## Preliminary Program (as of 16 July 2014)

### WEDNESDAY 5 November

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<th>Time</th>
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<tr>
<td>9:00–12:00</td>
<td>Grove Editorial Board</td>
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<tr>
<td>12:30–5:00</td>
<td>Grove Editorial Board and Advisory Panel</td>
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<tr>
<td>2:00–8:00</td>
<td>AMS Board of Directors</td>
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<td>2:00–6:00</td>
<td>SMT Executive Board</td>
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<td>6:15–7:30</td>
<td>SMT Executive Board, Networking Committee, Publications Committee, and Awards Committee Dinner</td>
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<tr>
<td>7:30–11:00</td>
<td>SMT Publication Awards Committee</td>
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### THURSDAY 6 November

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<tr>
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<td>1:00–6:00</td>
<td>Exhibits</td>
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<td>7:30–9:00</td>
<td>Meeting Worker Orientation</td>
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<td>8:00–12:00</td>
<td>AMS Board of Directors</td>
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<td>8:00–12:00</td>
<td>SMT Executive Board Breakfast</td>
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<tr>
<td>9:00–12:00</td>
<td>SMT Music Theory Hack Day sponsored by the SMT Music Informatics Interest Group</td>
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<tr>
<td>9:00–12:00</td>
<td>SMT Peer Leadership Seminar I: “Shostakovitch’s Twelfth String Quartet” Patrick McCrless (Yale University), instructor</td>
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<tr>
<td>9:00–12:00</td>
<td>SMT Peer Leadership Seminar II: “Writing about Hearing and Making Aggregate-Based Music” Andrew Mead (Indiana University), instructor</td>
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<td>10:00–12:00</td>
<td>SIMSSA: Single Interface for Music Score Searching and Analysis, Working Group</td>
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<td>11:00–1:30</td>
<td>Society for Seventeenth-Century Music Governing Board</td>
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<td>12:00–2:00</td>
<td>AMS Membership and Professional Development Committee</td>
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<td>12:00–2:00</td>
<td>Mozart Society of America Board</td>
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<td>1:00–2:00</td>
<td>National Endowment for the Humanities Grant program information and individual consultations</td>
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### THURSDAY AFTERNOON SESSIONS

#### 2:00–5:00

**Ballet (AMS)**

Davinia Caddy (University of Auckland), Chair

- Erica Siegel (University of California, Riverside), “Vaughan Williams and the Reformation of Ballet in Britain”
- Anne Searcy (Harvard University), “A Cold War Welcome: The American Reception of Prokofiev and His Choreographic Collaborators during the Bolshoi Ballet’s 1959 Tour”
- Sarah Town (Princeton University), “Dancing the Revolutionary Dystopia: Nicolás Guillén Landrián’s Los del baile (1965)”
- Eftychia Papanikolaou (Bowling Green State University), “Uwe Scholz’s Große Messe”

**Chant (AMS)**

Alejandro Planchart (University of California, Santa Barbara), Chair

- Bibiana Gattozzi (Princeton University), “Beneventan Notated Fragments in Abruzzo: Exchange and the Domestication of Plainchant in Southern Italy”
- James Maiello (University of Manitoba), “The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority”
- Henry Parkes (Yale University), “Chant, Scripture, and Heresy in the Gregorian Antiphoner: A View from the Eleventh Century”
- Matthew Patridge (University of Cincinnati), “Nuance-Rich Notation in Eleventh-Century Manuscripts from Benevento”

**Eastern Borders (AMS)**

Simon Morrison (Princeton University), Chair

- Elise Bonner (Princeton University), “Anti-French Villainies and Italian Opera at the Russian Court”
- Miriam Tripaldi (University of Chicago), “Dispelling the Western Myth: Opera, Mobility, Experimentation, and the Emergence of the Russian Nation in Saint Petersburg”
- Anne Marie Weaver (Eastman School of Music, University of Rochester), “Some Fuss about a Flea: Musorgsky’s ‘Mephistopheles’s Song in Auerbach’s Cellar’ and Its Sources in Beethoven and Gounod”

**Eighteenth-Century Opera and Dance (AMS)**

Mary Hunter (Bowdoin College), Chair

- Bruce Alan Brown (University of Southern California), “Opera in France, Italy, and on the Moon, as Viewed by a Frenchman, Financier, and Philosopher”
Joseph Fort (Harvard University), “Joseph Haydn and the 1792 Ball of the Gesellschaft bildender Künstler”

John Plotto (Trinity College), “Francesco Benucci, Nancy Storace, and Sarti’s Fa i due litigenti in Vienna”

**Musical Responses to World War I (AMS)**

Laura Watson (National University of Ireland Maynooth), Chair


Lesley Hughes (University of Wisconsin-Madison), “Ironic through Instrumentation: Hindemith’s Quintet for Clarinet and String Quartet and the Great War”

Michelle Meinhart (Martin Methodist College), “Singing Tommies and their ‘Stourhead Mother’: An Unlikely Musical Family in an English Country House during the First World War”

Christopher Scheer (Utah State University), “Dancing at the Rebirth of the World: Holst’s Hymn of Jesus and the First World War”

**The Final Frontier (SMT)**

Nora Engebretsen (Bowling Green State University), Chair

John Muniz (Yale University), “Rethinking Enharmonic Modulations: Notation and Tendency”

Hyunree Cho (Sooul, Korea), “Contextualized Musical Transformations and Inconsistent Multiplicity”


**Interactive Presentations: A Poster Session on Empirical Approaches to Music Theory and Musicology (AMS/SMT)**

Eamonn Bell (Columbia University), Johanna Devaney (Ohio State University), Ben Duane (Washington University in St. Louis), Richard Freedman (Haverford College), Ichiro Fujinaga (McGill University), Eric Isaacson (Indiana University), Aaron Kirschner (University of Utah), Justin Lundberg (New England Conservatory of Music), Alexander Morgan (McGill University), Laurent Pugin (RISM Switzerland), Jesse Rodin (Stanford University), Craig Sapp (Stanford University), Daniel Shanahan (Louisiana State University), Susan Forscher Weiss (Johns Hopkins University), Christopher White (University of North Carolina, Greensboro), Kíril Zikanov (Yale University)

**Nineteenth-Century Form (SMT)**

Steven Vande Moortele (University of Toronto), Chair

Jonathan Guez (Yale University), “Process and Symmetry in Schubert’s Expanded Type 1 Sonatas”

Edward D. Latham (Temple University), “Beautiful Infinity: The Permanent Interruption as a Symbol of Romantic Distance in the Music of Robert Schumann”

Anders Tobiason (University of Wisconsin-Madison), “Rotational Form and the Price of Assimilation in Schubert’s ‘Sei mir gegrüßt’”

Michael Baker (University of Kentucky), “Multiply-Interrupted Structure in Clara Schumann’s ‘Liebste du um Schönheit’”

**Producing Classic Recordings (AMS)**

Arved Ashby (Ohio State University), Chair

Philip Gentry (University of Delaware), “Walter Legge’s Tristan and the Magnetophonics Imagination”


Jacob Sagrans (McGill University), “Allegri’s Miserere and the Choir of King’s College, Cambridge: The Story of a Standard Recording”

**Racialized Boundaries (AMS)**

Charles Hiroshi Garrett (University of Michigan), Chair

Samuel Dwinnamon (Cornell University), “Indecent Anguish of the Quivering Flesh: Queer Intimacies of the Black Atlantic in Michael Tippett’s The Knot Garden”

Tamara Levitz (University of California, Los Angeles), “In the Shadow of the Zoot Suit Riots: Racial Exclusion and the Foundations of Musical History”

John McCluskey (University of Kentucky), “‘This is Ghetto Row’: Musical Segregation in American College Football”

Ken McLeod (University of Toronto), “Holograms and Techno-Spirituality in Recent Rap Music”

**Rocky Relationships (SMT)**

Christopher Doll (Rutgers University), Chair

Robin Attas (Elon University), “Meter and Motion in Pop/Rock Backbeats”


Guy Capuzzo (University of North Carolina, Greensboro), “A Beat-Class Approach to Polyrhythm in the Music of Meshuggah”


**Theorists vs. Theorists (SMT)**

Henry Klumpenhouwer (Eastman School of Music, University of Rochester), Chair

Maryam Moshafer (University of Alberta), “Fundamental Bass and Metalanguage: An Anatomy of Two Analytical Practices”

