WEDNESDAY 8 November

8:00–5:00  New Beethoven Research Conference 2017
9:00–5:00  Critics and Contexts: Music Journalism, the French Press and the Writing of Music History, 1789–1914 (see p. 27)
2:00–8:00  Board of Directors

THURSDAY 9 November

7:30–9:00  Meeting Worker Orientation
8:00–12:00  Board of Directors
8:00–12:00  New Beethoven Research Conference 2017
9:00–7:00  Registration
9:00–12:00  Editorial Board of The Works of Giuseppe Verdi
9:00–1:00  Critics and Contexts: Music Journalism, the French Press and the Writing of Music History, 1789–1914
11:00–1:30  Society for Seventeenth-Century Music Governing Board
11:00–7:00  Speaker Ready Room
12:00–2:00  Workshop: Implicit Bias, Cultural Humility, and Microaggression

M. K. Gandhi Institute for Nonviolence University of Rochester

12:00–2:00  Membership and Professional Development Committee
1:00–6:00  Exhibits

THURSDAY AFTERNOON SESSIONS—2:00–5:00

Cross-Cultural Encounters

Danielle Kuntz (Baldwin Wallace University), Chair

Brian Barone (Boston University), "Atlantic Counterpoint: Sailors, Song, and Slavery in Early Modern Africa and Europe"

Ireri Chavez-Barcenas (Princeton University), "Indian Workers and Black Slaves as Models for Christian Piety in Christmas Villancicos from Puebla in the Early Seventeenth Century"

Sergio Ospina-Romero (Cornell University), "Itinerant Phonographs and the Pursuit of Musical Novelty: Recording Expeditions through Latin America during the Acoustic Era"

Eric Rice (University of Connecticut), "Orlando di Lasso's Musical Representations of Black African Slaves in Sixteenth-Century Munich"

International Music Festivals in Interwar Europe: Questions of Aesthetics, Diplomacy, and Identity

Annegret Fauser (University of North Carolina at Chapel Hill), Chair

Barbara Kelly (Royal Northern College of Music / Keele University), "Festivals of Contemporary Music in Interwar Paris and London"

Martin Guerpin (Evry-Val d’Essonne University), "Folk Music and Cultural Diplomacy: The Political Ambiguities of Nice’s 'Fêtes des Nations' (1932–1933)"

Anaïs Fléchet (University of Versailles-Paris Saclay / Institut Universitaire de France), "Creating an atmosphere for world peace: The First International Folk Festival, London, 1935"

Philippe Gumplowicz (Evry-Val d’Essonne University-Paris Saclay), "The International Congress of Popular Arts (Prague 1928) and the Politics of Folklore"

Mendelssohn and the Lied

Angela Mace Christian (Washington, D.C.), Chair

Susan Youens (University of Notre Dame), "’Time is, Time was, Time is past’: Felix Mendelssohn's Songs of Travel"

Stephen Rodgers (University of Oregon), "Fanny Hensel's Sechs Lieder op. 9: A Brother's Elegy"

Harald Krebs (University of Victoria), "Changes of Pace: Expressive Acceleration and Deceleration in Felix Mendelssohn's Vocal Rhythms"

Jennifer Ronyak (University of North Texas), "Reassessing Felix Mendelssohn's Song Aesthetic through the Lens of Religion: The Case of ‘Entsagung’"

Spain

John Koege (California State University, Fullerton), Chair

Maria Virginia Acuna (Kwantlen Polytechnic University), "Transvestism and Allegory during Times of War: Representations of Cupid and Philip V in the Spanish Zarzuela (ca. 1700)"

Daniel Jordan (University of Cambridge), "Musicology and Folklore in Early Francoist Spain"

Samuel Llano (University of Manchester), "Socialism, Sound, and Spaces of Resistance in Madrid: The Orfeón Socialista, 1900–1936"

Carlos Ramirez (Cornell University), "Keyboarding Song: the Libro de Cifra Nueva (1557) and Keyboard Pedagogy in Sixteenth-Century Spain"

Theory and Analysis

Thomas Christensen (University of Chicago), Chair

Sheryl Chow (Princeton University), "Remaking Music Theory: Seventeenth-Century Speculative Music in China"
Annual Meeting Hotel and Travel Information

The Joseph A. Floreano Riverside Convention Center (123 E. Main Street, Rochester), Hyatt Regency Rochester (125 E. Main Street), and Radisson Hotel Rochester Riverside (120 E. Main Street) will host this year’s Annual Meeting. The three venues are conveniently located adjacent to each other and connect by a skyway. The venues have beautiful views overlooking the Genesee River.

Both hotels offer standard rooms starting at $149 (plus $20.86 tax) per night and include complimentary internet access in all guest rooms. See below for information on the various room upgrades available at each hotel. Using the conference room blocks at these hotels helps us meet our contractual obligations and keeps you close to all conference activities.

Hyatt Regency Rochester. Rates for attendees are $149.00 (plus $20.86 tax) per night for one or two adults, and $174.00 (+$24.36 tax) for three or four adults. Executive Kings ($159+$22.26 tax), Riverview Kings ($179+$25.06 tax), and one bedroom suites ($299+$84.86 tax) are also available.

