

Society for Music Theory  
American Musicological Society

Nashville 2008 6-9 November

**Program**





**Program**

and

**Abstracts of Papers Read**

at the

**American Musicological Society**

*Seventy-fourth Annual Meeting*

and the

**Society for Music Theory**

*Thirty-first Annual Meeting*

6–9 November 2008

Nashville Convention Center  
Renaissance Hotel  
Nashville, Tennessee



# AMS/SMT 2008 Annual Meeting

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Edited by Gretchen Horlacher and Steven Huebner  
Chairs, 2008 SMT and AMS Program Committees

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# *AMS/SMT Nashville 2008*

## *Program*

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### **Wednesday 5 November**

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- 2:00–6:00 SMT Executive Board Meeting (RH: Bluegrass)
- 2:00–8:00 AMS Board of Directors Meeting (RH: Belmont 3)
- 6:00–7:00 SMT Executive Board, Networking, Publications, and Awards Committees Dinner (RH: Classical)
- 7:00–10:00 SMT Networking Committee Meeting (RH: Bluegrass)
- 7:00–11:00 SMT Awards Committee Meeting (RH: Country)
- 7:00–11:00 SMT Publications Committee Meeting (RH: Gospel)

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### **Thursday 6 November**

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- 7:30–9:00 Meeting Worker Orientation (NCC: 102)
- 8:00–12:00 AMS Board of Directors Meeting (RH: Country)
- 8:00–12:00 SMT Executive Board Meeting (RH: Belmont 3)
- 9:00–12:00 Grove Music Advisory Panel Meeting (RH: Belmont 2)
- 9:00–5:00 Registration (NCC: Level 1 Lobby)
- 11:00–1:30 Society for Seventeenth-Century Music, Governing Board Meeting (NCC: 105-106)

- 11:00–2:00**    **Nineteenth-Century Music Editorial Board Meeting** (NCC: 102)
- 12:00–2:00**    **AMS Membership and Professional Development Committee Meeting** (RH: Gospel)
- 12:00–2:00**    **SMT Officers Lunch** (Presidential Suite)
- 1:00–6:00**    **Exhibits** (NCC: West Exhibit Hall)

## THURSDAY AFTERNOON SESSIONS

**2:00–5:00**

### **Across the Nineteenth Century (SMT)** (NCC: 209-10)

David Kopp (Boston University), Chair

Brent Auerbach (University of Massachusetts, Amherst), “Tiered Polyphony and Its Role in the Piano Music of Johannes Brahms”

Joseph E. Morgan (Brandeis University), “Carl Maria von Weber’s Mediant Transformations”

Ben Duane (Northwestern University), “Auditory Stream Segregation and Schubert’s Piano Sonata in B-flat, D. 960”

Stephen Rodgers (University of Oregon), “‘Emotional Imitation’ and ‘Physical Imitation’ in Berlioz’s *Romeo au tombeau*”

### **The Compass of Medieval Song (AMS)** (NCC: 103-4)

Emma Dillon (University of Pennsylvania), Chair

Mark Everist (University of Southampton), “Geographies of Polyphonic Song c. 1300: Mapping Composition from Adam de la Halle to Guillaume de Machaut”

Elizabeth Aubrey (University of Iowa), “Reconsidering ‘High Style’ and ‘Low Style’ in Medieval Song”

Karl Kuegle (Universiteit Utrecht), “Civic Self-Fashioning in Late Medieval Bruges: The Oldest Layer of the Gruuthuse Manuscript (c. 1400)”

Debra Nagy (Case Western Reserve University), “Scratched-out Notes, Erased Pieces, and Other Lacunae in the Chansonier Nivelles de la Chaussée”

### **Haydn (AMS)** (NCC: 108-9)

W. Dean Sutcliffe (University of Auckland), Chair

Elaine Sisman (Columbia University), “Haydn’s Metastasian ‘Reform’ Opera”

Sarah Day-O’Connell (Knox College), “Haydn, the Hunters, and the Anatomy of the English Canzonetta”

Peter Hoyt (University of South Carolina), “Haydn’s Vision of Saint Peter: Perceiving English Anti-Catholicism During the French Revolution”

Bryan Proksch (McNeese State University), “Vincent d’Indy as Harbinger of the ‘Haydn Revival’”

(Thursday afternoon, cont.)

**Messiaen's Language (AMS) (RH: Music City)**

Vincent Benitez (Pennsylvania State University), Chair

Robert Fallon (Bowling Green State University), "‘Irruption of the Eternal’: Rhythmic Symbolism in Messiaen, 1960–74"

Wai Ling Cheong (Chinese University of Hong Kong), "Messiaen and *Sound-Color Bedazzlement*"

Christoph Neidhöfer (McGill University), "Olivier Messiaen's Transformations of Counterpoint"

Andrew Shenton (Boston University), "All Noise is Waste: Messiaen's Imaginative Use of the Leitmotif"

**Mode and Scale (SMT) (RH: West Ballroom)**

Alan Gosman (University of Michigan), Chair

Julie Pedneault (McGill University), "French Theory in the Age of Reason: Some Missing Links in the Evolution of the Major-Minor System"

Ian Bates (Yale University), "Modal Harmonic Cycle Direction and Vaughan Williams' Harmonic Practice"

David Clampitt (Ohio State University) and Thomas Noll (Escola Superior de Musica de Catalunya), "Modes, the Height-Width Duality, and Divider Incidence"

Dmitri Tymoczko (Princeton University), "Scales and Macroharmonies"

**Music Between Men (AMS) (NCC: 204)**

Lloyd Whitesell (McGill University), Chair

Christina Gier (University of Alberta), "Music, Masculinity and 'Whiteness' in America during World War I"

Paul Berry (University of North Texas), "Johannes Brahms, Julius Stockhausen, and Theodor Fontane: Lessons in the Music and Politics of Sexual Innuendo"

Rachel Mundy (New York University), "Spirituality as Sexuality in Poulenc's *Dialogues des Carmelites*"

Michael Long (University at Buffalo), "'We Are Romans!': Dancing to (and with) Respighi in Kenneth Anger's *Fireworks*"

**Music for the Million (AMS) (NCC: 206)**

Larry Hamberlin (Middlebury College), Chair

Katherine Preston (The College of William and Mary), "'A Concentration of Talent on Our Musical Horizon': The 1853–1854 American Tour by Jullien's Extraordinary Orchestra"

Zoltan Roman (Victoria, Canada), "*Half Hours with the Best Composers*: Karl Klauser and the Shaping of Musical Taste in Turn-of-the-Twentieth-Century America"

Patrick Warfield (Georgetown University), "Amateur Music Making in Washington, D.C., 1880–1900"

Thomas Malone (Boston University), “Mr. Cagle’s Harmony Book, or ‘*music theory as I see it*’: Rediscovering a lost Twentieth Century Treatise on Composition from within the Sacred Harp Tradition”

### **Representations (SMT) (NCC: 205)**

Michael Klein (Temple University), Chair

Shersten Johnson (University of St. Thomas), “Notational Systems and Conceptualizing Music: A Case Study of Print and Braille Notation”

Dora A. Hanninen (University of Maryland), “Foundations of a General Approach to Musical Form: Associative Sets, Dispositions, and Landscapes”

Mitchell Ohriner (Indiana University), “*Performance Images*: Visualizing Expressive Performance Through Altered Notation”

John Roeder (University of British Columbia), “Design Issues in Music-Analytical Animations”

### **Wagner and His Uses (AMS) (RH: Fisk Room)**

David Breckbill (Doane College), Chair

Jason Geary (University of Michigan), “Wagner, Hellenism, and Historicism”

Gundula Kreuzer (Yale University), “*Wagnerdampf*: Steam in *Der Ring des Nibelungen* and Operatic Production”

Stephen McClatchie (Mount Allison University), “Mahler’s Wagner”

Silvio dos Santos (University of Florida), “Between Wagner and Schoenberg: Berg’s Crisis of Identity in the Composition of *Lulu*”

**4:00–6:00 Mozart Society of America Board Meeting (RH: Belmont 2)**

**4:30–5:30 AMS Development Committee Meeting (RH: Gospel)**

**5:00–5:30 SMT Conference Guides Meeting (NCC: 102)**

**5:00–6:00 AMS Committee on Career-Related Issues Session: “Work/Life Balance: How to Raise a Career without Wrecking Your Kids”**  
Rebecca Cypess (New England Conservatory) and Chuck Youmans (Pennsylvania State University), Moderators (NCC: 108-109)

**5:15–6:15 AMS Committee on Career-Related Issues Conference Buddy Meeting**  
Darwin Scott (Brandeis University), Host (NCC: 201)