Áine Heneghan (University of Michigan), “Schoenberg’s Sentence”


Joon Park (University of Oregon), “The Monochord = (Motion + Space) = Musical Motion”

Downtown Milwaukee’s World Festival

AMS Newsletter
THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Source Studies (AMS)
Benjamin Korstvedt (Clark University), Chair
Mario Aschauer (Sam Houston State University), “Organizing the Workshop: How Bruckner Acquired His Compositional Process”
Paul Bertagnoli (University of Houston), “At Merlin’s feet the wily Vivien lay: A New Program in the Manuscript Sources for Edward MacDowell’s Sonata Eroica”

3:30–5:00

Britten’s Texts (AMS)
Heather Wiebe (King’s College London), Chair
Christopher Chowrimootoo (University of Notre Dame), “The Turn of the Screw, or: The Gothic Melodrama of Modernism”
Kevin Saffen (University of the Incarnate Word), “Reading Montagu Slater’s Peter Grimes”

Source Studies (AMS)

AMS Development Committee
AMS Committee on Career-Related Issues Conference Buddy Mixer
AMS President’s Endowed Plenary Lecture
Margot Fassler (University of Notre Dame), “Hildegard’s Cosmos and Its Music: Making a Digital Model for the Modern Planetarium”

THURSDAY EVENING SESSIONS

8:00–11:00

After the Post (SMT)
Jonathan Bernard (University of Washington), Chair
Sean Atkinson (Texas Christian University), “Steve Reich’s Phase Music Reconsidered”
Brett Clement (Ball State University), “Frank Zappa and Atonality”
John Roeder (University of British Columbia), “Formative Processes in Post-Tonal Canons”

Digital Musicology: New Cooperative Initiatives (AMS)
Frances Barulich (Morgan Library & Museum), Chair
Bonna Boettcher (Cornell University), “The Contemporary Composers Web Archive”
Judy Tsou (University of Washington), “The Crisis Confronting Twenty-First-Century Sound Recording Collections”

Sarah Adams (Harvard University), “The RISM OPAC: Next Stages”
Jane Gottlieb (Juilliard) and Susan Vita (Library of Congress), “The Music Treasures Consortium”

Ecomusicology and Listening Beyond Categorical Limits
Sponsored by the AMS Ecocriticism Study Group
Tyler Kinnear (University of British Columbia), Chair
Alexandra Hui (Mississippi State University), Daniel Grimley (University of Oxford), James Currie (University at Buffalo, SUNY)

Music and Mexicanidad as Post-National Imaginary
Sponsored by the AMS Ibero-American Music Study Group
Leonora Saavedra (University of California, Riverside), Chair
Peter J. García (California State University, Northridge), “Chicano Music Discourses from Southern California: Nationalism and Decolonial Turns to Latinidad and Hispanidad in a Post-Chicano Era”
Jesús A. Ramos-Kittrell (Southern Methodist University), “¿De quién es la fiesta? Mexicans Roots in Colombian Vallenato”
Alejandro L. Madrid (Cornell University), Respondent

New Approaches to Introducing Jewish Music
Sponsored by the AMS Jewish Studies and Music Study Group
Joshua Walden (Johns Hopkins University), Chair
Michael Beckerman (New York University), Philip Bohlman (University of Chicago), Ronit Seter (Jewish Music Research Center), Wendy Heller (Princeton University), Tina Frühauf (Columbia University / RILM), Mark Kligman (University of California, Los Angeles), Samuel Zerin (New York University)

New Ontologies of Sound and Music
Sponsored by the AMS Music and Philosophy Study Group
Naomi Waltham-Smith (University of Pennsylvania), Chair
Jonathan De Souza (University of Western Ontario), “On Musical Objects”
Christopher Haworth (University of Calgary), “Sound Synthesis Procedures as ‘Texts’: A New Virtuosity in Computer Music”
Robin James (University of North Carolina, Charlotte), “Music and the Ambivalent Politics of Feminist New Materialism”
Olivia Bloechl (University of California, Los Angeles), “Aural Vulnerablility as Ethical Ontology”

Partimenti (SMT)
Sponsored by the AMS Ibero-American Music Study Group
Michael Callahan (Michigan State University), Chair
Joshua W. Mills (Florida State University), “Partimenti, Imitatio, and Exemplos: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition”
Simon Prosser (Graduate Center, CUNY), “Some Dispositiones of the Fonte Schema”
Stefan Eckert (Eastern Illinois University), “Aspects of Partimento Practice in Joseph Riepel’s Anfängegründe zur musikalischen Setzkunst”
Robert O. Gjerdingen (Northwestern University), “Harmony without Theory: Apprenticeship at the Paris Conservatory”

**Pop without Tech**
Sponsored by the AMS Popular Music Study Group
Mitchell Morris (University of California, Los Angeles), Chair
Nicholas Johnson (Butler University), “Reviving the American Musical Past: The Rejection of Technology in the Modern String Band”
Matthew Richardson (Northwestern University), “Vulnerable Voices and the Production of Affect in Japanese Idol Pop”
Michael D’Errico (University of California, Los Angeles), “Off the Grid: Self-Effacing Production in Juke and Footwork”
Mimi Haddon (McGill University), “Free-Reeding and the ‘Plaintive Cry’ of the Exotic: Understanding Post-Punk’s Relationship to Dub through the Materiality of the Melodica”

**Toward a Theory of Music Patronage Post-1900 (AMS)**
Jeanice Brooks (University of Southampton), Chair
Louis Epstein (St. Olaf College), Rachel S. Vandagriff (University of California, Berkeley), James Steichen (Princeton University), William Robin (University of North Carolina, Chapel Hill)
Emily Richmond Pollock (Massachusetts Institute of Technology), Respondent

**THURSDAY EVENING SHORT SESSIONS**
8:00–9:30

**Romantic Aesthetics (SMT)**
Berthold Hoeckner (University of Chicago), Chair
Judith Ofarai (Fort Hays State University), “The Aesthetics of Rupture: Adorno and the Adagio of Beethoven’s Ninth Symphony”
Anna Gawboy (Ohio State University), “The Musical Opus as Magnum Opus: Organist Analysis and the Hermetic Tradition”

**Teaching Writing as a Music Theorist**
Sponsored by the SMT Professional Development Committee
Nancy Rogers (Florida State University), Moderator
Carla Colletti (Webster University), Walter Everett (University of Michigan), William Marvin (Eastman School of Music, University of Rochester), Lynne Rogers (William Patterson University)

9:30–11:00

**Main Title Music (SMT)**
Mark Richards (University of Lethbridge), Chair
Scott Murphy (University of Kansas), Respondent
James Buhler (University of Texas at Austin), “Branding the Franchise: Music and the (Corporate) Myth of Origin”
Frank Lehman (Tufts University), “Intra-phrasal Chromaticism and Formal Structures in Korngold’s Main Titles”
Charity Lofthouse (Hobart and William Smith Colleges), “Identification and Alienation: Subjectivities in the Main-Title Music of Alien-Themed Films”

**Sense and Sensibility (SMT)**
Philip Rupprecht (Duke University), Chair
Marianne Kielen-Gilbert (Indiana University), “Compassion with the Abyss: Sensory Estrangement in Britten’s Late Works Death in Venice, op. 88 and Phaedra, op. 93”
Eloise Boisjoli (University of Texas at Austin), “Defining Sensibility: A Topical World in the Slow Movements of Haydn’s String Quartets”