Radisson Hotel Rochester Riverside. Rates for attendees are $149.00 (plus $20.86 tax) per night for one to four adults. Club access is available for an additional $40 per night. One-bedroom suites ($399+$55.86 tax) and two-bedroom suites ($599+$83.86 tax) are also available.

Reservations for either hotel may be made online through the meeting web site, or by telephone: Radisson (800) 333-3333; Hyatt (888) 546-1234. Be sure to ask for the “American Musicological Society room block”. Conference rates are valid Tuesday, 7 November through Tuesday, 14 November, subject to availability.

Air Travel. Greater Rochester International Airport (ROC) is served by Air Canada, Allegiant Air, American Airlines, Delta, JetBlue, Southwest, and United Airlines. The airport is located approximately five miles southwest of the Riverside Convention Center.

The Hyatt and Radisson Hotels both offer complimentary shuttles to/from the ROC airport. The Hyatt’s shuttle is available 6 a.m.–11 p.m. Call upon arrival to request pick-up. The Radisson’s shuttle runs every 30 minutes. Taxis from the airport take about fifteen minutes and cost $19 to $25 (plus tip). Ride sharing companies such as Uber and Lyft are expected to begin operating in Rochester in July 2017.

Trains and Buses. Service to Rochester is available by Amtrak, Greyhound, and Trailways of New York bus service. The Amtrak station is located at 320 Central Ave. and the bus station is located at 186 Cumberland St. The train and bus stations are 0.6 miles north of the Convention Center and hotels. The Hyatt and Radisson both offer free shuttle service to/from the train and bus stations. Call upon arrival to request pick-up.

Driving directions and parking. An area map and links to detailed driving directions are available at the Hotel and Travel Information web page. Self-service parking is available at two nearby garages. The South Avenue Garage adjoins the Hyatt and Convention Center with rates of $13 per day. The Radisson’s attached parking garage also offers self-service parking at $15 per day. Both garages offer unlimited in/out privileges.

Additional information. The Hotel and Travel Information page found at the AMS web site (www.ams-net.org/rochester/travel-info.php) provides additional travel information.

Craig Comen (University of Virginia), “At the Origins of Music Analysis”
Lindsey Macchiarella (University of Texas at El Paso), “Skrjabin’s Modernism: Process and Style in the Prefatory Action Sketches”
Alexandra Monchick (California State University, Northridge), “The Craft of Paul Hindemith’s Electronic Compositions”

Things are People Too

Timothy Cochran (Eastern Connecticut State University), Chair
Maria Murphy (University of Pennsylvania), “Voicing the Clone: Laurie Anderson and Technologies of Reproduction”
Hayley Fenn (Harvard University), “Highly Strung Vocalities: Marionette Opera, Sound Technologies, and the Poetics of Synchronization”
Timothy Coombes (University of Oxford), “Feeling Thinghood through Debussy’s Toys”
Jeff Warren (Queens University), “On the ‘Instrumental’: Music, Bodies, and Objects”

Voice

Deirdre Loughridge (Northeastern University), Chair
Melanie Guedesblatt (University of California, Berkeley), “Giving Soul to a Music Box: Character and Voice in fin-de-siècle Vienna”
Ellen Lockhart (University of Toronto), “Voice Boxes”
Sean M. Farr (Saint Anselm College), “Giovanni Shriglia’s Belt, Stau- prinzip, and the Wagnerian Voice”
J. Griffith Rolleson (University College Cork, National University of Ireland), “Soul Craft: Bad Brains, H.R.’s Throat, and the Instrumentalization of Human Resources”

THURSDAY AFTERNOON SESSIONS—2:00–3:30

Antebellum Women

Elizabeth Morgan (Saint Joseph’s University), Chair
Bonny Miller (Bethesda, Md.), “From Russia to Paris via New York: An Antebellum Fantasia”
Candace Bailey (North Carolina Central University), “Performing Paris in Antebellum Charleston: Music as Cultural Capital”

French Religious Reform

Jacqueline Waebber (Duke University), Chair

Reformation Repertoires

Gregory Johnston (University of Toronto), Chair
Mary E. Frandsen (University of Notre Dame), “Sacred Music in the Lutheran Marketplace, ca. 1600–1670”
Alanna Ropchock (Shenandoah University), “To the Glory of Whom? Josquin’s Missa de Beata Virgine and Its Gloria in Catholic and Lutheran Ritual Contexts”

Sexual Expression as Freedom in Carl Orff’s Trionfo di Afrodite and Die Bernauerin

Elizabeth L. Keathley (University of North Carolina at Greensboro), Chair
Kirsten Yri (Wilfrid Laurier University), “Empty Ceremonies and Impassioned Desires in Orff’s Trionfo di Afrodite”
THURSDAY AFTERNOON SESSIONS—3:30–5:00

French Parody
Christina Fuhrmann (Baldwin Wallace University), Chair

John Romey (Case Western Reserve University), “Parody Chaconnes as Subversive Discourse at the Comédie-Italienne”

Richard Sher (Smith College), “Two Reueues de Fin d’Année at the Théâtre des Variétés during the Second Empire: Obé! les petits agneauels! (1857) and As-tu vu la comète, mon gai? (1858)”

From Motown to Hip Hop
Vincent Benitez (Pennsylvania State University), Chair

John Covach (University of Rochester / Eastman School of Music), “It’s a Man’s World? The Supremes in 1964”

