3 mi, 5 minutes)
- D - Hibbart Circle Theater (0.6 mi, 11 minutes)
- E - Christ Church Cathedral (0.6 mi, 12 minutes)

North/South division of streets occurs at Washington Street

East/West division occurs at Meridian Street

→ Arrows denote one-way traffic direction