**FRIDAY 7 November**

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<td>8:30–6:00</td>
<td>Registration &amp; Speaker Ready Room</td>
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<td>7:00–8:45</td>
<td>AMS Chapter Officers</td>
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<td>7:00–8:45</td>
<td>AMS Committee on Career-Related Issues</td>
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<td>AMS Committee on Communications</td>
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<td>7:00–8:45</td>
<td>AMS Committee on the History of the Society</td>
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<td>7:00–8:45</td>
<td>SMT Ad Hoc Sustainability Issues Committee</td>
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<td>7:00–8:45</td>
<td>SMT Committee on the Status of Women Breakfast</td>
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<td>7:00–8:45</td>
<td>SMT MTO Editorial Board</td>
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<td>7:00–8:45</td>
<td>SMT Music Theory Spectrum Editorial Board</td>
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<td>7:30–8:45</td>
<td>Alvin H. Johnson AMS 50 Dissertation Fellowship Committee</td>
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<td>7:30–8:45</td>
<td>AMS Graduate Education Committee</td>
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<td>7:30–8:45</td>
<td>AMS Program Committees for the 2014 and 2015 Annual Meetings</td>
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<td>7:30–8:45</td>
<td>AMS/SMT Joint Music and Disability Study Group “Recasting Music: Body, Mind, and Ability”</td>
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<td>7:30–8:45</td>
<td>AMS Student Representatives to Council</td>
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<td>SMT Breakfast Reception for Students hosted by SMT Professional Development Committee</td>
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<td>American Brahms Society Board</td>
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<td>9:00–12:00</td>
<td>SMT Graduate Student Workshop I: “Exploring Pitch Memory and Melody Perception: Empirical Approaches”</td>
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American Brahms Society Board
SMT Graduate Student Workshop I: “Exploring Pitch Memory and Melody Perception: Empirical Approaches”
Elizabeth West Marvin, instructor
SMT Graduate Student Workshop II: “Finding Narratives in Formal Analysis of Popular Music”
Jocelyn Neal, instructor
SMT Graduate Student Workshop III: “Renaissance Instrumental Music”
Peter Schubert, instructor
FRIDAY MORNING SESSIONS

9:00–12:00

Cinematic Sounds (AMS)
Daniel Goldmark (Case Western Reserve University), Chair
Alexandra Monchick (California State University, Northridge), "Béla Balázs’s ‘Last Take’: An Operatic Tribute to Silent Film"
Charles E. Brewer (Florida State University), "Alec Wilder’s ‘Fall’ from the Avant Garde"
Berthold Hoeckner (University of Chicago), “Film, Music, Affective Economies"
Carolyn Abbate (Harvard University), “Sound Object Lessons”

Franco Making a Spectacle of Itself (AMS)
Stephen Rumph (University of Washington), Chair
Kimberly White (University of Southampton), “Offenbach's Madame Favart and the Business of Performing”
Julianne Lindberg (University of Nevada, Reno), “In Search of Lost Time: Nostalgia, Exile, and Fauré's Dolly”
Rachana Vajjhala (University of California, Berkeley), “Fauré, Debussy, and Les Bébés in Toyland”
Samuel Dorf (University of Dayton), “Musicology, Archaeology, and Fauré's Hymne à Apollon (1894)”

Music and Activism (AMS)
George E. Lewis (Columbia University), Chair
Felicia M. Miyakawa (Austin, Tx.), “Sing out, Brother! Zilphia Horton’s ‘Unfinished’ CIO Songbook”
Gianpaolo Chiriacò (University of Salento), “Singing the Black Experience: Authenticity and Social Meaning in Lena McLin’s Vocal Pedagogy”

Queer Music Theory: Interrogating Notes of Sexuality (AMS/SMT)
Co-sponsored by AMS LGBTQ Study Group & SMT Queer Resource Group
Nadine Hubbs (University of Michigan) and Gavin Lee (Singapore), Co-organizers
Amy Cimini (University of California, San Diego), Moderator
Naomi André (University of Michigan), James Currie (University at Buffalo, SUNY), Roger Mathew Grant (Wesleyan University), Judith Perino (Cornell University)
William Cheng (Dartmouth College) and Kevin Korsyn (University of Michigan), Respondents

Schenker—Oy! (SMT)
Gordon Sly (Michigan State University), Chair
Wayne Alpern (Mannes College of Music, New School University), “Schenker’s Yiddishkeit”
Karl Braunschweig (Wayne State University), “Language and Mediation in Schenker’s Theory of Tonal Music”
Jason Hooper (University of Massachusetts, Amherst), “Schenker’s Conception of Sonata Form before the Urlinie”
Frank Samorotto (Indiana University), “The Urlinie, Melodic Energies, and the Dynamics of Inner Form”

Visions and Revisions in the Seventeenth and Eighteenth Centuries (AMS)
Steven Zohn (Temple University), Chair
Thomas Lin (Harvard University), “Creating a Hit: In the Workshop of Ciconcini/Cavalli’s Giasone”
Maria Anne Purciello (University of Delaware), “Moral Poems, Symbolic Figures, and Poetic Conceits: Reimagining Allegory for the Seventeenth-Century Operatic Stage”
Anita Hardeman (Western Illinois University), “Venus and the Semiotics of the French Opera Prologue, 1700–1750”
Mathieu Langlois (Cornell University), “‘Mere Bastard Sounds’: Dandrieu and Musical Pictorialism”

FRIDAY MORNING SHORT SESSIONS

9:00–10:30

Affect and Collaboration at the Fin de siècle (AMS)
Michael Beckerman (New York University), Chair
Andrew Burgard (New York University), “A Moravian Fin de siècle: Collaborative Dynamics Underlying the Emergence of Janáček's Distinctive Compositional Style”
Daniel Grimley (University of Oxford), “In the Mood: The Affective Landscapes of Edvard Grieg’s Stemning, op. 73”

The End of the Undergraduate Music History Sequence? (AMS)
Colin Roust (University of Kansas) and Douglass Seaton (Florida State University), Co-chairs
J. Peter Burkholder (Indiana University), Don Gibson (Florida State University), Melanie Lowe (Vanderbilt University)

Experimentalism in Practice: Perspectives from Latin America (AMS)
Eduardo Herrera (Rutgers University), Chair

Music in World War I-Era France (AMS)
Jann Pasler (University of California, San Diego), Chair
Barbara Kelly (Keele University), “World War I and the Parisian Avant Garde: New Music, Patriotism, and Narratives of Rupture”
Jillian Rogers (University of California, Los Angeles), “La Plus Grande Consolatrice: Music as Therapeutic Corporeal Practice in World War I-Era France”

Ornamentation (SMT)
Joseph Straus (Graduate Center, CUNY), Chair
Michael Buchler (Florida State University), “Ornamentation in Atonal Music”
Performing Nineteenth-Century Opera (AMS)
Heather Hadlock (Stanford University), Chair
Gundula Kreuzer (Yale University), “Faire un tantum: Sound and the Gong in Nineteenth-Century Opera”
Flora Willson (King’s College, Cambridge), “Parallel Motion: Touring Falstaff and Manon Lescaut, 1893–94”

Without…. (SMT)
Harald Krebs (University of Victoria), Chair
Stanley Kleppinger (University of Nebraska–Lincoln), “Pitch Centricity without Pitch Centers”
Richard Cohn (Yale University), “Meter without Tactus”

American Indianism (AMS)
Michael Pisani (Vassar College), Chair
Jeffrey van den Berghen (Northwestern University), “American Indianism and the Creative Work of Frederick Russell Burton: The Accompaniment Completes the Song”
Aaron Ziegel (Towson University), “The Politics of International Opera Production: Arthur Nevin’s Poia in Berlin, 1910”

American Modernisms (AMS)
Andrew Mead (Indiana University), Chair
Alison Maggart (University of Southern California), “America’s Past(time): Baseball, Atemporality, and Milton Babbitt’s Whirled Series”
Anoosua Mukherjee (New York University), “Beyond the University Walls: Building an Infrastructure for Modern American Music”

Cycles (AMS)
Susan Youens (University of Notre Dame), Chair
Angeline Van Evera (Vienna, Va.), “Schubert, Well Temperament, and the Conception of Key: Defending the Transpositions in Winterreise”
Andrew H. Weaver (Catholic University of America), “Memories Spoken and Unspoken: Hearing the Narrative Voice in Dichterliebe”

Exile (AMS)
Stephen Hinton (Stanford University), Chair
Derek Katz (University of California, Santa Barbara), “America costs me sleepless nights: The Kolisch Quartet and the Business of Chamber Music in 1930s America”
Erin K. Maher (University of North Carolina, Chapel Hill), “Becoming a Transatlantic Composer: Darius Milhaud at the End of Exile”

Jazz Transformations (SMT)
Keith Salley (Shenandoah University), Chair
Jonathan De Souza (University of Western Ontario), “Melodic Transformation in George Garzone’s Triadic Chromatic Approach; or Jazz, Math, and Basket Weaving”
Michael McClimon (Indiana University), “Jazz Harmony, Transformations, and ii–V Space”

Mashups and Borrowings (SMT)
Joseph Auner (Tufts University), Chair
Thomas Johnson (Graduate Center, CUNY), “Mashups, Meaning, and Form”