Daphne Carr (New York University), “Woop! Woop!: Listening to the Policing of Black Life through Hip Hop”

Modern Spiritualities
Christopher Scheer (Utah State University), Chair

Abigail Shupe (Colorado State University), “Drift off to Sleep: The Sonic Uncanny and Death in Crumb’s ‘Beautiful Dreamer’”

Sarah Provost (University of North Florida), “Spirituality and Jazz Historiography in Mary Lou Williams’s Classroom Presentations”

Seminar: New Intellectual Histories of Music
Tomas McAuley (University of Cambridge) and David Trippett (University of Cambridge), Convenors


Alexandra Kieffer (Rice University), “Hearing Modernism: Entanglements of Intellectual History and Reception History”


Jeremy Coleman (University of Aberdeen), “Musical Discourse and the Production of Ideology”

THURSDAY EARLY EVENING SESSIONS

5:30–6:30 AMS President’s Endowed Plenary Lecture
Elaine Sisman (Columbia University), “Working Titles, Sticky Notes, Red Threads”

7:00–9:00 Diversity through the Pipeline
Sponsored by the Committee on Cultural Diversity, Committee on Women and Gender, and Pedagogy Study Group

Remi Chiu (Loyola University Maryland) and Erika Honisch (Stony Brook University), Coordinators

Suhhne Ahn (Peabody Institute, Johns Hopkins University), Charles Carson (University of Texas at Austin), Annegret Fauser (University of North Carolina at Chapel Hill), Michael Figueroa (University of North Carolina at Chapel Hill), Jessica Holmes (University of California, Los Angeles), Zhuqing (Lester) Hu (University of Chicago), Travis A. Jackson (University of Chicago), Alejandro L. Madrid (Cornell University), John Spilker (Nebraska Wesleyan University)

THURSDAY EARLY EVENING OPEN MEETING

5:10–5:30 Committee on Career-Related Issues
Conference Buddy Meet-Up

THURSDAY EARLY EVENING SMALL MEETINGS

4:15–5:15 Development Committee

7:00–8:00 Journal of Seventeenth-Century Music Editorial Board

THURSDAY EVENING SESSIONS—8:00–11:00

Confronting the Public in Public Musicology
Amanda Sewell (Interlochen Public Radio), Organizer

Naomi Barrettara (Metropolitan Opera Guild), William Gibbons (Texas Christian University), Allison Portnow-Lathrop (Ackland Art Museum)

Defining Russia Musically Today
Peter Schmelz (Arizona State University), Chair

Margarita Mazon (Ohio State University), Respondent

Pauline Fairclough (University of Bristol), Marina Frolova-Walker (University of Cambridge), Olga Manulkina (St. Petersburg University), Klára Móricz (Amherst College), Simon Morrison (Princeton University), Svetlana Savenko (Moscow Conservatory), Elena Dubinets (Seattle Symphony)

A Dialogue on Current Directions in Ecomusicology
Sponsored by the AMS Ecomusicology Study Group

Jessica A. Schwartz (University of California, Los Angeles), Chair

Kerry Brunson (University of California, Los Angeles) and Jacob A. Cohen (Macaulay Honors College, CUNY), Respondents

Aaron S. Allen (University of North Carolina at Greensboro), Eric Drott (University of Texas at Austin), James Rhys Edwards (SINUS-Institut, Berlin), Mark Pedelty (University of Minnesota), Denise Von Glahn (Florida State University)

Intersectionality Topics
Sponsored by the Popular Music Study Group

Albin Zak (University at Albany, SUNY), Chair

Stephan Pennington (Tufts University), invited speaker

Samuel Dwinell (University of Akron), “Queer Outza Compton: Hip Hop Historiography and the Cultural Politics of Homovisibility”

John Klaess (Yale University), “Listening for the Nation of Islam in Early Hip Hop”

Jillian Fisher (University of California, Santa Barbara), “‘They Start the ‘War and We Paid the Dues’: Heavy Metal and Traumatic Coping During the Iraq War”

Laura Nash (Fairfield University) and Andrew Virdin (Fairfield University), “From New York to Chicago and Back Again: The Influence of the Blues and Gospel on Hip Hop: Pebblee Poo, Sha-Rock, and Roxanne Shante”

Jewish Studies, Music, and Biography
Sponsored by the AMS Jewish Studies and Music Study Group

Amy Beal (University of California, Santa Cruz), Chair

Howard Pollack (University of Houston), David Josephson (Brown University), Evan Rapport (New School), Ralph Locke (Eastman School of Music, University of Rochester), Amy Lynn Wlodarski (Dickinson College), Lily E. Hirsch (California State University, Bakersfield)
Music, Disability, and Intersectionality
Sponsored by the Music and Disability Study Group
Samantha Bassler (New York University and Rutgers University at Newark) and Jessica Holmes (University of California, Los Angeles), Co-chairs
William Cheng (Dartmouth College), Respondent
Steven Moon (University of Pittsburgh), “The Deep Velvet of Your Mother”
Beth Keyes (Graduate Center, CUNY), “‘Miss Misery’ and the Myths of Authenticity: Intersections of Whiteness, Masculinity, and Depression in the Singer-Songwriter Tradition”
John Bagnato (University of Pittsburgh), “Blindness, Race Records, and Cultural Memory”