**5:30–8:00 Opening Reception (NCC: Level 1 Lobby)**

**6:00–7:30 Journal of Musicology Editorial Board Meeting (NCC: 105-106)**

**6:30–8:30 Journal of Seventeenth-Century Music, Editorial Board (RH: Belmont 3)**

**7:00 Nashville Symphony Orchestra**, Schermerhorn Symphony Center, Giancarlo Guerrero, conductor, music of Pärt, Lutosławski, and Mozart

- 7:00–9:00 **IMS Cantus Planus Meeting (RH: Belmont 1)**
- 8:30–10:30 **AMS Committee on the Status of Women, Panel Discussion:** “Gender and Gen Next: Perspectives from Early-Career Musicologists”  
(RH: Fisk Room)
- 9:30–11:00 **Student Reception, hosted by AMS OPUS (NCC: 201)**
- 10:00–12:00 **American Brahms Society Reception (NCC: 110-111)**

## THURSDAY EVENING SESSIONS

8:00–10:00

### **Brahms at 175: A Study Session on Current and Future**

**Trends in Brahms Scholarship (NCC: 204)**

Sponsored by the American Brahms Society

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

Paul Berry (University of North Texas), Jacquelyn Sholes (Williams College), Ryan Minor (Stony Brook University), Brent Auerbach (University of Massachusetts), Daniel Stevens (University of Michigan), Roger Mosely (University of Chicago), Marcia Citron (Rice University), J. Peter Burkholder (Indiana University)

### **Diversity in the Music Classroom: Confronting the Politics of Inclusion and Access (NCC: 209-10)**

Sponsored by the SMT Diversity Committee, SMT Pedagogy

Interest Group, and AMS Pedagogy Study Group

Marianne Kielian-Gilbert (Indiana University), Moderator

Elisabeth Dykens (Vanderbilt University), “Students with Williams Syndrome and Other Developmental Disabilities”

Stephanie Jensen-Moulton (Brooklyn College Conservatory of Music), “Music Fundamentals: Three Classes with Daniel Trush”

Brenda Romero (University of Colorado), “A Theory of Infinite Variation”

David Pacun (Ithaca College) and Janna Saslaw (Loyola University), “Teaching Blind: Reflections on and Recommendations for Teaching Visual Impaired Students”

8:00–11:00

### **American Music in the Global Cold War: Music Crossing Borders (NCC: 108-109)**

Sponsored by the AMS Cold War Study Group

Peter Schmelz (Washington University in St. Louis), Moderator

Emily Abrams Ansari (University of Western Ontario), Ryan Dohoney (Columbia University), Carol Hess (Michigan State University), Danielle Fosler-Lussier (Ohio State University)

**Fisk University: On Black Musical Heritage, Leaders, and Legacies (AMS)  
(RH: West Ballroom)**

Horace J. Maxile, Jr. (Center for Black Music Research), Moderator

Johann Buis (Wheaton College), Tammy Kernodle (Miami University, Ohio), Ann Hawkins (University of South Florida), Philip Ewell (North Central College)

**Partimento, Que Me Veux Tu? (AMS) (NCC: 205)**

Robert Gjerdingen, Northwestern University, Chair

Giorgio Sanguinetti (Univ. Tor Vergata, Rome), Rosa Cafero (Univ. Sacro Cuore, Milan), Thomas Christensen (University of Chicago), Ludwig Holtmeier (Schola Cantorum, Basel), William Renwick (McMaster University), Johannes Menke (Hochschule, Freiburg), Gaetano Stella (Univ. Tor Vergata, Rome)

**Publishing in Music Theory and Musicology (NCC: 103-4)**

Sponsored by the SMT Committee for Professional Development, jointly with the AMS

Maureen Carr (Pennsylvania State University), Moderator

Henry Klumpenhouwer (University of Alberta), Editor of *Music Theory Spectrum*, “How to Publish in *Music Theory Spectrum*”

Laura Macy (Editor-in-Chief, Grove Dictionaries of Music), “Keeping *Grove Music Online* Up-to-date: How You Can Help”

Maribeth Anderson Payne (Music Editor, W. W. Norton), “Ideas about Textbook Publishing”

Suzanne Ryan (Music Editor, Oxford University Press), “The Process of Submitting a Book Proposal”

Kate van Orden (University of California, Berkeley), Editor-in-Chief, *Journal of the American Musicological Society*, “How to Publish in the *Journal of the American Musicological Society*”

**Research Directions in the Italian Cantata (AMS) (NCC: 206)**

Roger Freitas (Eastman School of Music, University of Rochester), Organizer

Margaret Murata (University of California, Irvine), Moderator

Agostino Ziino (President, Istituto Italiano per la Storia della Musica), Introduction  
Teresa M. Gialdroni (Univ. Roma, Tor Vergata), “A Cantata Archive: Why and How”

Licia Sirch (Società Italiana di Musicologia), “L’Archivio della cantata: A Database”

Marco Bizzarini (Univ. Padova), “Hints of Autobiography in Cantata Texts”

Roger Freitas (Eastman School of Music, University of Rochester), “Reading the Cantata”

Ellen Harris (MIT), “Patrons and Places”

Colin Timms (University of Birmingham), “Accounting for Cantatas”

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## Friday 7 November

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- 7:00–8:45 AMS Chapter Officers' Meeting (NCC: 105-106)
- 7:00–8:45 AMS Committee on Career-Related Issues Meeting (RH: Country)
- 7:00–8:45 AMS History of the Society Committee Meeting (RH: Gospel)
- 7:00–8:45 AMS Joint Meeting of the 2008 and 2009 Annual Meeting Program Committees (RH: Belmont 2)
- 7:00–8:45 Student Representatives to AMS Council Meeting (RH: Belmont 3)
- 7:00–8:45 Howard Mayer Brown Award Committee Meeting (RH: Classical)
- 7:00–8:45 AMS Committee on Communications Meeting (RH: Rhythm & Blues)
- 7:00–9:00 SMT Breakfast Reception for Graduate Students (hosted by the SMT Professional Development Committee) (NCC: 102)
- 7:00–9:00 SMT Committee on the Status of Women Breakfast Meeting (RH: Bluegrass)
- 7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting (NCC: 107)
- 7:30–9:00 American Brahms Society Board of Directors Meeting (RH: Rock & Roll)
- 8:00–9:00 Verdi Forum Editorial Board Meeting (RH: Ryman 1)
- 9:00–12:00 SMT Graduate Student Workshops (RH: Belmont 1, Belmont 2)
- 8:30–5:00 Registration (NCC: Level 1 Lobby)
- 8:30–6:00 Exhibits (NCC: West Exhibit Hall)

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### FRIDAY MORNING SESSIONS

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9:00–12:00

#### Patterns in Popular Music (SMT) (NCC: 209-10)

Mark Spicer (Hunter College and Graduate Center, CUNY), Chair

Nicole Biamonte (University of Iowa), "Pentatonic and Modal Systems in Rock Music"

Joti Rockwell (Pomona College), "Funk Drumming, Pulse Neutrality, and the 'Rhythm of the One'"

Thomas Robinson (University of Alabama), “Core Components in Jimmy Webb’s ‘Didn’t We’”

Ben Givan (Skidmore College), “Swing Improvisation: A Schenkerian Perspective”

### **Serialism’s Similarities (SMT) (RH: West Ballroom)**

Jack Boss (University of Oregon), Chair

Lynne Rogers (William Paterson University), “Revealing Another Voice: The Bakhtinian Hybrid in Stravinsky’s Late Style”

David Carson Berry (University of Cincinnati), “What Kind of ‘Patterning’? Issues of ‘Thematicism’ Reconsidered in Stravinsky’s *Abraham and Isaac*”

Christopher M. Barry (University of Wisconsin-Madison), “Tonal Answers: Fugue and ‘Tonality’ in Schoenberg’s ‘Der neue Klassizismus’”

Tuukka Ilomäki (Sibelius Academy), “On the Similarity of Twelve-Tone Rows”

## **FRIDAY MORNING SHORT SESSIONS**

**9:00–10:30**

### **The Ballets Russes at 100 (AMS) (NCC: 103-4)**

Simon Morrison (Princeton University), Chair

Samuel Dorf (Northwestern University), “The Ballets Russes and the Greek Dance in Paris: Nijinsky’s *Faune*, Fantasies of the Past, and the Dance of the Future”

Mary Davis (Case Western Reserve University), “The Next-to-Last Dance: Revisiting *Le Bal*”

### **Convent Music (AMS) (NCC: 108-9)**

Craig Monson (Washington University in St. Louis), Chair

Janet Page (University of Memphis), “‘A Lovely and Perfect Music’: Maria Anna von Raschenau and Music at the Viennese Convent of St. Jacob”

Jonathan Glixon (University of Kentucky), “*Versetti* for Venetian Virgins: An Unrecognized Genre of Eighteenth-Century Convent Music”

### **Discovering Repertoires of Italian Sacred Music (AMS) (RH: Fisk Room)**

John Nadas (University of North Carolina), Chair

Michael Cuthbert (MIT), “Italian Sacred Music during the Great Schism in Light of New Discoveries”

Giovanni Zanovello (Indiana University), “‘*Cantate Domino Canticum Novum*’: Musical Repertoires in the Florentine Convent of the Santissima Annunziata in the Late Fifteenth and Early Sixteenth Century”

(Friday morning, cont.)