Christine Boone (Indiana University), “Girls Who Are Boys Who Like Boys to Be Girls: Mashups and Androgyny”

Virtuosity (AMS)
Karen Henson (University of Miami), Chair
Catherine Motuz (McGill University), “In Defense of the Virtuoso: Late Renaissance Ornamentation in a Rhetorical Context”
David VanderHamm (University of North Carolina, Chapel Hill), “Sounding the Limits: Technology, Virtuosity, and Disability”

12:00–2:00 RILM on ProQuest Lunch and presentation of ProQuest platform
RSVP: conferences@rilm.org

12:00–2:00 SMT Graduate Student Workshop Participants Lunch

12:15–1:15 Alexander Street Press Music Online Demo Session

12:15–1:15 Alvin H. Johnson AMS 50 Fellowship Forum

12:15–1:15 AMS Committee on Career-Related Issues, Session I: “Self-Advocacy for Adjunct/Contingent Faculty”
Felicia Miyakawa, Chair

12:15–1:15 AMS LGBTQ Open Board Meeting

12:15–1:45 JAMS Editorial Board

12:15–1:45 Mozart Society of America

12:15–1:45 SIMSSA: Single Interface for Music Score Searching and Analysis

12:15–1:45 SMT Committee on Diversity Travel Grant Recipients Lunch

12:15–1:45 SMT Jazz Theory and Analysis Interest Group

12:15–1:45 SMT Music Cognition Interest Group

12:15–1:45 SMT Post-WWII Music Analysis Interest Group

12:15–1:45 Society for Seventeenth-Century Music Business Meeting

1:30–1:30 Internship Possibilities in the Library of Congress Collections

1:00–3:00 SMT CV Review

3:30–5:00 AMS/MLA Joint RISM Committee

FRIDAY AFTERNOON CONCERT

2:00–3:10

Recital: From Carissimi to Croft: The Influence of the Italian Solo Motet in English Sacred Solo Music of the Restoration
Robert Crowe (Boston University), Soprano, and Il Furioso: Neil Cockburn (Boston University), Organista Portatista; Victor Coelho (Boston University) and David Dolata (Florida International University), lute

AMS Newsletter
FRIDAY AFTERNOON SESSIONS

2:00–5:00

American Mythopoetics (AMS)

Neil Lerner (Davidson College), Chair

Mark Clague (University of Michigan), “Singing the Self into Citizenship: How Performance Transformed a Star-Spangled Song into the U.S. National Anthem”

Emily Gale (University of California, Merced), “Sounding Citizenship in Mitch Miller’s Sing Along with Mitch”

John Kapusta (University of California, Berkeley), “Richard Nixon in the Zone”

Frank Lehman (Tufts University), “Presidential Representation and Political Mythopoetics in John Williams’s JFK and Nixon”

Composers Responding (SMT)

Anne Shreffler (Harvard University), Chair

Gillian Robertson (Florida State University), “Brahms’s Emergent Identity: A Narrative Interpretation of Variations on a Theme by Paganini, op. 35, Book I”

Micah Lomax (Florida State University), “Prokofiev’s ‘Haydnksiy’ Symphony: Accounting for both Western and Russian Musical Features in Analysis”

Jeffrey Perry (Louisiana State University), “Cage’s Satie, 1948–58”

Laura Emmery (Emory University), “In Disguise: Borrowings in Elliott Carter’s Early String Quartets”

Corporate or Neoliberal Musics (AMS)

James Currie (University at Buffalo, SUNY), Chair

You Nakai (New York University), “Inside-Out: David Tudor’s Conception of the Pepsi Pavilion as a Musical Instrument”

Nicholas Jurkowski (University of California, Santa Barbara), “The Electronic Avant Garde and the Genesis of Music as Collaborative Research”

Andrea Moore (University of California, Los Angeles), “Neoliberalism and the Musical Entrepreneur”

William Cheng (Dartmouth College), “Staging Overcoming”

Cross-Dressed Performance, Gender, and Sexuality in Cross-Cultural Perspective (AMS)

Susan Cook (University of Wisconsin-Madison), Chair

Nancy Guy (University of California, San Diego), “What does it mean to do something in the name of love?: The Cross-Dressing Devotions of Beverly Sills Fans”


Gillian Rodger (University of Wisconsin-Milwaukee), “Did the Clothes Make the Man? Cross-Dressed Performance in Nineteenth-Century Variety and Burlesque”

Henry Spiller (University of California, Davis), “Going through the Motions: Transgender Performance in topeng Cirebon from North Java, Indonesia”

The Early Music Renaissance (AMS)

Byron Adams (University of California, Los Angeles), Chair

Eric Lubarski (Eastman School of Music, University of Rochester), “Arnold Dolmetsch as Antimodernist: Elevating the Past and Negating the Modern”

Xin Ying Ch’ng (University of Southampton), “What is an ‘English’ Voice? Alfred Deller and the English Musical Renaissance”

Nico Schüller (Texas State University), “The Harlan Trio (1930–33) as a Pioneer of, and Its Contributions to, Historical Performance Practice”

Robert D. Pearson (University of North Texas), “Tovey’s Renaissance”

Harmonic Function in Chromatic Music at Twenty (SMT)

Scott Murphy (University of Kansas), Chair

Steven Rings (University of Chicago), “Metaphor, Technology, and Experience in Harrison’s Harmonic Theory”

Jon Wild (McGill University), “Diatonic Melodic Inversion Viewed through a Harrisonian Lens: Reger’s Variations on a Theme by Mozart, op. 132”

Suzannah Clark (Harvard University), “Arthur von Oettingen as Analyst”

Daniel Harrison (Yale University), “Extending Harmony to Extended Chords”

Knowledge Made Easel (SMT)

Leigh VanHandel (Michigan State University), Chair


Gild Rabinovitch and Johnandrew Slominski (Eastman School of Music, University of Rochester), “Partimenti and Galant Schemata as Pedagogical Tools: Developing and Evaluating New Teaching Methods for Style Improvisation”


Yoel Greenberg (Bar-Ilan University), “A Corpus-Based, Bottom-Up Approach to Musical Form”

Joel V. Hunt (University of California, Santa Barbara), “‘Oblique Harmony’ in Henry Brant’s Variations for Four Instruments”

Andrew Wilson (Oberlin College), “Meter in the Sarabande: Equal or Unequal, Consonant or Dissonant?”

Dan Tramte (University of North Texas), “Introducing aA/VAm, the Audio/Video Analysis Machine: An Interactive Analysis Medium for Music Theorists”

Listening Practices (AMS)

Mark Katz (University of North Carolina, Chapel Hill), Chair

Catherine Hennessy Wolter (University of Illinois at Urbana-Champaign), “Much as a Pianist Reads His Sheet Music: Forging a Domestic and Commercial Place for the Mechanical Piano”

Jonathan Goldman (Université de Montréal), “Listening to Pierre Boulez’s Doubles in Stereo”

Elizabeth Ann Lindau (Earlham College), “‘Boring Things’: Drone and Repetition in the Music of the Velvet Underground”

Victor Szabo (University of Virginia), “Ambient Music in an Age of Ubiquitous Listening”

Music and Performance in Nineteenth-Century Germany (AMS)

Sanna Pederson (University of Oklahoma), Chair

Dana Gooley (Brown University), “Music–Poetry–Improvisation: Carl Loewe’s Performatice Romanticism”

Katherine Hambridge (University of Warwick), “Performing History: The Musical Past at the Berlin Nationaltheater, 1800–1815”
Eric Schneeman (Northeast Lakeview College), “Giacomo Meyerbeer’s Production of Christoph Gluck’s Armide in the Musical Politics of Biedermeier Berlin”

Alexander Stefaniak (Washington University in St. Louis), “Brilliant, Transcendent Virtuosity in Clara Wieck Schumann’s 1830s Concerts”

**Pleasures of Space, Speech, Song (AMS)**

Bonnie Gordon (University of Virginia), Chair

Jeanice Brooks (University of Southampton), “Gossiping to Music in Sixteenth-Century France”


Arne Spohr (Bowling Green State University), “Like an Earthly Paradise: Concealed Music and the Performance of the Other in Late Renaissance Pleasure Houses”

Olivia Bloechl (University of California, Los Angeles), “True Confessions: Opera’s Theater of Guilt and Remorse”