New Spanish Music Studies: Challenges in Early Modern Historiography
Sponsored by the Ibero-American Music Study Group
Susan B. Thomas (University of Georgia), Chair
John Swadley (Universidad de Guanajuato), “Women’s Voices: Gender Confrontation in Eighteenth-Century Puebla”
Andrew A. Cashner (University of Rochester), “Musical Texts as a Source for Understanding Racial Attitudes in New Spain”

Playful Identities
Sponsored by the Ludomusicology Study Group
Sarah Teetsel (University at Buffalo, SUNY), Chair
Kate Galloway (Wesleyan University), “Playing and Performing Digital Naturalism: The Ludic Video Game Soundscape and Composing Spatial Identity in Proteus and Flower”
Kate Rogers (Case Western Reserve University), “‘He’s Hooked, He’s Hooked, His Brain is Cooked’: Technomasculine Display in Video Game Novelty Songs of the Early 1980s”
Brent Ferguson (University of Kansas) and T. J. Laws-Nicola (Texas State University), “Pipe Organ in the Japanese Video Game as Antagonization of the West”

Rancière
Sponsored by the Music and Philosophy Study Group
Jairo Moreno (University of Pennsylvania), Chair
Delia Casadei (University of California, Berkeley), “Ignorant Readers”
Patrick Nickleson (Mount Allison University), “The Low Music”
Katharina Clausius (University of Cambridge), “Triangulating Rancière”
Benjamin Court (University of California, Los Angeles), “Music’s Singularity”

Thirty Years Forward: The Past, Present, and Future of Film Music Scholarship
Joan Titus (University of North Carolina at Greensboro), Chair
James Buhler (University of Texas at Austin), Krin Gabbard (Stony Brook University), Daniel Goldmark (Case Western Reserve University), Julie Hubbert (University of South Carolina), Frank Lehman (Tufts University), Neil Lerner (Davidson College), Martin Marks (Massachusetts Institute of Technology), Jeff Smith (University of Wisconsin-Madison), Robynn Stilwell (Georgetown University)

THURSDAY EVENING PERFORMANCES
7:30 Rochester Philharmonic Orchestra
Beethoven, “Emperor” Concerto; Mussorgsky, Pictures at an Exhibition
Ward Stare, conductor, Olga Kern, piano
Eastman Theatre, Kodak Hall
6:30 Pre-concert remarks by Emily Frey (Swarthmore College) and Conductor Stare
8:00 Eastman’s Musica Nova Ensemble
Eastman School of Music, Kilbourn Hall
7:30 The Agitators
The Story of Susan B. Anthony and Frederick Douglass
Geva Theater Center

THURSDAY EVENING RECEPTIONS
6:00–8:00 Opening Reception
9:30–11:00 Student Reception

FRIDAY 10 November
8:30–6:00 Registration & Speaker Ready Room
8:30–6:00 Exhibits
7:00–8:00 Yoga Flow with Samantha Bassler
7:00–8:45 Chapter Officers
7:00–8:45 Committee on Career-Related Issues
7:00–8:45 Communications Committee
7:00–8:45 Committee on the History of the Society
7:00–9:00 Committee on Technology
7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee
7:30–8:45 Graduate Education Committee
7:30–8:45 Program Committees for the 2017 and 2018 Annual Meetings
7:30–8:45 Student Representatives to Council
7:30–9:00 American Brahms Society Board of Directors
7:30–9:00 BACH: Journal of the Riemenschneider Bach Institute Board Meeting
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<th>FRIDAY MORNING SESSIONS—9:00–12:00</th>
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<td><strong>Composing while Female</strong></td>
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<td>Alexandra Amati-Camperi (University of San Francisco), Chair</td>
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<td>Janet Page (University of Memphis), “Musical Authorship in Female Communities: The Case of Maria Anna von Raschputin and Vienna, ca. 1700”</td>
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<td>Tonia Passwater (Graduate Center, CUNY), “Contesting Ideologies of Womanhood: The Great Depression and the Reception of American Women Modernists”</td>
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<td>Julie Pednauld-Deslauriers (University of Ottawa), “Clara Wieck-Schumann and the Piano Romance in the Early Nineteenth Century”</td>
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<td>Elizabeth Weinfield (Graduate Center, CUNY), “Leonora Duarte (1670–1678): Converso Composer in Antwerp”</td>
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<td><strong>Late Medieval Musical Meanings</strong></td>
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<td>Laurenz Lütteken (University of Zürich), Chair</td>
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<td>Rachel McNellis (Case Western Reserve University), “Notating the Sounding Spheres: Baude Cordier’s Tout par compas as Diagram, Image, and Transformative Space”</td>
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<td>Jennifer Saltzstein (University of Oklahoma), “From the Meadows to the Streets: Encountering Landscape in Medieval Song and the Motet”</td>
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<td>Emily Zazulia (University of California, Berkeley), “Out of Proportion: Nuper rosarum flores, Cathedralism, and the Danger of False Exceptionalism”</td>
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<td><strong>Listening</strong></td>
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<td>Gurmindar Bhogal (Wellesley College), Chair</td>
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<td>Davinia Caddy (University of Auckland), “Making Moves in Reception Studies: Models of Sensory-Perceptual Experience on the belle-époque Stage”</td>
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<td>James Deaville (Carleton College), “The Well-Tempered Listener: Manners, Music, and Class in the Domestic-Public Sphere of the Nineteenth Century”</td>
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<td>Anne Holzmueller (Musikwissenschaftliches Seminar, Freiburg), “Musical Immersion in the Late Eighteenth Century”</td>
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<td>Feng-Shu Lee (Tunghai University), “Discrediting Sight: Visual Perception and Romantic Music”</td>
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<td><strong>Music and War</strong></td>
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<td>Michelle Meinhardt (Durham University), Chair</td>
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<td>Peter Graff (Case Western Reserve University), “Staging Dual Patriotism: Cleveland’s German-Language Theater and the Great War”</td>
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<td>Kelsey McGinnis (University of Iowa), “Americanism is to be plugged! Music, POW Reeducation, and the United States’ Intellectual Diversion Program during World War II”</td>
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<td>Kimberly White (Université de Montréal) and Kathleen Hulley (Québec City, Québec), “Singing the Nation: Amiati, Bordas, and the chanson patriotique of the Café-Concert”</td>
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<td><strong>Opera and Subjectivity</strong></td>
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<td>Nina Sun Eidsheim (University of California, Los Angeles), Chair</td>
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<td>Carmel Raz (Columbia University), “Operatic Fantasies in Early Nineteenth-Century Psychiatry”</td>
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<td>Knar Abramyan (Yale University), “Nosological’ Investigations of the Postmodern Grotesque”</td>
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Alexander Rothe (Columbia University), “On the Bildungsroman in George Lewis’s Afterword”
Lisa Cooper Vest (University of Southern California), “The Devil Made Her Do It: Penderecki’s The Devils of Loudun (1968–9) and the Crisis of the Subject”