**New Takes (AMS) (NCC: 204)**

Michael Tusa (University of Texas, Austin), Chair

David Black (Cambridge University), “The Early History of Mozart’s Requiem”

Steven Whiting (University of Michigan), “Beethoven’s *Coriolan*: Concert Overture or *dramma per musica*?”

**Staging (AMS) (RH: Music City Ballroom)**

Janet Johnson (Newberry Library), Chair

Monika Hennemann (Johannes Gutenberg-Universität Mainz), “Oratorio and Drama: Operatic Staging of Oratorios in the Romantic Era”

Tina Huettentrauch (Louisiana State University), “The *Mise en Scène* of Rossini’s *Le Siège de Corinthe* and the Conventions of Staging at the Paris Opéra in the 1820s”

**Tonal Voice Leading (SMT) (NCC: 205)**

Jan Miyake (Oberlin College Conservatory of Music), Chair

Frank Samarotto (Indiana University Bloomington), “‘Plays of Opposing Motion’: Contrast-Structural Melodic Impulses in Voice-leading Analysis”

Timothy Cutler (Cleveland Institute of Music), “Inverted Cadential Six-Four Harmonies”

**Utopias (AMS) (NCC: 206)**

Alexandra Wilson (Oxford Brookes University), Chair

Richard Leppert (University of Minnesota), “Music, Nature, and the Aesthetics of Time-Space Relations in *The Girl of the Golden West*”

William Quillen (University of California, Berkeley), “Scorched Earths: Aleksandr Vustin’s and Vladimir Tarnopolski’s *Chevangur* Settings, 1992–2001”

**10:30–12:00**

**Les Acteurs de l’Opéra (AMS) (NCC: 103-4)**

Lois Rosow (Ohio State University), Chair

Antonia L. Banducci (University of Denver), “*Acteurs* as Lully’s Muses?: The Case for Marie Le Rochois”

**Collaborations (AMS) (RH: Fisk Room)**

Joseph Straus (Graduate Center, CUNY), Chair

Kimberly Francis (University of North Carolina, Chapel Hill), “‘*Il reste encore des questions*’: Nadia Boulanger and Igor Stravinsky Develop the *Symphonie de Psalmes*”

Kevin Bartig (Michigan State University), “Defining Subjectivity in Stalinist Russia: Prokofiev and Eisenstein’s *Ivan the Terrible*”

**Conservative Voices in Medieval-Renaissance Theory (AMS) (NCC: 204)**

Cristle Collins Judd (Bowdoin College), Chair

George Harne (Princeton University), “Conflicting ends: Reconsidering Opposition to the *ars nova* in the *Speculum musicae*”

Chadwick Jenkins (City College of New York, CUNY), “‘Nothing in the Mind . . .’: Scholastic Cognitive Constraints on Musical Understanding in the Music-Theoretical Writings of Gioseffo Zarlino and Giovanni Maria Artusi”

**Instrumental Eccentricities (AMS) (RH: Music City Ballroom)**

Sandra Mangsen (University of Western Ontario), Chair

Gregory Barnett (Rice University), “The Violoncello da Spalla and the Eccentricities of Historical Performance Practice”

Edmond Johnson (University of California, Santa Barbara), “The Death and Second Life of the Harpsichord”

**The Lied: Interior Spaces (AMS) (NCC: 108-9)**

Marjorie Hirsch (Williams College), Chair

Brian Hyer (University of Wisconsin-Madison), “Mimetic Failure and Moral Autonomy in Schubert’s ‘Die Stadt’”

Benjamin Binder (Duquesne University), “Toward an understanding of *Innigkeit* in Schumann: Robert, Clara and ‘Der Nussbaum’”

**Music and Crisis (AMS) (NCC: 206)**

Suzanne Cusick (New York University), Chair

Jessica Schwartz (New York University), “The Secrecy System: Silencing Life and Sounding Death in the Atomic Age”

Paul Attinello (Newcastle University), “AIDS Rage: Paranoia and Anger in Music about AIDS”

**Riemann (SMT) (NCC: 205)**

Patrick McCreless (Yale University), Chair

Jeffrey DeThorne (University of Wisconsin-Madison), “*Klangvertretung*: On Riemann’s Aesthetic Theory of Orchestration”

Alexander Rehding (Harvard University), “Riemann’s Functions, Beethoven’s Function”

**12:00–1:30 AMS Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives (NCC: 110-111)**

**12:00–2:00 SMT Jazz Theory and Analysis Interest Group (NCC: 102)**

- 12:00–2:00 **SMT Queer Resource Group (RH: Belmont 3)**
- 12:00–2:00 **SMT Scholars for Social Responsibility Meeting (NCC: 103-104)**
- 12:15–1:15 **AMS Committee on Career-Related Issues “Master Teacher Session,”**  
Mary Natvig (Bowling Green State University), Speaker,  
Jim Davis (SUNY-Fredonia), Chair (NCC: 204)
- 12:15–1:30 **Society for Seventeenth-Century Music, Business Meeting**  
(NCC: 108-109)
- 12:15–1:45 **AMS LGBTQ Study Group, Business Meeting and Program: A Graduate Student Forum for New Research (NCC: 205)**
- 12:15–1:45 **Early Music America Open Session for Early Music Directors**  
(NCC: 107)
- 12:15–1:45 **Mozart Society of America Meeting (RH: Fisk Room)**
- 12:15–1:45 **Concert: “Ferdinand Ries (1784–1838): Herald of Romanticism,”** Susan Kagan (American Beethoven Society), Piano (RH: Music City Ballroom)
- 12:30–1:30 **International Alliance for Women in Music, Open Reception (RH: Country)**
- 12:45–1:45 **Haydn Society of North America Business Meeting (RH: West Ballroom)**
- 1:00–3:00 **SMT CV Review (RH: Belmont 1)**
- 1:45–2:45 **Cavalli Meeting (RH: Bluegrass)**

## FRIDAY AFTERNOON SESSIONS

2:00–5:00

### **Accent in Language, Accent in Music (Joint) (RH: West Ballroom)**

Graeme Boone (Ohio State University), Chair

Alfred W. Cramer (Pomona College), “Back to the *Grave*: Accents, Intonational Phonology and Formal Cohesion in Telemann’s French Overtures”

Yonatan Malin (Wesleyan University), “From Poetic Meter to Musical Rhythm: Declamatory Schemas in the Lied”

Stephen Rice (Oxford University), “Cross-Accentuation in Mid-Sixteenth Century Sacred Music”

Keith Chapin (Fordham University), “The Rhythm of Counterpoint and the Representation of Time: Bach, Haydn, and the ‘Et vitam venturi’ Fugue in the *Missa in tempore belli*”

**From Broadway to the Concert Stage (AMS) (RH: Music City Ballroom)**

Raymond Knapp (University of California, Los Angeles), Chair

Lara E. Housez (Eastman School of Music, University of Rochester), “How a Play by Brecht Almost Became a Musical by Bernstein and Sondheim”

Jeffrey Magee (University of Illinois), “Irving Berlin, ‘Annie Oakley,’ and Modular Integration”

George Ferencz (University of Wisconsin-Whitewater), “*Porgy and Bess* on the Concert Stage: Gershwin’s 1936 *Suite from Porgy and Bess (Catfish Row)* and the 1942 Gershwin-Bennett *Symphonic Picture*”

Aaron Ziegel (University of Illinois, Urbana-Champaign), “One Person, One Music: A Reassessment of the Duke-Dukelsky Musical Style”

**The Math Session (SMT) (NCC: 205)**

Norman Carey (Graduate Center, CUNY), Chair

Rachel W. Hall (St. Joseph’s University), “Neo-Riemannian Geometry”

Clifton Callender (Florida State University) and Rachel Hall (St. Joseph’s University), “Crystallography and the Structure of  $z$ -Related Chords”

Rob Schultz (University of Massachusetts, Amherst), “All in the Family: A Transformational-Genealogical Theory of Musical Contour Relations”

Robert Peck (Louisiana State University), “Transformational Preservation and Set-Multi-classes”

**Musique française: Idea and Ideology (AMS) (NCC: 108-9)**

Carlo Caballero (University of Colorado), Chair

Geoffrey Wilson (Wartburg College), “Debussy, Mallarmé, and the Musical Idea”

Andrew Deruchie (McGill University), “Form, Style, and Ideology in Vincent d’Indy’s *Symphonie sur un chant montagnard français*”

Ève Poudrier (Yale University), “Vincent d’Indy’s Theory of Rhythm in the *Cours de composition musicale* (1902–1950): Sources, Reception, and Legacy”

Jann Pasler (University of California, San Diego), “Music as Public Utility: A Theory of Musical Value”

**Poster Session (SMT) (NCC: 202)**

Peter Silberman (Ithaca College), “Teaching Classic Era Style Through Keyboard Accompaniment”

Dariusz Terefenko (Eastman School of Music, University of Rochester), “Phrase Models and Prototypes of Form in Standard Tunes”

Crystal Peebles (Florida State University), “Editorial Decisions and their Analytical Implications in the “Corrente” from Bach’s First Violin Partita”

(Friday afternoon, cont.)