**Religion and Enlightenment in Germany (AMS)**

Reginald Sanders (Kenyon College), Chair

Michael Maul (Bach-Archiv Leipzig / Peabody Institute), “The Performance Calendar of a Schütz Student: New Light on the Reform of Lutheran Church Music in the Late Seventeenth Century”

Max Schmer (University of California, Berkeley), “The ‘Goldberg’ Variations (1741) as a Rebuttal to Newton’s ‘Queries’ from the Opticks (1704/1740)”


**Timbre Rocks! (SMT)**

Brad Osborn (University of Kansas), Chair

Kate Heidemann (Columbia University), “Toward a System of Vocal Timbre Description in Popular Song”

David K. Blake (Stony Brook University), “Anna’s Ghost All Around: Timbre and Meaning in Neutral Milk Hotel’s In the Aeroplane over the Sea”


Lori A. Burns (University of Ottawa), “Sculpting a Vocal Narrative Across the Concept Album: Vocal Delivery and Treatment in P!nk’s The Truth About Love”

**FRIDAY AFTERNOON SHORT SESSIONS**

**New Theatricality (AMS)**

Steven Huebner (McGill University), Chair

Evan Moskowitz (Graduate Center, CUNY), “Artaudian Lyricism in the Chamber Works of Giacinto Scelsi”

Megan Varvir Coe (University of North Texas), “Musicality of Language and ‘Corporeal Writing’: Reconciling Music, Language, and Dance in Symbolist Theater”

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**THE RETURN OF THE AMS DANCE**

On Friday night 7 November the AMS and SMT, supported by the University of Rochester Institute for Popular Music (IPM) and its director, John Covach, will sponsor a dance during the joint Annual Meeting. Music will be supplied by a rock band from the IPM. The main purpose of the band, however, is to provide a group that attendees can join for a couple of songs. If you are a rock musician, this may be your big break! There is no need to bring your own guitar or drum kit, since you will borrow one from the band. The dance begins at 10:00 and continues with the band until midnight, after which an AMS or SMT DJ will take over for an hour. Additional details, including instructions for reserving playing time with the band, will be announced in early September: see www.ams-net.org/milwaukee/.

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**SMT M**

SMT Mathematics of Music Analysis Interest Group

**SMT Q**

SMT Queer Resource Interest Group

**SMT H**

SMT History of Music Theory Interest Group

**SMT J**

SMT Joint Philosophy Interest Group Meeting

**AMS G**

AMS Graduate Education Committee Reception for Prospective Graduate Students

**AMS E**

AMS Ecocriticism Study Group

**AMS N**

AMS Board

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John Covach
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<td>5:00–7:00</td>
<td>University of Illinois Reception for Alumni and Friends</td>
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| 5:15–6:15     | AMS Committee on Career-Related Issues, Session II: “What I Didn't Learn in Grad School: Surviving and Thriving in Professional Reality”  
James V. Maiello (University of Manitoba), Chair |
| 5:30–6:30     | Singing from Renaissance Notation presented by Early Music America |
| 5:30–7:30     | University of North Carolina, Chapel Hill Alumni Reception          |
| 6:00–7:00     | AMS By-laws Changes Meeting                                        |
| 6:00–7:00     | Society for Eighteenth-Century Music, General Meeting               |
| 6:00–7:30     | W. W. Norton Reception                                             |
| 6:00–8:00     | Boston University Reception                                       |
| 6:00–8:00     | CUNY Graduate Center Reception                                     |
| 6:00–8:00     | Florida State University College of Music Alumni Reception          |
| 6:15–7:45     | AMS Committee on Career-Related Issues, Session III: “Building Partnerships in the University and Community”  
Randall Goldberg (Youngstown State University), Chair |
| 6:30–8:00     | Oxford University Press Reception                                  |
| 7:30–8:00     | AMS Music and Dance Study Group Business Meeting                    |
| 9:00–12:00    | University of Chicago Alumni Reception                             |
| 9:00–11:00    | Juilliard Party                                                    |
| 9:00–11:00    | University of Michigan Alumni Reception                            |
| 9:00–12:00    | University of Pittsburgh Reception                                 |
| 10:00–12:00   | AMS/SMT Dance                                                     |
| 10:00–12:00   | AMS LGBTQ Study Group Party                                       |
| 10:00–10:30   | AMS Pedagogy Study Group Business Meeting                           |
| 10:00–12:00   | Case Western Reserve University Reception                          |
| 10:00–12:00   | Columbia University Department of Music Reception                   |
| 10:00–12:00   | Harvard Music Reception                                            |
| 10:00–12:00   | Society for Christian Scholarship in Music Reception                |

**FRIDAY EVENING SESSIONS**

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| 7:00–9:00     | World War I and the Music of Conciliation  
Sponsored by the Lyrica Society  
Elliott Antokoletz (University of Texas at Austin), “Affect Regulation and Trauma in Alban Berg’s Wozzeck: Peak of Expressionism in the War Years”  
Ryan Weber (Misericordia University of Pennsylvania), “Full of dross, but equally full of godhead: War, Whitman, and Grainger’s Essentialist Imagination”  
| 8:00–10:00    | New Work in LGBTQ Music Scholarship (AMS)  
Sponsored by the AMS LGBTQ Study Group  
Emily Wilbourne (Queens College, CUNY) and Stephan Pennington (Tufts University), Co-chairs |
| 8:00–11:00    | After Orfeo: Music History Pedagogy in the Seventeenth Century (AMS)  
Wendy Heller (Princeton University), Chair  
Arne Spohr (Bowling Green State University), Robert Holzer (Yale University), Rose Pruiksma (University of New Hampshire), Drew Edward Davies (Northwestern University), Amanda Eubanks Winkler (Syracuse University) |
| 8:00–11:00    | Assessing Student Learning in the Online Environment (AMS)  
Sponsored by the AMS Pedagogy Study Group  
Kevin R. Burke (Florida Institute of Technology), Chair  
Jennifer Hund (Purdue University), Douglas Shadle (Vanderbilt University), Jennifer Snodgrass (Appalachian State University), Kris Shaffer (University of Colorado, Boulder), Elizabeth Wells (Mount Allison University) |
| 8:00–11:00    | Dancing Undisciplined  
Sponsored by the AMS Music and Dance Study Group  
Chantal Frankenbach (California State University, Sacramento), Moderator |
| 8:00–11:00    | Hammered (SMT)  
Thomas Christensen (University of Chicago), Chair  
John Peterson (Florida State University), “Intentional Actions: Identifying Musical Agents in Schubert’s Piano Sonata in A, D. 959”  
Randolph Johnson (Oklahoma Baptist University), “Parlor-Music Marginalia: Piano Arrangements as Symphonic Glosses”  
Allison Wente (University of Texas at Austin), “Stockpiling Memories: The Player Piano, the Phonograph, and Bergson’s Two Modalities of Musical Memory” |
Interdisciplinarity Today: Five Perspectives (AMS)
Sponsored by the AMS Graduate Education Committee
Todd Decker (Washington University in St. Louis) and Michael Puri (University of Virginia), Co-chairs
Berthold Hoeckner (University of Chicago), Nadine Hubbs (University of Michigan), Brian Hyer (University of Wisconsin-Madison), Tiffany Ng (University of California, Berkeley), Anneke Richards (Cornell University)

Looking Back at 1989: A Critical Reassessment of the Cold War’s End (AMS)
Sponsored by the AMS Cold War and Music Study Group
Peter Schmelz (Washington University in St. Louis), Chair
Alison Furlong (Ohio State University), Trevor Hagen (University of Exeter), Christoph Hust (Hochschule für Musik und Theater, Leipzig), Johanna Frances Yunker (University of Massachusetts, Amherst), Andrea Bohlman (University of North Carolina, Chapel Hill), Joy Calico (Vanderbilt University)

Negotiation and Self-Advocacy Skills for Women
Sponsored by the SMT Committee on the Status of Women
Laurel Parsons (University of Victoria), Chair
Rachel Lumsden (University of Oklahoma), Stefanie Acevedo (Yale University), Don Gibson (Florida State University), Eileen M. Hayes (Towson University), Áine Heneghan (University of Michigan), Brenda Rensible (Queen’s University), Joseph Strauss (Graduate Center, CUNY), Joel Phillips (Westminster Choir College, Rider University)