**The Other Within: Confluences of Exoticism and Indigenism in Early Twentieth-Century Latin America**

Leonora Saavedra (University of California, Riverside), Chair
Daniel Castro Pantajo (University of California, Riverside), “From Europhilia to Indigenismo: Uribe Holguín’s Bochica and the Construction of an Indigenous Imaginary in Colombian Art Music”
Alejandro García Sudo (University of California, Los Angeles), “What Talent Mayans Have!: Pre-Columbian Invocations and Primitive Self-Fashioning at Mexico City’s Pan-American Chamber Music Festival (1937)”

**Pauline Oliveros and Meredith Monk**

Leta Miller (University of California, Santa Cruz), Chair
Kate Doyle (Case Western Reserve University), “Radical Intelligence: Consciousness and Communication in Pauline Oliveros’s Sonic Meditations (1974) and Meredith Monk’s Domnem Music (1979)”
Ryan Ebright (Bowling Green State University), “Scoring the Body: Meredith Monk’s Atlas as Operatic Work”
Kerry O’Brien (Yale University), “Pauline Oliveros’s Sonic Meditations and Experimentalisms of the Self”

**Playing and Dancing**

Rebecca Cypess (Rutgers University), Chair
Lynette Bowring (Rutgers University), “Chirographic Cultures of the Sixteenth-Century Instrumentalist: Orality, Literacy, and Compositional Consciousness”
Rebecca Harris-Warrick (Cornell University) with Hubert Hazebroucq (Les Corps Eloquents), “Surprises from the Suitcases: Dance Music from Eighteenth-Century Grotteschi”
Mark Rodgers (Yale University), “Replicating the Romanesca”

**Politics, Performance, and Style in Jazz**

David Ake (University of Miami), Chair
Vilde Aaslid (University of Rhode Island), “Speaking Truth to 2017: Jazz and the Poetry of Black Lives Matter”
Jonathan Gomez (Michigan State University), “This is Their Music: The Politics of Blackness in Postwar Jazz Styles”
Darren Mueller (Eastman School of Music, University of Rochester), “At the Margins of Music: Miles Davis, Sound Reproduction, and the Artistry of Mistakes”
Justin Williams (University of Bristol), “Stylistic Adaptation and the ‘Progressive’ in 1970s Jazz-Rock”

August 2017
Teaching Democratic Principles
David Blake (SUNY Potsdam), Chair
Robert Adlington (University of Huddersfield), "What Kind of Democrat Was Elliott Carter?"
Benjamin Court (University of California, Los Angeles), "Teaching Musical Democracy: Cornelius Cardew's Pedagogical Hierarchy and the Politics of Musical Knowledge"
Naomi Graber (University of Georgia), "Of the People, For the People: Kurt Weill, Olin Downes, and the Democratization of Opera"
Kevin Salen (University of the Incarnate Word), "Britten's Classroom: Music Rhetoric as Pedagogy in Postwar Britain"

FRIDAY MORNING SESSION—9:00–10:30
Western Art Music and China: A Chapter in Global Music History
Gavin Lee (Soochow University), Chair
Nancy Yunhwa Rao (Rutgers University), Respondent
Hong Ding (Chinese University of Hong Kong), Deng Jia (Soochow University), Zhu Huanqing (Soochow University)

FRIDAY MORNING SESSION—10:30–12:00
The Familiar and the Exotic
Ralph Locke (Eastman School of Music, University of Rochester), Chair
W. Anthony Sheppard (Williams College), "Exotic Models in Glass"
Matthew Richardson (University of Wisconsin-Madison), "Familiarizing the Foreign: Images of European Instruments in Japanese Yokohama-e Prints, ca. 1860"