**Sound Effects (Joint) (NCC: 206)**

David Nicholls (University of Southampton), Chair

Thomas Peattie (Boston University), “Theatricality, Programmatic Ambivalence, and the Expansion of Symphonic Space in Gustav Mahler’s *Wunderhorn* Symphonies”

Daniel J. McConnell (University of Wisconsin-Madison), “Ringing Changes in Schoenberg’s *Klangfarbenmetapher*: Music by Schoenberg, Arvo Pärt, and Brian Eno”

Brett Boutwell (Cornell University), “Feldman, Guston, and the Emergence of the Figure”

Joanna Demers (University of Southern California), “Noise, Silence, and the Microsound Movement”

**Style and Symbolism in Fifteenth-Century Music (AMS) (RH: Fisk Room)**

Paula Higgins (University of Nottingham), Chair

Anne Walters Robertson (University of Chicago), “The Man with the Pale Face, the Relic, and Du Fay’s *Missa Se La Face Ay Pale*”

Keith Polk (University of New Hampshire), “Heinrich Isaac the Chameleon: Innovations in Musical Style c. 1490”

Eric Rice (University of Connecticut), “Aspects of Netherlandish *cantare super librum* in Thomas Tzamen’s *Domine Jesu Christe*”

Stephanie P. Schlager (University of Cincinnati), “Josquin des Prez’s *Missa L’homme armé super voces musicales* and Its Compositional Cousins”

**Voices of Castrati (AMS) (NCC: 103-4)**

Roger Freitas (Eastman School of Music, University of Rochester), Chair

Richard Wistreich (Newcastle University), “‘Il soprano è veramente l’ornamento di tutte l’altre parte’: Castratos and the Performance of Late Renaissance Italian Secular Music”

Bonnie Gordon (University of Virginia), “The Castrato and Artificial Magic”

Martha Feldman (University of Chicago), “In Search of the Castrato Voice”

Heather Hadlock (Stanford), “The Castrato as Phallic Woman”

**Wagner and Bruckner (SMT) (NCC: 209-10)**

Robert Gauldin (Eastman School of Music, University of Rochester), Chair

Boyd Pomeroy (University of Arizona), “Bruckner and the Art of Tonic Estrangement: The First Movement of the Seventh Symphony”

Steven M. Reale (University of Michigan), “Dramatic Recapitulation and the Immolation of Valhalla”

Seth Monahan (Eastman School of Music, University of Rochester), “The *Tristan* Progression as an Energetic Voice-Leading Paradigm: A Study in *Kinetic Displacement Intervals* (KDIs)”

David Smyth (Louisiana State University), “More About Wagner’s Chromatic Magic”

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**FRIDAY AFTERNOON SHORT SESSIONS**


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**2:00–3:30****Italian Opera and the Cinematic Imagination (Joint) (NCC: 204)**

David Neumeier (University of Texas, Austin), Chair

Alessandra Campana (Tufts University), “Mascagni and ‘The New Cinema-Lyric Art’: *Rapsodia satanica* (1914–17)”

Deborah Burton (Boston University), “Puccini and Early Film”

**3:30–5:00****Reading Listening (AMS) (NCC: 204)**

Julie Hubbert (University of South Carolina), Chair

James Deaville (Carleton University), “The Changing Sounds of War: Listening to Television News from Vietnam to the Persian Gulf”

David Code (University of Glasgow), “Horror Film as Music Historiography: On Listening to *The Shining*”**3:30–5:00 AMS/MLA Joint RISM Committee Meeting (RH: Bluegrass)****5:00–6:30 Rice University Alumni Reception (RH: Classical)****5:00–7:00 Duke University Alumni Reception (RH: Country)****5:00–7:00 Eastman School of Music Alumni Reception (NCC: 201)****5:00–7:00 Mathematics of Music Analysis (RH: Belmont 2)****5:00–7:00 SMT Philosophy Interest Group Meeting (RH: Belmont 3)****5:00–7:00 University of Southampton Reception (NCC: 107)****5:15–6:15 AMS Committee on Career-Related Issues Session: “Technology and Research,”** Laura Dolp (Montclair State University), Virginia Lamothe (Belmont University), and Marie Sumner Lott (Pennsylvania State University), Moderators **(RH: West Ballroom)****5:15–6:30 JAMS Editorial Board Meeting (RH: Belmont 1)****5:30–6:00 Ashgate Publishing Company Reception (NCC: West Exhibit Hall)****5:30–6:30 Singing from Renaissance Notation, directed by Valerie Horst and hosted by Early Music America (NCC: 209-210)****5:30–7:00 OPUS Reception** at the Country Music Hall of Fame**5:30–7:00 University of Illinois Reception for Alumni and Friends (NCC: 212)****5:30–7:30 University of North Carolina, Chapel Hill Alumni Reception (NCC: 102)**

- 6:00–7:00 **American Bach Society Editorial Board Meeting** (RH: Bluegrass)
- 6:00–8:00 **Boston University Alumni Reception** (RH: Gospel)
- 6:00–8:00 **Florida State University School of Music Alumni Reception**  
(NCC: 110-111)
- 6:00–8:00 **W. W. Norton Reception** (RH: Ryman Room)
- 6:30–8:00 **Oxford University Press Reception** (NCC: 105-106)
- 7:30 **Bus departs for 8:00 Fisk Jubilee Singers Concert**, Fisk University Chapel,  
1000 17th Ave N., Nashville.
- 8:00 **Nashville Symphony Orchestra**, Schermerhorn Symphony Center, Giancarlo  
Guerrero, conductor, music of Pärt, Lutosławski, and Mozart
- 8:00–11:00 **Jazz Jam Session** (RH: Belmont 3)
- 9:00–11:00 **University of Texas, Austin Reception** (NCC: 107)
- 9:00–12:00 **University of Chicago Alumni Reception** (NCC: 201)
- 9:00–12:00 **University of Pittsburgh Alumni and Friends Reception** (NCC: 212)
- 10:00–12:00 **AMS LGBTQ Study Group Party** (NCC: 105-106)
- 10:00–12:00 **Columbia University Department of Music Reception** (NCC: 214)
- 10:00–12:00 **Reception, Forum on Music and Christian Scholarship** (NCC: 211)

## FRIDAY EVENING SESSIONS

7:30–9:00

**Society for Eighteenth-Century Music Meeting** (NCC: 103-104)

8:00–11:00

**Addressing the Gender Imbalance** (NCC: 205)

Sponsored by the SMT Committee on the Status of Women

Sarah Reichardt (University of Oklahoma), Moderator

Brenda Ravenscroft (Queen's University), Robert Zierolf (University of Cincinnati), Sharon  
Krebs (Victoria, Canada), Harald Krebs (University of Victoria)

**Allusion, Influence and the Ambiguity of Cover Songs in  
Popular Music (AMS)** (NCC: 206)

Mark Brill (University of Texas, San Antonio), Organizer

Kurt Mosser (University of Dayton), Paul Christiansen (University of Southern Maine),  
Mark Brill (University of Texas, San Antonio), Daniel Sonenberg (University of Southern  
Maine)

Key to room abbreviations: **NCC**: Nashville Convention Centre; **RH**: Renaissance Hotel.