Psychoanalysis and Music: A (Sexual) Relationship? (AMS)
Seth Brodsky (University of Chicago), Chair
Fred Maus (University of Virginia), Amy Cimini (University of California, San Diego), Holly Watkins (Eastman School of Music, University of Rochester), Clara Latham (New York University)
Mladen Dolar (University of Ljubljana), Respondent

Timbreland (SMT)
Ellie Hisama (Columbia University), Chair
Zachary Wallmark (Southern Methodist University), “Is Timbre a Metaphor?”
Jeffrey DeThorne (University of Wisconsin-Madison), “Ionizing Timbral Agents through Prismatic Dispersion in Varèse’s Hyperprism (1924)”
Robert C. Cook (University of Iowa), “A Timbral Ecology of the Heiliger Dankgesang”
Nathaniel Mitchell (Indiana University), “Sharp as a Tack, Bright as a Button: Timbral Metamorphoses in Saariaho’s Sept Papillons”

FRIDAY EVENING SHORT SESSIONS
8:00–9:30

Eighteenth Century (SMT)
W. Dean Sutcliffe (University of Auckland), Chair
Matthew R. Shaftel (Florida State University), “Unity and Discontinuity in the Act II Finale of Le nozze di Figaro”
Edward Klorman (Queens College, CUNY / The Juilliard School), “Meter as Agency: Performing Metrical Manipulations in Chamber Music”

Analytical Approaches to Time Cycles in World Music (SMT)
Lawrence Shuster (College of Saint Rose), Chair
John Roeder and Michael Tenzer (University of British Columbia), “Large-Scale Formative Processes in Ostinato Music”

SATURDAY 8 November
8:30–5:00  Registration & Speaker Ready Room
8:30–6:00  Exhibits
7:00–9:00  A-R Recent Researches Series
Editors’ Breakfast
7:00–9:00  American Institute for Verdi Studies Board
7:00–8:45  AMS Committee on Women and Gender
7:00–8:45  AMS Publications Committee
7:00–9:00  Journal of Music History
Pedagogy Editorial Board
7:00–8:45  SMT Committee on Diversity Breakfast
7:00–8:45  SMT Professional Development Committee Breakfast
7:00–8:45  SMT Regional and Affiliate Societies Breakfast
7:30–8:45  AMS Committee on Cultural Diversity
7:30–9:00  Society for Eighteenth-Century Music Board of Directors
7:30–9:00  Web Library of Seventeenth-Century Music Editorial Board
7:45–8:45  American Bach Society Editorial Board
9:00–12:00  AMS Committee on Career-Related Issues, CV and Cover Letter Workshop

SATURDAY MORNING SESSIONS
9:00–12:00

Bodies (AMS)
Susan McClary (Case Western Reserve University), Chair
Heather Buffington Anderson (University of Texas at Austin), “Her Whole Body Was an Instrument’: Betty Carter and the Queering of Bop”
Jennifer Chu (Yale University), “Speak, so I may see you: Laurie Anderson’s Performative Voices and Cyborg Bodies”
Shana Goldin-Perschbacher (Temple University), “Trans*Americana”
Fred Maus (University of Virginia), “Expressive Potential’ and Music Criticism”
Inventing American Music (AMS)
Mary Simonson (Colgate University), Chair

Erin Sweeney Smith (Case Western Reserve University), "Popular Music and the New Woman in the Progressive Era"
Jane Mathieu (Tulane University), "Midtown, 1905: The Case for an Alternate Tin Pan Alley"
Eric Hermann (University of Maryland), "When Vaudeville Meets the Phonograph: The Studio Creations of Uncle Dave Macon (1924–1929)"
Nate Sloan (Stanford University), "Beyond the Jungle: Reconsidering Early Ellington"

Meaning (SMT)
Robert Hatten (University of Texas at Austin), Chair

Dave Easley (Oklahoma City University), "Pressure's On: Vocal Production, Paralanguage, and Meaning in American Hardcore Punk (1978–86)"
William Guerin (Indiana University), "The Concept of Musical Meaning: New Percean Perspectives"
Joshua Albrecht (University of Mary Hardin-Baylor), "The Pathos of Beethoven's Pathétique: Exploring Relationships Between Affective Meaning and the Theories of Hatten, Meyer, and Others"
Julie Pedneault-Deslauriers (University of Ottawa), "Applied Subordinates and Motivic Treatment in Schoenberg's 'Warnung,' op. 3, no. 3"

Music and the Sacred (AMS)
Erika Honisch (Stony Brook University), Chair

Ireri E. Chávez-Bárceñas (Princeton University), "Distorting Reality: Christmas Villancicos and the Culture of Sacred Immanence in Early Seventeenth-Century Puebla de los Ángeles"
Cesar Pavilla (University of Chicago), "Music for Profession Ceremonies in Early Modern Novohispanic Convents"
Catherine Gordon-Seifert (Providence College), "Combating the Demons Within: The Role of Jean-Joseph Surin's Cantiques spirituels (1655) in Mystical Contemplation and Demonic Exorcism"
Dianne L. Goldman (Northwestern University), "Authorship and Intent in Ignacio Jerusalem y Stella's Responsory Cycle for the Virgin of Guadalupe"

Music, Violence, and Order (AMS)
Jairo Moreno (University of Pennsylvania), Chair

Elizabeth Hoover (Miami University), "An Order We Are not Looking for: Earle Brown's Open Form as Bergsonian Disorder"
Etha Williams (Harvard University), "The Hörernde in Hörigkeit: Adorno, Siren Song, and the Heteronomous Aesthetics of Enlightenment"
María Edurne Zuazu (Graduate Center, CUNY), "Music, Obscenity, and the Performance of Violence in The Act of Killing (Joshua Oppenheimer, 2012)"

Performativity in France (AMS)
Michael Puri (University of Virginia), Chair

Rebecca Geoffroy-Schwinden (Duke University), "Mobilizing the Social Network: Revolutionary Musicians and the Birth of French Romanticism"
Fabio Morabito (King's College London), "Authenticity or Spectacle? Using the Score as a Script in the 1820s Parisian String Quartet Concerts"

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

Jeffrey Swinkin (University of Massachusetts), "The 'Breakout' Module in Mozart's K. 279: Analysis and Performance of an Ambiguous Primary Theme"
Wayne Petry (University of Michigan), "Some Multimovement Designs in C. P. E. Bach's Late Keyboard Sonatas"
Pedro Segarra-Sisamone and Jennifer M. Cancelado (Conservatorio de Musica de Puerto Rico), "Into the Labyrinth: Borges, Schenker, Bach, and the Game of Interpretation"
Alan Dodson (University of British Columbia), "Schenker's Performance of Chopin's Preludes and the Meanings of Interruption"

Remaking Operas (AMS)
Ryan Minor (Stony Brook University), Chair

Benjamin Thorburn (Bluefield College), "Recomposing Monteverdi: Luigi Dallapiccola's Adaptation of Il ritorno d'Ulisse in patria"
Danielle Ward-Griffin (Christopher Newport University), "Realism Redux: Staging Billy Budd in the Television Age"
Leah Weinberg (University of Michigan), "Intermediality, Collaboration, and the Cultural Consecration of Einstein on the Beach through Film"
Jennifer Tallmann (University of Kentucky), "Confronting the Composer: Operatic Innovations in Olga Neuwirth's American Lulu"

Singing and Dancing (SMT)
Mitchell Ohriner (Shenandoah University), Chair

Julia Alford-Fowler (Temple University and Delaware County Community College), "Uncovering the Functionality of Klezmer Music"
Rebecca Simpson-Litke (University of Georgia), "Flipped and Broken Clave: Dancing Through Metric Ambiguities in Salsa Music"
Rob Schultz (University of Kentucky), "Paradigmatic Analysis and Melodic Variation Principles in an Aka Polyphonic Song"
Justin London (Carleton College) and Rainer Polak (Hochschule für Musik und Tanz Köln), "Dansa from Mali: Tempo-Metrical Types in a Non-isochronous Meter"

Why Voice Now? (AMS/SMT)
Martha Feldman (University of Chicago), participant and Moderator

James Q. Davies (University of California, Berkeley), Nina Eidseim (University of California, Los Angeles), Brian Kane (Yale University), Steven Rings (University of Chicago), Emily Wilbourne (Queens College, CUNY)

Saturday Morning Short Sessions

9:00–10:30

New Instruments (AMS)
Deidre Loughridge (University of California, Berkeley), Chair