FRIDAY NOONTIME SESSIONS
12:00–2:00 Breaking Barriers for Music Research in the Twenty-First Century: MGG Online and RILM’s Newest Reference Resources
Laurenz Lüttkeken (MGG Online), Barbara Dobbs Mackenzie (Editor-in-Chief), Tina Frühauf (Associate Executive Editor), and Georg Burgerstaller (Editor), Répertoire International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, Graduate Center, CUNY

12:15–1:15 The Dissertation and Your Job
Sponsored by the Graduate Education Committee
Berthold Hoeckner (University of Chicago), Chair
Daniel DiCenso (College of the Holy Cross), Alex Ludwig (Berklee College of Music), Raina Polivka (University of California Press), Rachel Vandagriff (San Francisco Conservatory of Music), Reba Wisner (Montclair State University)

12:15–1:15 Musical Transitions and Reclamations
Sponsored by the Music and Media Study Group
Kendra Preston Leonard (The Silent Film Sound & Music Archive), Dana M. Plank (The Ohio State University), and Jessica Getman (University of Michigan), Co-chairs
Paula Bishop (Bridgewater State University), "Performing the Performance: From Country Music Radio to Rock ‘n’ Roll Television in the Early Career of the Everly Brothers"

James Gabrillo (University of Cambridge), “Constructing the Philippine Lowbrow: The Musical Variety Program Eat Bulaga!”
Dani Osterman (University of Rochester), “Disentangling the Sound of Modern China: The Reappropriation of the Guqin in Hero”

12:15–1:45 Navigating the Tenure Process
Sponsored by Committee on Career-Related Issues
Jessie Fillerup (University of Richmond) and Sarah Fuchs Sampson (Syracuse University), Moderators
Gurminder Bhogal (Wellesley College), Amanda Eubanks Winkler, (Syracuse University), Jessie Ann Owens (University of California, Davis), and Andrew Granade (University of Missouri–Kansas City)

12:15–1:45 Victoria Bond’s Mrs. President: Celebrating One Hundred Years of Women’s Suffrage in Rochester
Sponsored by AMS Committee on the Annual Meeting
Denise Von Glahn (Florida State University), Convener
Victoria Bond, Composer/conductor
Susan McClary (Case Western Reserve University), McKenna Milici (Florida State University)

FRIDAY NOONTIME RECEPTIONS AND OPEN MEETINGS
12:00–1:30 AMS Committee on Cultural Diversity Reception
For Southern Travel Grant Recipients, Associates, and Alliance Representatives

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

12:15–1:15 Pedagogy Study Group Business Meeting

12:15–1:15 Popular Music Study Group Business Meeting

12:15–1:15 Music and Disability Study Group Business Meeting

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

12:30–1:30 Cold War and Music Study Group Brown Bag Open Lunch

FRIDAY NOONTOIME SMALL MEETINGS
12:00–2:00 A-R Online Music Anthology Board Meeting (by invitation)

12:00–2:00 Mozart Society of America Board

12:15–1:45 JAMS Editorial Board

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

FRIDAY AFTERNOON CONCERTS
12:30–1:30 Recital: “Uncovering Two Lost Virtuoso Fantasias by Joseph Joachim” (Eastman School of Music)
Katharina Uhde (Valparaiso University), violin
R. Larry Todd (Duke University), piano

AMS Newsletter
2:00–3:00  Lecture-Recital: “The Proleptic Cosmonaut: Toward Reconstructing Scriabin’s Music, Mysticism, and Russian Identity” (Eastman School of Music)
Becky Lu (Cornell University), piano

FRIDAY AFTERNOON SESSIONS—2:00–5:00

Avant Garde and New Music
William Robin (University of Maryland, College Park), Chair
Brett Bourwell (Louisiana State University), “Keller’s Zak, Duchamp’s Mutt, and the Art of the Ruse”
Kirsten L. Speyer Carithers (Ohio State University), “Realization, Translation, Performance: Interpretive Labor in Stockhausen’s Plus Minus”
Ian Power (University of Baltimore), “The New Musical Imaginary: Description as Distraction in Contemporary Classical Music”

Criticism and Discourse
Jennifer Shaw (University of Adelaide), Chair
Kristin Franseen (McGill University), “Edward Prime-Stevenson’s Queer Repertory”
Joshua Navon (Columbia University), “The Leipzig Conservatory and the Pedagogical Production of Werktreue”
Lindsay Wright (University of Chicago), “A New Species of Musical Genius: Blind Tom, Black Musicality, and Discourses of Talent”

Early Modern Women
Linda Austern (Northwestern University), Chair
K. Dawn Grapes (Colorado State University), “For Death of Her: An Early English Remembrance through Song”
Sigrid Harris (University of Queensland), “Dangerous Beauty: Stories of Singing Women in Early Modern Italy”
Laurie Stras (University of Southampton), “Preserving Repertoire, Preserving Practice: The Musical Heart of a Mid-Sixteenth-Century Florentine Convent”
Miriam Tripaldi (University of Chicago), “Seeking Independence: The Career Adventures of Maria Rosa Coccia, First Female Maestra di Cappella, from Rome to Saint Petersburg”