**Ecocriticism and Musicology (NCC: 108-109)**

Sponsored by the AMS Ecocriticism Study Group

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

Daniel Grimley (University of Nottingham), Alexander Rehding (Harvard University),  
Brooks Toliver (University of Akron), Denise Von Glahn (Florida State University, College of Music)

**In Private, In Public, At Court: The Rise of the Prima Donna in Seventeenth and Early Eighteenth-Century Italy and Austria (AMS)  
(RH: Music City Ballroom)**

Beth Glixon (University of Kentucky), Organizer

Amy Brosius (New York University), Valeria De Lucca (Princeton University), Janet Page (University of Memphis), Colleen Reardon (University of California, Irvine)

**Music Theory as Sense: The Musical Philosophy of Jean-Luc Nancy (Joint)  
(RH: West Ballroom)**

Sponsored by the SMT Music and Philosophy Interest Group

Joseph Dubiel (Columbia University), Chair

Brian Kane (Yale University), "Reading Nancy, Hearing Almost Nothing"  
Elizabeth Hoffman (New York University), "Nancian Sharing: Sonic Selves Listening"  
Roger Mathew Grant (University of Pennsylvania), "Jean-Luc Nancy's 'I' for Rhythm"  
James Wierzbicki (University of Michigan), "Beyond the Coded: Hearing the Paratactic"

**Sacred or Profane? Popular Music and Religion in the  
United States (AMS) (RH: Fisk Room)**

Pamela Potter (University of Wisconsin-Madison), Moderator

Allison Bloom (University of Wisconsin-Madison), Mellonee Burnim (Indiana University),  
Monique Ingalls (University of Pennsylvania), Felicia Miyakawa (Middle Tennessee State University), Anna Nekola (University of Wisconsin-Madison)

**Scholars with Disabilities (AMS) (NCC: 204)**

Joseph N. Straus (Graduate Center, CUNY), Moderator

Paul Attinello (University of Newcastle), Samantha Bassler (Rutgers University), James Deaville (Carleton University), Jeffrey L. Gillespie (Butler University), Allen Gimbel (Lawrence University), Stefan Honisch (University of British Columbia), Timothy Jackson (University of North Texas), Jon Kochavi (Swarthmore College), Rebecca Morris (University of Southern California), Ciro Scotto (Eastman School of Music, University of Rochester)

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## Saturday 8 November

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- 7:00–8:30 Alexander Street Press Breakfast Reception (NCC: 202)
- 7:00–8:30 SMT Committee on Diversity Meeting (RH: Country)
- 7:00–8:30 SMT Committee on Professional Development Meeting (RH: Classical)
- 7:00–8:30 SMT Regional and Affiliate Societies Meeting (NCC: 107)
- 7:00–8:45 AMS Committee on the Status of Women Meeting (RH: Bluegrass)
- 7:00–8:45 AMS Publications Committee Meeting (NCC: 207)
- 7:00–8:45 Graduate Education Committee Open Forum: Advising Theses, Dissertations and Student Conference Papers (NCC: 103-104)
- 7:00–9:00 U.S. RILM Office Governing Board Meeting (RH: Belmont 1)
- 7:30–8:30 Editorial Board of the Journal of Music Theory (RH: Ryman 1)
- 7:30–8:45 AMS Committee on Cultural Diversity Business Meeting (NCC: 211)
- 7:30–8:45 Society for Seventeenth-Century Music: Editorial Board Meeting, Web Library of Seventeenth-Century Music (RH: Gospel)
- 7:30–9:00 A-R Recent Researches Series Editors' Breakfast Meeting (RH: Belmont 2)
- 7:30–9:00 SMT Music and Disability Interest Group Meeting (RH: Belmont 3)
- 7:30–9:00 Society for Eighteenth-Century Music Board of Directors Meeting (RH: Rock & Roll)
- 7:30–9:30 Journal of Musicological Research Editorial Board Meeting (RH: Rhythm & Blues)
- 8:30–5:00 Registration (NCC: Level 1 Lobby)
- 8:30–6:00 Exhibits (NCC: West Exhibit Hall)
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### SATURDAY MORNING SESSIONS

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9:00–12:00

#### Early Baroque: Time, Space, and Performance (AMS) (RH: Fisk Room)

Andrew Dell'Antonio (University of Texas, Austin), Chair

Kimberly Parke (Troy, Illinois), "The Clockwork of Mount Parnassus: Towards a Redefinition of Time in the Early Seventeenth Century"

Key to room abbreviations: **NCC**: Nashville Convention Centre; **RH**: Renaissance Hotel.

Michael Markham (SUNY Fredonia), “Caccini’s Stages: Identity and Performance Space in the Late Cinquecento Court”

Emily Wilbourne (Columbia University), “*Lo Schiavetto* (1612): Commedia dell’arte, music, and the eloquence of the body”

Alexander Dean (Eastman School of Music, University of Rochester), “Alfabeto Guitar Accompaniment in Print and in Practice: the Songbooks of Giovanni Stefani”

### **Haunting and Damnation (AMS) (NCC: 108-9)**

Michael Puri (University of Virginia), Chair

Carolyn Abbate (Harvard University), “The Damnation of Mignon”

Gascia Ouzounian (Queen’s University Belfast), “History, an Exit Strategy: Race, Haunting, and Memory in Kara Lynch’s ‘Invisible’”

Ewelina Boczkowska (University of California, Los Angeles), “*The Structure of Crystal*: Music, Ethics, and Ideology in the Cinema of Krzysztof Zanussi”

Leslie Blasius (University of Wisconsin-Madison), “*Persepolis* Revisited”

### **Music and Commodity Culture (AMS) (NCC: 204)**

Derek Scott (University of Leeds), Chair

John Kmetz (Holtz Rubenstein Reminick, LLP), “250 Years of German Music Publishing (c. 1500–1750): A Case for a Closed Market”

Bryan White (University of Leeds), “Henry Purcell and the letter book of Rowland Sherman”

Alyson McLamore (California Polytechnic State University, San Luis Obispo), “‘No Person Admitted without a Ticket’: Conflicts in an Early English Concert Series”

Harm Langenkamp (Utrecht University), “Beyond Exoticism? The Poetics, Politics, and Economics of Yo-Yo Ma’s *Silk Road Project*”

### **Music and the Scientific Spirit (AMS) (NCC: 205)**

Annette Richards (Cornell University), Chair

Ruth Tatlow (Stockholm University), “Bach’s Numbers? Proportional Parallelism and Its Implications for Musicology”

Leanne Dodge (Yale University), “‘Quels sons harmonieux?’ Staging Sensation in Jean-Philippe Rameau’s *Pygmalion*”

Chien-Chang Yang (National Taiwan University), “Sound as Electricity of Life: Ernst Florens Chladni’s Sound Figures and the Rise of Musical Modernity”

Jeffrey Kallberg (University of Pennsylvania), “Chopin’s Music Box”

### **Prima Donnas at Work (AMS) (RH: Music City Ballroom)**

Hilary Poriss (Northeastern University), Chair

Sean Parr (Columbia University), “Caroline Carvalho and Mid-Nineteenth-Century Coloratura”

Roberta Montemorra Marvin (University of Iowa), “Idealizing the *Prima Donna* in Mid-Victorian London”

Karen Henson (Columbia University), “Lilli Lehmann and Victor Maurel on Singing”

*(Saturday morning, cont.)*

Todd Decker (Washington University in St. Louis), “Anderson, Price, Norman, Graves: Making Opera American and the Color-blind Double-bind”

**Resistance, Propaganda, and Music in Uniform (AMS) (NCC: 206)**

Leta Miller (University of California, Santa Cruz), Chair

Thomas Irvine (University of Southampton), “Cooperation and Resistance: Walter Leigh’s *Suite für Kleins Ochester zu Shakespeares ‘Ein Sommernachtstraum’* (1936)”

Annegret Fauser (University of North Carolina), “‘War’s New Weapon’: Music, Propaganda, and the OWI during World War II”

Claire Launchbury (Royal Holloway, University of London), “Francis Poulenc in Paris and London: The Politics of Music Presentation during World War II”

Andrew Martin (University of Minnesota), “Words of Steel: Pete Seeger and the U.S. Navy Steel Band”

**SATURDAY MORNING SHORT SESSIONS****9:00–10:30****Medieval Polyphony (SMT) (NCC: 209-10)**

Jennifer Bain (Dalhousie University), Chair

John Koslovsky (Eastman School of Music, University of Rochester), “Primäre Klangformen, Linearität, oder Auskomponierung?: The Analysis of Medieval Polyphony and the Critique of Musicology in the Early Work of Felix Salzer”

Jared C. Hartt (Oberlin College Conservatory of Music), “The Speedy Secular Tenor in Machaut’s Motets”

**Metric Problems (SMT) (RH: West Ballroom)**

Christopher Hasty (Harvard University), Chair

Julian Hook (Indiana University), “How to Perform Impossible Rhythms”

Michael Oravitz (Ball State University), “The Interacting Formal Roles of Meter, Accentual Profile and Tonality in Debussy’s Book I *Prélude* ‘Les sons et les parfums tournent dans l’air du soir’”

**Twentieth-Century String Quartets (SMT) (NCC: 103-4)**

Evan Jones (Florida State University), Chair

Denise Elshoff (Ohio State University), “A Disconcerting Striving for Cheerfulness: Ambiguities, Failures, and Cover-ups in Shostakovich’s Sixth Quartet, Mvt.1”