Saraswathi Shukla (University of California, Berkeley), "Seeing Rubens, Hearing Ruckers: The Sonic Palette of the Franco-Flemish Harpsichord"
Notation, Improvisation, Secrecy (AMS)
David Rothenberg (Case Western Reserve University), Chair
Roseen Giles (University of Toronto), “Theology and Secrecy in the Musical Notation of Medieval Armenia
John A. Graham (Princeton University), “Reinventing Improvisation: Performing Georgian Liturgical Chant from Neume Notation

The Persistence of Surrealism: Thomas Adès’s Music and Its Reception (AMS/SMT)
Eric Drott (University of Texas at Austin), Chair
Drew Massey (Binghamton University, SUNY), “Thomas Adès and the Dilemmas of Musical Surrealism
Edward Venn (University of Leeds), “Hearing Adès’s Music ‘as’ (Sur)real”

10:30–12:00
Mid-century Technologies of Wonder and Horror (AMS)
James Deaville (Carleton University), Chair
Reba Wissner (Montclair State University / Berkeley College), “Music for Murder, Machines, and Monsters: ‘Moat Farm Murder,’ The Twilight Zone, and the CBS Stock Music Library

Motets (AMS)
Dolores Pesce (Washington University in St. Louis), Chair
Catherine A. Bradley (Stony Brook University), “Why Choose an Unpopular Tenor? Combining Plainchant and Vernacular Song Techniques in Thirteenth-Century Motets
Monica Roundy (Cornell University), “What Is a Pes?”

Postmodern Creative Processes (SMT)
Richard Kurth (University of British Columbia), Chair
Amy Bauer (University of California, Irvine), “Ideology, Compositional Process, Optics, and Form in Georg Friedrich Haas’s in vain”
Christoph Neidhöfer (McGill University), “Luciano Berio’s ‘Poetics of Analysis’”

12:00–2:00
American Society for Music Theory Luncheon
12:00–2:00
American Handel Society Board
12:00–5:00
AMS Committee on the Publication of American Music Luncheon
12:00–2:00
RILM on EBSCO Lunch and presentation of EBSCO platform. RSVP conferences@rilm.org

12:15–1:45
AMS Committee on Career-Related Issues, Session IV:
“What Do We Want Them to Know? Teaching ‘Introduction to Musicology’ in a Changing Field”
Olga Haldey (University of Maryland), Chair

12:15–1:45
AMS Council
12:15–1:45
AMS Popular Music Study Group

12:15–1:45
Haydn Society of North America
12:15–1:15
North American British Music Studies Association
12:15–1:45
SMT Analysis of World Music Interest Group
12:15–1:45
SMT Committee on the Status of Women Brown Bag Open Lunch
12:15–1:45
SMT Early Music Interest Group
12:15–1:45
SMT Music Improvisation Interest Group
12:15–1:45
SMT Music Theory Pedagogy Interest Group
12:15–1:45
SMT Russian Theory Interest Group
12:30–2:00
Friends of Stony Brook Reception

SATURDAY AFTERNOON CONCERT
12:15–1:45
Lecture-Recital: A New Voice for the Clavier: C. P. E. Bach and the Changing Idiom of Keyboard Music
David Schulenberg (Wagner College), keyboards and lecturer

SATURDAY AFTERNOON SESSIONS
2:00–5:00
SMT Plenary Session: Business Meeting, Awards Presentation, and Keynote Address
Lydia Goehr (Columbia University), “Does It Matter Where We Begin? Thinking about First Lines and False Starts”

America Making a Spectacle of Itself (AMS)
Larry Stempel (Fordham University), Chair
Jeffrey Magee (University of Illinois at Urbana-Champaign), “Arthur Laurens, Radio, and Modern American Musical Theater
James O’Leary (Oberlin College), “If This Isn’t Love, It’s Red Propaganda: Finiani Rainbow (1947) and the Postwar Political Musical”
Lloyd Whitesell (McGill University), "Style Modes and Meaning in the Film Musical”
Marian Wilson Kimber (University of Iowa), "Kitty Cheatham, Classical Music, Spirituals, and the Career of a Professional Child”

Arts Efficacy (AMS)
Sumanth Gopinath (University of Minnesota), Chair
Victoria Aschheim (Princeton University), "History as an Image: Different Trains and Its Sketches through a Benjaminian Lens”
Ryan Ebright (University of North Carolina, Chapel Hill), “Reconciling the Family of Man: Steve Reich’s The Cave and the Political Efficacy of Art”
Marcelle Pierson (University of Chicago), “Voice and Techné in Music for 18 Musicians”
Brent Wetters (Providence College / MIT), "Excavating Luigi Nono’s Il canto sospeso"
Beyond Discipline Envy (AMS)
Sponsored by the AMS Committee on Women and Gender
Emily Willbourne (Queens College, CUNY), Chair
Naomi André (University of Michigan), Gascia Ouzounian (Queen’s University Belfast), Maureen Mahon (New York University), Peter Shelley (University of Washington), Chaya Czernowin (Harvard University)

Early Modern Song (AMS)
Jesse Rodin (Stanford University), Chair
Alanna Ropchock (Case Western Reserve University), “The Medici, The Habsburgs, and Martin Luther: Context and Transmission of Josquin’s Missa Pange lingua in Reformation Germany”
Jane Hatter (McGill University), “Ploren, gemir, crier: Musical Mourning and the Composer”
Clare Bokulich (Stanford University), “Naming the Nameless: Giovanni Stefani’s Anonymous Songbook Anthologies and Their Concordant Sources”

Hearing Ecologies (AMS)
Holly Watkins (Eastman School of Music, University of Rochester), Chair
Jonathan Hicks (King’s College London), “London Promenades, c. 1840”
James Deaville (Carleton University), “Wagner, Hearing Loss, and the Urban Soundscape of Late Nineteenth-Century Germany”
David Trippett (Bristol University), “From Distant Sounds to Aeolian Ears: Towards a Theory of Auditory Prosthesis”

Hemispheric Dialogues (AMS)
Carol A. Hess (University of California, Davis), Chair
Allyson Payne (Lake Michigan College), “‘The Wozzeck of the Western Hemisphere’: Alberto Ginastera’s Don Rodrigo, the Rockefellerers, and the Inter-American Sound”
Miguel J. Ramirez (Western Kentucky University), “From Dachau to La Paz: Erich Eiser and the Confluence of Jewish, Austro-German, and Bolivian Music Traditions”
Robert Riggs (University of Mississippi), “The Leon Kirchner/Roger Sessions Correspondence (1948–50) and Thomas Mann’s Doctor Faustus”
Eric Smigel (San Diego State University), “Postcards from California: The ‘Valentine Manifesto’ in James Tenney’s Postal Pieces”

Performing, Learning, Citizenship (AMS)
Charles McGuire (Oberlin College), Chair
Mary Channen Caldwell (Wichita State University), “Performing Learning: Grammar, Theology, and Singing in the Middle Ages”
Catherine Schwartz (McGill University), “Self-Realization and the Politics of Modern Voice Production: On Dr. Pierre Bonnier and ‘Holistic’ Vocal Techniques in Fin-de-siècle France”
Kate Guthrie (University of Southampton), “Democratizing Art: Music Education in Postwar Britain”
Anicia Timberlake (University of California, Berkeley), “What’s in a Syllable? Solfège and Music Literacy in the German Democratic Republic”

Singing, Memory, and Gender (AMS)
Sarah Day-O’Connell (Knox College), Chair
Sarah F. Williams (University of South Carolina), “‘Chronicled in Ditty’: Music, Memory, and Theater in Seventeenth-Century English Broadside Ballad Performance”
Andrew Greenwood (Southern Illinois University Edwardsville), “The Atmosphere of Song in Enlightenment Scotland”
C. Megan MacDonald (Florida State University), “Heaven Is Nearer Since Mother Is There’: Gendered Spaces in Southern Gospel Songbooks of the Great Depression”
Bethany Cencer (Stony Brook University), “From Mourning to Moralizing: Elegiac Partsong, Masculinity, and the Rhetoric of Sympathy”

Who Owns Music? (AMS)
Judy Tsou (University of Washington), Chair
Katherine Maskell (Ohio State University), “Early Litigation and the Foundations of American Music Copyright Law”
Joanna Demers (University of Southern California), “Sound-Alikes, Law, and Style”
Lisa Cooper Vest (Indiana University), “Plagiarism and the Redefinition of the Avant Garde in Mid-century Poland”