Intellectual Roots Reviewed
James Currie (University at Buffalo, SUNY), Chair
Annie Yen-Ling Liu (Soochow University) and Blake Stevens (College of Charleston), “Silence and Shapelessness in the Acousmatic Experience: Signs of Taoism in Chinese Electracoacoustic Music”
Vivian Luong (University of Michigan), “Philosophies of the Body in Feminine Endings: The Feminist Roots of Music Theory’s Embodied Turn”
Benjamin McBrayer (University of Pittsburgh), “Musicology as Mysteriology: Jankélévitch and Brelet in Post-World War II France”

Messiaen Research in Light of the Composer’s Archive
Andrew Shenton (Boston University), Chair
Christopher Brent Murray (Université Libre de Bruxelles), “On the Emergence of Messiaen’s Musical Language”
Yves Balmer (Conservatoire national supérieur de musique et de danse de Paris), “Listening in Götting: The Quartet for the End of Time in Context”
Thomas Lacôte (Conservatoire national supérieur de musique et de danse de Paris), “Sound Without Text? Reenacting Messiaen’s Registrations”
Christopher Dingle (Birmingham Conservatoire), “Middle-Aged Style: On Messiaen, Edward Said, and Lateness”

Music, Politics, and Place
Andrea F. Bohlman (University of North Carolina at Chapel Hill), Chair
Benjamin Doleac (University of California, Los Angeles), “Taking It to the Streets: Music and Resistance in Post-Katrina New Orleans”
Austin Richey (Eastman School of Music, University of Rochester), “Black Atlantic Dialogues: Detroit, Zimbabwe, and Performative Cultures in the New Global South”
Marianne Ritschey (University of Massachusetts, Amherst), “Selling Drones with Beethoven’s Fifth: Neoliberalism, Corporate Marketing, and Classical Music in the U.S.”
Marian Wilson Kimber (University of Iowa), “Women Composers at the White House: Phyllis Fergus and the Concerts of the National League of American Pen Women”

Musical Forensics
Jacquelyn Sholes (Boston University), Chair
Mark Davidson (Bob Dylan Archive, University of Tulsa), “Silk, Rayon, and That Late 70s Feel: The ‘Blurred Lines’ Copyright Infringement Case and the Ethics of Forensic Musicology”
Barbara Milewski (Swarthmore College) and Bret Werb (United States Holocaust Memorial Museum), “Chopin’s Little Jew”
Frederick Reece (Harvard University), “Schubert’s Untrue Symphony: Fragments, Forensics, Forgery”
Shaena Weitz (New York, N.Y.), “Plagiarism and the Napoleonic Potpourri”

Opera Productions
Kristi Brown-Montesano (Colburn Conservatory of Music), Chair
David Gutkin (Peabody Institute, Johns Hopkins University), “Universal History, Posthistory, and Globality in Robert Wilson’s the CIVIL wars”
Juliana Pistorius (University of Oxford), “Resistance through Complicity: Opera and Race in Apartheid South Africa”
Laura Protano-Biggs (Peabody Institute, Johns Hopkins University), “Enclosed in the ‘golfo mistico’: the Orchestra Pit at the Teatro alla Scala, 1907”
Megan Steigerwald (Eastman School of Music, University of Rochester), “Opera as Verb: Liveness and Labor in Alternative Opera”

Poster Session
Alexander Ludwig (Berklee College of Music), “The Rhythm of Life is a Powerful Beat: Following Fosse’s Musical, Physical and Visual Rhythms”

Sound Strategies in Film
Kendra Preston Leonard (Silent Film Sound & Music Archive), Chair
Richard Brown (Warner/Chappell Music, Inc.), “Sound Art or Sound Design? Ontology and Copyright in the Contemporary Filmic Soundscape”
Berthold Hoeckner (University of Chicago), “Remembering Atticus, Remembering Boo: Racial Subtexts in Elmer Bernstein’s Music for To Kill a Mockingbird”

Matthew McDonald (Northeastern University), “Stop Playing It, Sam: Musical Interruption in Film”

Mary Simonson (Colgate University), “Giving Voice: Stage Prologues and Interludes in American Silent Cinema”

Whither “the Cold War” in Music Studies Today?
Sponsored by the Cold War and Music Study Group

Nicholas Tochka (University of Melbourne), Chair and Respondent

Masha Kowell (Loyola Marymount University), Ian MacMillen (Oberlin College), Marysol Quevedo (University of Miami), Peter Schmelz (Arizona State University), Anne Searcy (University of Miami), Kira Thurman (University of Michigan), Rachel Tollett (City Colleges of Chicago / Northwestern University)

FRIDAY AFTERNOON SESSION—2:00–3:30

Rethinking the Conductus
Thomas B. Payne (College of William and Mary), Chair

Mary Channen Caldwell (University of Pennsylvania), “Seeking Song: Locating the Conductus between Orality and Literacy”

Mark Everist (University of Southampton), “Anonymous IV and the Conductus”

FRIDAY AFTERNOON SESSION—3:30–5:00

Fifteenth-Century Finds
Joseph Sargent (University of Montevallo), Chair

Paul Kolb (University of Salzburg), “Gaspar van Weerbeke and Mass Composition ca. 1500: Implications of a New Mass”