J. Daniel Jenkins (University of South Carolina), “After the Harvest: Carter’s Fifth String Quartet and the Late Late Style”

**10:30–12:00**

**Bartók (SMT) (NCC: 209-10)**

José Oliveira Martins (Eastman School of Music, University of Rochester), Chair

Edward Gollin (Williams College), “Bartók, Tonality, and the Avant-Garde”

Justin Hoffman (Columbia University), “Listening with Two Ears: Conflicting Perceptions of Tonal Space in the Last Movement of Bartók’s Fourth String Quartet”

**Chromatic Extravagance (SMT) (RH: West Ballroom)**

Thomas Christensen (University of Chicago), Chair

Jonathan Wild (McGill University), “Through ‘Unknown Tracts and Precipitate Cliffs’: Analysis and Performance of an Enharmonic Madrigal by Nicola Vicentino”

John Turci-Escobar (Washington University in St. Louis), “A New Approach to Chromatic Semitones in Late Sixteenth-Century Vocal Polyphony”

**Phrase Rhythm (SMT) (NCC: 103-4)**

William Rothstein (Queen’s College and Graduate Center, CUNY), Chair

Jeffrey Perry (Louisiana State University), “Interpolative Strategies from Haydn to Schubert”

Danuta Mirka (University of Southampton), “Techniques of Phrase Expansion: The Case of Overridden Caesuras”

**12:00–2:00 American Bach Society Advisory Board, Luncheon Meeting (RH: Bluegrass)**

**12:00–2:00 American Handel Society, Board Meeting (RH: Classical)**

**12:00–2:00 SMT CSW Brown Bag Open Lunch (NCC: 102)**

**12:00–2:00 SMT Music Cognition Interest Group Meeting (RH: Belmont 3)**

**12:00–2:00 SMT Performance and Analysis Interest Group Meeting (NCC: 105-106)**

**12:00–4:00 AMS Committee on the Publication of American Music, Luncheon Meeting (RH: Gospel)**

**12:15–1:45 AMS Council Meeting (NCC: 209-210)**

**12:15–1:45 Concert: “O Let Me Weep: Distressed Women in Music, 1650–1750”**  
Cecilia’s Circle (Janet Youngdahl, soprano; Vivian Montgomery, harpsichord; Julie Andrijeski, Baroque violin and historical dance; Ann Marie Morgan, viola da gamba & cello) **(RH: Music City Ballroom)**

**12:15–1:45 North American British Music Studies Association Meeting (NCC: 207)**

**12:30–2:00 Friends of Stony Brook Reception (NCC: 107)**

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**SATURDAY AFTERNOON SESSIONS**


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**2:00–4:00**
**SMT Plenary Session: Popular Music and the Canon (NCC: 204-206)**

Lori A. Burns (University of Ottawa), Moderator

Walter Everett (University of Michigan)

David Brackett (McGill University)

Tim Riley (NPR critic, Author, Speaker, Pianist)

**4:00–4:15 SMT Awards Presentations (NCC: 204-206)**
**4:15–5:00 SMT Business Meeting (NCC: 204-206)**


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**2:00–5:00**
**Critters and Kids (AMS) (RH: Music City Ballroom)**

Rebecca Harris-Warrick (Cornell University), Chair

 Norbert Dubowy (University of Cincinnati), “The Princess and the Owl: Bontempi’s Intermedio to *Il Paride* (1662) and its Interpretation”

 Robert A. Green (Indiana University), “Aristophanes, Rameau and *Platée*”

 Adeline Mueller (University of California, Berkeley), “Playing at Childhood from Rousseau’s *Emile* to Weisse’s *Emilie*”

Francesca Brittan (Queens’ College, University of Cambridge), “Miniaturism, Nostalgia, and Musical Microscopy: the Fairy Fantastic in Nineteenth-Century France”

**Ethereal Voices, Mute Subjectivity (AMS) (NCC: 103-4)**

Jacqueline Waeber (Duke University), Chair

Cormac Newark (University of Ulster), “In which the intelligent reader will see that he has guessed correctly, in spite of all the author’s precautions’: Opera in Verne”

Stephen Smith (NYU), “‘Two will become only one’: Angelic Erotics, Ontological Erotics, and Schoenberg’s ‘Seraphita,’ Op. 22, No. 1”

 Erica Scheinberg (University of California, Los Angeles), “The Voice in the Machine: Subjectivity and Technology in Max Brand’s *Maschinist Hopkins*”

 Giorgio Biancorosso (University of Hong Kong), “Song of Delusion: Wong Kar Wai’s *Fallen Angels*”

**Performing Women: Transgression and Virtuosity (AMS) (NCC: 108-9)**

Nina Treadwell (University of California, Santa Cruz), Chair

 Elizabeth Morgan (UCLA), “Battle at the Keys: Women’s Performances of Francis Kotzwara’s *Battle of Prague* at the Turn of the Nineteenth Century”

Samuel Breene (University of Pennsylvania), “Gender, Genre, and Performance: Regina Strinasacchi and Mozart’s Violin Sonata, K. 454”

 Key to room abbreviations: **NCC:** Nashville Convention Centre; **RH:** Renaissance Hotel.

Amy Brosius (New York University), “Courtesans as Courtiers: Power Politics, Political Pawns and the Flight of Cardinal Antonio Barberini (1645)”

Elisabeth Le Guin (UCLA), “*Tono de Jácara*: Female Musical Ruffians in Early Modern Spain”

## SATURDAY AFTERNOON SHORT SESSIONS

**2:00–3:30**

### **Changing the Score (AMS) (RH: Fisk Room)**

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

Christina Fuhrmann (Ashland University), “Sir Henry Rowley Bishop (1786–1855): Perverse or Prophetic?”

Drew Massey (Harvard University), “Restoring Ives’s Fractured Historiography: The Case of John Kirkpatrick’s *Concord Sonata*”

### **Theology Through Song (AMS) (RH: West Ballroom)**

Lorenzo Candelaria (University of Texas, Austin), Chair

Esther Criscuola de Laix (University of California, Berkeley), “‘I Sing, I Laud, I Pray, I Teach’: Hymnbook and Catechism in Hamburg, 1558–1598”

Bernardo Illari (University of North Texas), “The Catechism as Inter-Cultural Music: The Jesuit Practice of the Catholic Doctrine in Colonial South America”

### **Youthful Indiscretions: Copland and Thompson (AMS) (NCC: 209-10)**

Sally Bick (University of Windsor), Chair

Daniel E. Mathers (University of Cincinnati), “Copland’s Earliest Score and Borrowing: ‘I’m on My Way to Mandalay’”

Carl Schmidt (Towson University), “The Unknown Randall Thompson: ‘Honkeytonk Tunesmith, Broadway Ivory-Tickler’”

**3:30–5:00**

### **Brazil (AMS) (NCC: 209-10)**

Malena Kuss (University of North Texas), Chair

Marcelo Campos Hazan (Columbia, South Carolina), “Race, Nation, and José Maurício Nunes Garcia”

Chris Stover (University of Washington), “Dragnets, Androids, and Cannibals: Tom Zé and the Deconstruction of Tradition”

**Indigenous Catholicism (AMS) (RH: Fisk Room)**

Jean-Pierre Noiseux (University of Quebec, Montreal), Chair

John Lazos (Université de Montréal), “Bishop Don Colina’s Musical Legacy in the Archives of San Cristóbal de Las Casas, Chiapas, México”

Katharine Ellis (Royal Holloway, University of London), “Gregorian Imprints: Solesmes, Regensburg and the Battle for a French Plainchant”

**Their Own Voices (AMS) (RH: West Ballroom)**

David Ake (University of Nevada, Reno), Chair

Phil Ford (Jacobs School of Music, Indiana University), “Astounding and Prophetic: Hearing Private History in the Beats’ Earliest Home Recordings”

Gayle Sherwood Magee (University of Illinois), “‘Nonmusical Actors’ and Genre in *Nashville* (1975)”