AMS Business Meeting and Awards Presentation
SMT Film Music Interest Group
SMT Music Informatics Interest Group
SMT Performance and Analysis Interest Group
SMT Popular Music Interest Group
North American British Music Studies Association Reception and Musicale
Early Music Now presents Quicksilver
“The Invention of Chamber Music”
St. Paul’s Episcopal Church
Milwaukee Symphony Orchestra
Prokofiev, “Classical” Symphony
Marc Neikrug, Bassoon Concerto
Gunther Schuller, Seven Studies on Themes of Paul Klee
Mussorgsky-Ravel, Pictures at an Exhibition
Marcus Center for the Performing Arts
AMS Dessert Reception
Duke University Alumni Reception
Indiana University Reception
New York University Reception
McGill University Reception
Cornell Reception
Princeton University Department of Music Reception
Stanford Reception

August 2014
SUNDAY MORNING SESSIONS

9:00–12:00

Archaeology of the Modern (SMT)
Patricia Hall (University of Michigan), Chair
Zachary Bernstein (Graduate Center, CUNY), “The Problem of Completeness in Milton Babbitt’s Music and Thought”
Joseph Salem (Yale University), “Boulez Revised: Pragmatism in the Composer’s Formative Works”
C. Catherine Losada (University of Cincinnati), “Boulez and the Aesthetics of Proliferation”
Benjamin Levy (University of California, Santa Barbara), “Music for the Bottom Drawer: The Twelve-Tone Sketches of György Ligeti (1955–56)”

Early Tonal Corpora (SMT)
Ian Quinn (Yale University), Chair
Peter Schubert and Julie E. Cumming (McGill University), “Another Lesson from Lassus”
Megan Kaes Long (Yale University), “Cadential Syntax and Tonal Expectation in Seventeenth-Century Homophony”
Christopher Brody (Indiana University), “The Second-Reprise Medial PAC and the Form of Bach’s Binary Dance Movements”

Eighteenth-Century Music Theory (SMT)
Nathan Martin (Yale University), Chair
Abigail Shupe (University of Western Ontario), “Rameau, Voltaire, Castel, and the Stakes of Enlightenment Music Theory”
Steve Grazzini (Bloomington, Ind.), “In Defense of Rameau’s Theory of Supposition”
William O’Hara (Harvard University), “Possible Mozarts: Recomposition and Counterfactual Logic”
August Sheehy (University of Chicago), “I know what I love in my Mozart: Gottfried Weber and the Problem of Judgment”

Eighteenth-Century Reading, Experimental Writing (AMS)
Kate van Orden (Harvard University), Moderator
Emily H. Green (George Mason University), Elisabeth LeGuin (University of California, Los Angeles), Glenda Goodman (University of Southern California), Roger Moseley (Cornell University)

French Modernisms (AMS)
Andrew Shenton (Boston University), Chair
Kimberly Francis (University of Guelph), “Letters from India/Lessons from Paris: Marcelle de Manzari’s Correspondence with Nadia Boulangier, 1924–25”
Alexander Stalarow (University of California, Davis), “Postwar Orpheus at Play: Parody in Orphic Settings by Pierre Schaeffer and Jean Cocteau”
Robert Sholl (Royal Academy of Music / University of West London), “Olivier Messiaen: The Organ as God’s Mouthpiece”
Moving Lines in Popular Music Studies (AMS)
Andrew Flory (Carleton College), Chair
Oded Erez (University of California, Los Angeles), “Becoming Mediterranean: Greek Popular Music and the Negotiation of Mizrachi (Eastern) Identity in Israel”
Julian Onderdonk (West Chester University), “Roll Over Vaughan Williams’: Richard Thompson and the Pedicament of ‘Electric Folk’”
Eric Smialek (McGill University), “Extreme Metal and Its Others: Metal Audiences’ Hostility towards Adolescence”

Music and the State (AMS)
Brigid Cohen (New York University), Chair
Yana Lowry (Fort Eustis, Va.), “Calling for International Solidarity: Hanns Eisler’s Mass Songs in the Soviet Union”
Richard Nangle (Boston University), “Ideal und Wirklichkeit’: Hanns Eisler’s Later Settings of Tucholsky”
Noriko Manabe (Princeton University), “Rock under Censorship: Allegories, Metaphors, and Obfuscation in Antinuclear Records from Post-Fukushima Japan”
Phil Ford (Indiana University), “We Are Our Demands: Sound Practice and the Occupy Movement”

Orientalisms (AMS)
Jonathan Bellman (University of Northern Colorado), Chair
Stewart Carter (Wake Forest University), “The Editor from Hell: Information and Misinformation on Chinese Music in Late Eighteenth-Century France”
Thomas Irvine (University of Southampton), “J. N. Forkel, Global History, and the Challenge of Chinese Music”
Stephen Cottrell (City University London), “Ali Ben Sou Alle and His Turcophone: Middlebrow Music and Orientalism on the Nineteenth-Century Concert Stage”
Jessica Stankis (Santa Maria, Calif.), “Maurice Ravel’s Perfection through the Perspective of Style Japonais”

Performing Theory (SMT)
James Buhler (University of Texas at Austin), Chair
Jocelyn Ho (Stony Brook University), “Musical Structure as Movement: A Bodily-Based Gestural Analysis of Toru Takemitsu’s Rain Tree Sketch II”
Bonnie McAlvin (Graduate Center, CUNY), “Performance, Narrative, and Pitch Network Structure”
Alex Newton (University of Texas at Austin), “Music Performing Monsters, Monsters Performing Music: Music as Skin in 1930s Horror Film”
Elizabeth Medina-Gray (Yale University), “Analyzing Modular Smoothness in Video Game Music”

Wagner (AMS)
David Trippett (Bristol University), Chair
Anthony Barone (University of Nevada, Las Vegas), “Der Jugend muntre Spiele? Richard Wagner’s Seven Compositions for Goethe’s Faust”
Michael Richardson (Stony Brook University), “Wagner’s Tannhäuser, Hagen’s Minneinger, and the missing Volkbuch”
Tahirih Motazedian (Yale University), “Die kommunistische Walküre: Eisenstein’s Marriage of German Wagnerism with Soviet Communism”
Brooke McCorkle (University of Pennsylvania), “Love, Sex, and Tannhäuser in Occupied Japan”

SUNDAY MORNING SHORT SESSIONS
9:00–10:30

Downtown Sounds (AMS)
Tamar Barzel (Wellesley College), Chair
Ryan Dohoney (Northwestern University), “An End to Downtown: The Society for Black Composers, the Brooklyn Community Concerts, and the Black Radical Tradition”
Theodore Gordon (University of Chicago), “Sound is God: La Monte Young and Pandit Pran Nath in New York”

Kindertotenlieder (AMS)
Robert Fink (University of California, Los Angeles), Chair
Christopher M. Barry (Madison, Wisc.), “Song Analysis Beyond Representation: Inner Worlds in Mahler’s Second Kindertotenlied”
Melinda Boyd (University of Northern Iowa), “Dolly Parton’s Kindertotenlieder”

Music in/as Politics (AMS)
Alessandra Campana (Tufts University), Chair
Anthony Alms (Brooklyn College), “Music, Mythos, and the Hegemony of Reason”
Mary Ann Smart (University of California, Berkeley), “The Description of Power and the Power of Description: Listening to Donizetti after New Historicism”

10:30–12:00

Composers’ Philosophers (AMS)
Brian Hyer (University of Wisconsin-Madison), Chair
Aaron Hayes (Stony Brook University), “Openness of Musical Form and of Self in Jean Barraqué’s Le temps restitué”
Robert Hasegawa (McGill University), “‘Production of Presence’ in Liza Lim’s Invisibility”

Country (AMS)
David Brackett (McGill University), Chair
Stephanie Vander Wel (University at Buffalo, SUNY), “Rose Maddox’s Roadhouse Vocality and the California Sound of 1950s Rockabilly and Honky-Tonk”

Italian Fascism (AMS)
Arman Schwartz (University of Birmingham), Chair
Davide Ceriani (Rowan University), “Renewing’ Italy’s Image in the United States: Italian Instrumental Music as Fascist Propaganda in the 1920s and 1930s”
Zoey Cochran (McGill University), “Opera, Fascism, and the Uomo non vir”