- 5:30–7:00 SMT Sustainability Study Group Meeting (RH: Classical)**
- 5:30–7:30 AMS Business Meeting and Awards Presentation (NCC: 204-206)**
- 5:30–7:30 SMT Music Informatics Interest Group Meeting (RH: Bluegrass)**
- 5:30–7:30 SMT Music Theory Pedagogy Interest Group Meeting (NCC: 102)**
- 5:30–7:30 SMT Popular Music Interest Group Meeting (NCC: 105-106)**
- 8:00 Nashville Symphony Orchestra**, Schermerhorn Symphony Center, Giancarlo Guerrero, conductor, music of Pärt, Lutosławski, and Mozart
- 8:00–10:00 NYU Alumni Reception (RH: Belmont 1)**
- 8:00–1:00 UCLA Reception (RH: Ryman Room)**
- 9:00–12:00 Cornell Reception (NCC: 207)**
- 9:00–12:00 Indiana University Reception (NCC: 110-111)**
- 9:00–12:00 Princeton University Department of Music Reception (RH: Belmont 3)**
- 9:00–12:00 Stanford Reception (RH: Classical)**
- 9:30–12:30 UC Berkeley Alumni Reception (NCC: 201)**
- 10:00–11:00 Pedagogy Study Group Business Meeting (NCC: 108-109)**
- 10:00–11:00 University of North Texas Alumni Reception (RH: Country)**
- 10:00–11:30 University of Western Ontario Alumni Reception (RH: Belmont 2)**
- 10:00–12:00 McGill University Reception (NCC: 105-106)**
- 10:00–12:00 Ohio State Reception (NCC: 107)**
- 10:00–12:00 Yale Party (NCC: 202)**

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**SATURDAY EVENING SESSIONS**


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**8:00–10:00****Lyrca Society Session: “New Perspectives on Debussy” (NCC: 205)**

Marie Rolf (Eastman School of Music, University of Rochester), “Debussy’s Rites of Spring”

Stephen Zank (Duke University), “Debussy and Ravel: Irony as Construct”

Ralph P. Locke (Eastman School of Music, University of Rochester), “Unacknowledged Exoticism in Debussy: The Incidental Music for *Le martyr de saint Sébastien* (1911)”

Paul-André Bempéchat (Harvard University), “Duparc Dismisses Debussy: The Unpublished *Pelléas* Correspondence”

Respondent: Peter Laki, Bard College

**Teaching Performance Majors: Demonstrations and Discussion (NCC: 103-104)**

Sponsored by the AMS Committee on Career-Related Issues and Pedagogy Study Group

Colin Roust (Oberlin College) and Valerie Woodring Goertzen (Loyola University, New Orleans), Chairs

Julia Randel (Hope College), “‘What’s in it for me?’: Engaging Performance Students with Primary-Source Readings”

Jen-yen Chen (National Taiwan University), “Bridging Pastness and Presentness in the Teaching of Music History to Performers”

Dillon Parmer (University of Ottawa), “Music History Against the Grain”

Elizabeth A. Wells (Mount Allison University), “Twentieth-Century History Projects for Performers”

**8:00–11:00****Archiving Schenker / Discovering Schenker (AMS) (RH: Fisk Room)**

Ian Bent (Cambridge, UK), Chair

Respondent: David Carson Berry (University of Cincinnati)

Timothy Jackson (University of North Texas), William Drabkin (University of Southampton, UK), Marko Deisinger (Universität für Musik und darstellende Kunst, Vienna), Christoph Hust (Johannes Gutenberg-Universität, Musikwissenschaftliches Institut, Mainz)

### **Luso-Hispanic Music Research Trajectories for the Coming Twenty Years (NCC: 204)**

Sponsored by the AMS International Hispanic Music Study Group

William Summers (Dartmouth College), Moderator

Cristina Magaldi (Towson University), "Escaping Nationalism and Re-assessing Europeaness: The Case of Early Twentieth Century Music in Rio de Janeiro, Brazil"

Carol Hess (Michigan State University), "Representing American Music"

Kenneth R. Kreitner (University of Memphis), "Re-Approaching the Challenging Frontiers of Medieval Spanish Music"

Walter Clark (University of California, Riverside) "A 'Globalized' Approach to the Musics of Iberia and Its Former Colonies"

### **Puccini the Modernist? (AMS) (NCC: 108-9)**

Andrew Davis (University of Houston), Moderator

David Rosen (Cornell University), Respondent

Nicholas Baragwanath (Royal Northern College of Music), Deborah Burton (Boston University), Andrew Davis (University of Houston), Matteo Sansone (New York University, Florence campus), Alexandra Wilson (Oxford Brookes University)

### **Redneck Rebellion: Constructing and Deconstructing the Masculine and Feminine in Country Music (Joint) (RH: Music City Ballroom)**

Jocelyn R. Neal (University of North Carolina, Chapel Hill), Moderator

Kristine McCusker (Middle Tennessee State University), Respondent

Travis D. Stimeling (Millikin University), "Vocal Staging, Genre, and the Masculinities of Outlaw Country Music"

Jocelyn R. Neal (University of North Carolina, Chapel Hill), "Blue-Blood Rednecks: Dance-Floor Politics and Gender in Country Music"

Lori Burns (University of Ottawa) and Jada Watson (Princeton University), "Gendered Perspectives through Word, Image and Sound: Temporality, Narrative Agency, and Embodiment in the Dixie Chicks' Video 'Top of the World'"

Nadine Hubbs (University of Michigan), "Sounding the Virile Female: 'Redneck Woman' and the Gendered Politics of Class Rebellion"

## **Sunday 9 November**

7:00–8:45 **AMS Board of Directors Meeting (RH: Classical)**

7:00–8:45 **AMS Joint Meeting of the 2008 and 2009 Local Arrangements Committees (RH: Country)**

7:00–8:45 **AMS Performance Committee Meeting (RH: Gospel)**

- 7:00–9:00 SMT 2008/2009 Program Committees Breakfast Meeting  
(RH: Bluegrass)
- 8:15–9:00 SMT Interest Group, Standing Committee, and Program Committee  
Chairs Meeting (RH: Belmont 1)
- 8:30–12:00 Registration (NCC: Level 1 Lobby)
- 8:30–12:00 Exhibits (NCC: West Exhibit Hall)

## SUNDAY MORNING SESSIONS

### 9:00–11:15

#### Nineteenth-Century Form (SMT) (NCC: 209-10)

Deborah Stein (New England Conservatory), Chair

Peter H. Smith (University of Notre Dame), “Associative Harmony, Tonal Pairing, and Middleground Structure in Schumann’s Sonata Expositions: The Role of the Mediant in the First Movements of the Piano Quintet, Piano Quartet, and *Rhenish* Symphony”

Samuel Ng (University of Cincinnati), “Rehabilitating Rhythm and Meter in Sonata Form”

David Byrne (University of Cincinnati), “Sonata Form and Tonal Structure in the First Movement of Bruckner’s Fifth Symphony”

### 9:00–12:00

#### Dancing Through Time (AMS) (NCC: 108-9)

Marian Smith (University of Oregon), Chair

G. Yvonne Kendall (University of Houston), “Dance in the Spanish Renaissance”

Sarah Gutsche-Miller (McGill University), “Classical Ballet on the Music-Hall Stage: The Missing History of Ballet in Fin-de-siècle Paris”

Mary Simonson (Colgate University), “Dancing the Future, Performing the Past: Isadora Duncan, American Wagnerism, and the Modern Body”

Anna Nisnevich (University of Pittsburgh), “Ballet’s Familial Body or, The Codes of Terpsichore in Fin-de-siècle Russia”

#### Empirical Music Theory (SMT) (NCC: 103-4)

David Huron (Ohio State University), Chair

Elizabeth Hellmuth Margulis (University of Arkansas), “Musical Discourse, Musical Experience”

Johanna Devaney (McGill University), “‘Tonality’s Gravitational Pull’: Intonation as an Empirical Measure of Melodic Attraction”

Peter A. Martens (Texas Tech University), “*Tactus* in Performance: Constraints and Possibilities”

*(Sunday morning, cont.)*

Alan Marsden (Lancaster Institute for the Contemporary Arts, Lancaster University), “Empirical Study of Schenkerian Analysis by Computer”

**Liturgy, Literacy, and Chant Reform (AMS) (RH: Fisk Room)**

Luisa Nardini (University of Texas, Austin), Chair

James Grier (University of Western Ontario), “Adémar de Chabannes (989–1034) and Musical Literacy”

James Boyce (Leonia, New Jersey), “Gregorian Chant in the Early Modern Period: The Carmelites and their Choir Books”

Peter Loewen (Rice University), “Music in Franciscan Liturgical Reforms and their Reception in Late-Medieval Europe”

Tova Leigh Choate (Yale University), “Chant and History in a Composite Office for the Feast of the *Consecratio altaris* at Saint-Denis”

**Political Polarities in the '30s (AMS) (NCC: 204)**

Klára Móricz (Amherst College), Chair

Joan Titus (University of North Carolina, Greensboro), “A Modernist Means to a Socialist End: Dmitry Shostakovich’s Score to *Odna (Alone, 1929–1931)*”

Colin Roust (Oberlin College), “Reaching the Masses: Georges Auric as Populist Composer”

Douglas Shadle (University of North Carolina, Chapel Hill), “Making Music Antimodern: Arthur Lourié and the Interwar *Renouveau Catholique*”

Mark Perry (University of Kansas), “Millet-Gerhard Controversy: Roberto Gerhard and Schoenberg in Barcelona”

**Transnational Dialogues (AMS) (NCC: 205)**

Bruce Alan Brown (University of Southern California), Chair

Don Fader (University of Alabama), “Rethinking the *Goûts-réunis*: A Cautionary Tale of the *Cantate française*”

Emily Laurance (San Francisco Conservatory of Music), “The French Vocal *Romance* and the Sorrows of Exile in the Early American Republic”

Catherine Mayes (Cornell University), “A *Style hongrois* at the Turn of the Nineteenth Century?”

Luiz Fernando Lopes (Indiana University), “Performing Villa-Lobos Abroad: The Dissemination and Reception of His Music in the United States (1923–59)”

**Women and Keyboards: Strategies of Subversion and Resistance (AMS) (RH: Music City Ballroom)**

Linda Austern (Northwestern University), Chair

Yael Sela (Oxford University), “The Keyboard and the Construction of Female Domesticity in Seventeenth-Century England”

Lauren Whitelaw (Northwestern University), “Discords of Resistance: Female Keyboardists in late Eighteenth-Century German States”

Judith Barger (Little Rock, Arkansas), “Performers Fit for a King of Instruments: Female Organists in Nineteenth-Century England”

Alicia Levin (University of North Carolina, Chapel Hill), “‘One Piano and One Pianist’: The Triumph of Marie Pleyel in 1840s Paris”

## SUNDAY MORNING SHORT SESSIONS

**9:00–10:30**

### **Ligeti (SMT) (NCC: 206)**

Jeannie Guerrero (Eastman School of Music, University of Rochester), Chair

Jennifer Iverson (University of Texas, Austin), “Ligeti and *Jeux*: The Influence of Debussy via the Darmstadt Avant-garde”

Benjamin R. Levy (Arizona State University), “Ligeti’s *Pièce électronique no. 3* and its Relation to Stockhausen’s Serial Practice”

### **Rural and Urban Creations (AMS) (RH: West Ballroom)**

Ronald Pen (University of Kentucky), Chair

Marc Medwin (American University), “Sound, Vision and Malleability: Bill Dixon’s Music for the Free Conservatory Orchestra of the University of the Streets”

Stephen Shearon (Middle Tennessee State University), “Aldine Kieffer, Southern Gospel, and Hillbilly Music: The Case of ‘The Grave on the Green Hillside’”

**10:30–12:00**

### **Generation Gaps (AMS) (RH: West Ballroom)**

Fred Maus (University of Virginia), Chair

Theo Cateforis (Syracuse University), “American Nervousness, 1979: From Neurasthenia to New Wave”

Mark Katz (University of North Carolina, Chapel Hill), “Academies of Scratch”

### **Indeterminacy (SMT) (NCC: 206)**

Nancy Rao (Rutgers University), Chair

David Bernstein (Mills College), “Compositional Process in John Cage’s *Music of Changes* (1951)”

Jonathan De Souza (University of Chicago), “Mapping the Unknown Landscape: A Theory of Indeterminate Music”

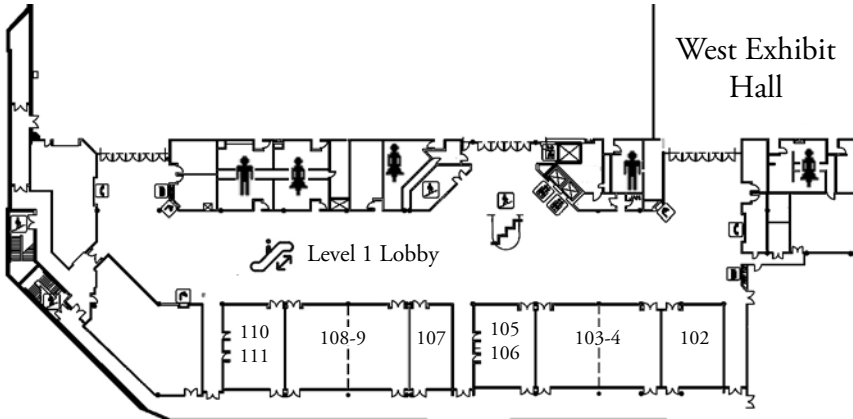
# Nashville Convention Center

**Level One Rooms**

NCC: Level 1 Lobby  
 NCC: 102

NCC: 103-4  
 NCC: 105-6  
 NCC: 107

NCC: 108-9  
 NCC: 110-11  
 West Exhibit Hall

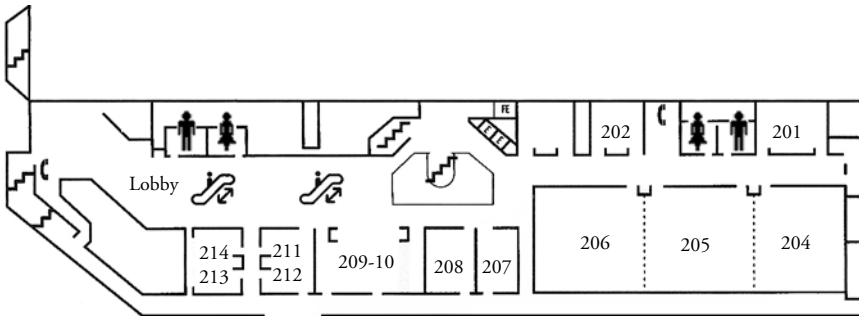


**Level Two Rooms**

NCC: 201  
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 NCC: 211  
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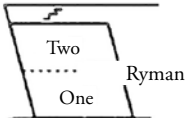
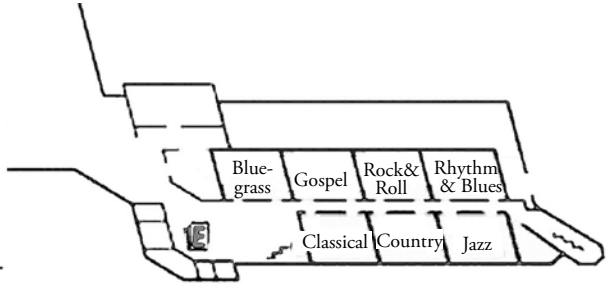


**Level Three** is street level and provides access to the Renaissance Nashville Hotel.

# Renaissance Nashville Hotel

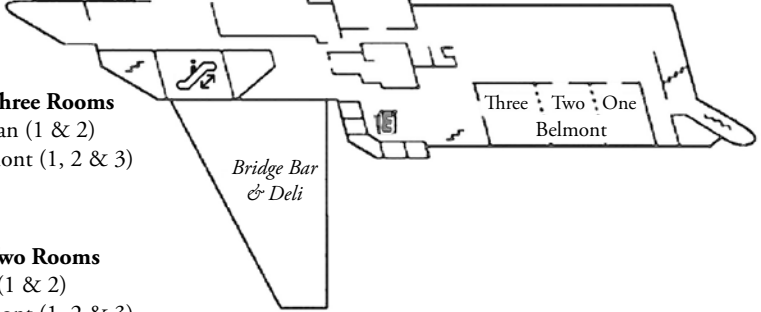
## Level Four Rooms

- Bluegrass
- Classical
- Country
- Gospel
- Rock & Roll
- Rhythm & Blues



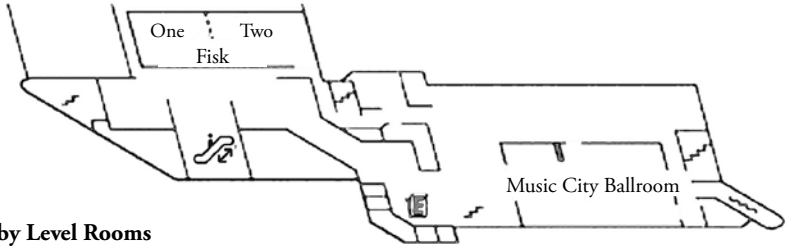
## Level Three Rooms

- Ryman (1 & 2)
- Belmont (1, 2 & 3)



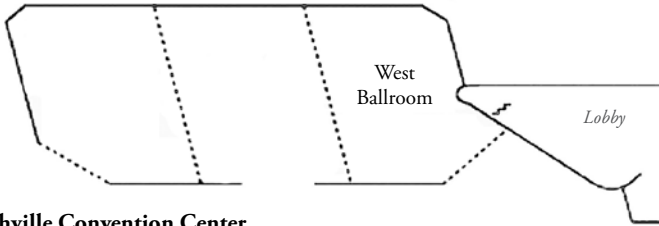
## Level Two Rooms

- Fisk (1 & 2)
- Belmont (1, 2 & 3)



## Lobby Level Rooms

- West Ballroom



<--- To Nashville Convention Center