FRIDAY EARLY EVENING SESSIONS

5:15–6:30 Pedagogical Approaches, Strategies, and Engagement in the Twenty-First Century General Education Music History Classroom
Sponsored by Committee on Career-Related Issues

Naomi Perley (RILM) and Reba Wissner (Montclair State University), Moderators

Kristen Turner (North Carolina State University), “More Than Just a Test: The Quiz as a Pedagogical Tool”

Reba Wissner (Montclair State University), “Speaking Their Language: Using Popular Music to Teach the Basics in General Education Music History Courses”

Alexander Ludwig (Berklee College of Music), “Large Enrollment? Try Twitter”

Devora Geller (Graduate Center, CUNY), “Block Grading in the General Music Classroom”

Samantha Bassler (New York University and Rutgers University at Newark), “Disability in the General Music Classroom”


Mary Natvig (Bowling Green State University), “Choosing the Right Textbook”

5:30–6:30 Amherst Early Music Festival
Singing from Renaissance Notation with Valerie Horst

5:30–7:00 Perspectives on Critical Race Theory and Music
Sponsored by the Planning Committee on Race, Ethnicity, and the Profession

George E. Lewis (Columbia University) and Judy Tsou (University of Washington), Co-chairs

Cheryl I. Harris (University of California, Los Angeles), “The Sound and the Fury: From Colorblindness to White Nationalism”

William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University, Respondents)

Sponsored by Committee on Career-Related Issues

Shawn Keener (A-R Editions) and Susan Key (Chapman University and Pacific Symphony), Moderators

Nigel Maister (University of Rochester International Theatre Program), Steven Rozenski (University of Rochester), Nathan Bakkum (Dean, School of Fine and Performing Arts at Columbia College Chicago)

FRIDAY EARLY EVENING OPEN MEETINGS

5:00–7:00 Ecocriticism Study Group Business Meeting

5:00–7:00 Music and Philosophy Study Group Business Meeting

7:30–8:00 Music and Dance Study Group Business Meeting

FRIDAY EARLY EVENING SMALL MEETING

5:00–6:30 Journal of Musicology Board

FRIDAY EVENING SESSIONS—8:00–11:00

“...but we can use new music to fix that problem”

Andrea Moore (Smith College), Moderator

Judith Lochhead (Stony Brook University), Tiffany Kuo (Mt. San Antonio College), John Pippen (Colorado State University), Marianna Ritchey (University of Massachusetts, Amherst), Kenneth Ueno (University of California, Berkeley)

Caring for the Twenty-First-Century Music Student (and Professor)
Sponsored by the Pedagogy Study Group

Denise Von Glahn (Florida State University), Chair

Trudi Wright (Regis University), “Cura personalis: Caring for Ourselves?”

John Spilker (Nebraska Wesleyan University), “Cultivating Resilience Through Courage, Compassion, and Connection in the Musicology Classroom”
Sara Haefeli (Ithaca College), “From Structure to Agency: Addressing Identity and Otherness in the Curriculum”

**Instruments, Diagrams, and Notation in the History of Music Theory**

Sponsored by the History of Music Theory Study Group
Andrew Hicks (Cornell University), Chair

Lars Christensen (University of Minnesota), “Musical Diagrams as Instruments of Strategic Simplification in the Northern Song Dynasty”

Stephanie Probst (Harvard University), “Following the Lines on Percy A. Scholes’s AudioGraphic Piano Rolls”

Jennifer Iverson (University of Chicago), “At the Intersection of Acoustics, Phonetics, and Music: The Mixtur-Trautonium as Boundary Object”

Siavash Sabehrohani (University of Chicago), “The Oud as the Transmitter of Ancient Greek Music Theory in the Middle East”

Alexander Bonus (Bard College), “Refashioning Rhythm: Hearing, Acting, and Reacting to Metronomic Sound in Nineteenth-Century Observatories, Laboratories, and Beyond”

**Mapping the Musical City: Geospatial Analysis and Musicology**

Danielle Fosler-Lussier (Ohio State University), Chair

Todd Decker (Washington University in St. Louis), Respondent

Louis Epstein (St. Olaf College), Organizer

Nicole Vilkner (Arizona State University), Eleanor Cloutier (University of Notre Dame), Jonathan Hicks (Newcastle University)

**Music and the Discourses of Liberalism**

Dana Gooley (Brown University) and Sarah Collins (University of Western Australia / Durham University), Co-chairs

Celia Applegate (Vanderbilt University), Esteban Buch (École des hautes études en sciences sociales), Jane Fulcher (University of Michigan), Phyllis Weliver (Saint Louis University), Bennett Zon (Durham University)

**Panel, Keynote, and Roundtable: “Queering Dance Musics”**

Sponsored by the Music and Dance Study Group and LGBTQ Study Group

Music and Dance Study Group Panel: “Queering Dance Musics”

Samuel Dorf (University of Dayton) and Daniel Callahan (Boston College), Panel Chairs

Kyle Kaplan (Northwestern University), “Graham and Cowell at San Quentin”

Lisa Barg (McGill University), “Billy Strayhorn, Queer Collaboration, and Black Dance”

Lauren Kehrer (College of William and Mary), “Sissy Style: Gender, Race, and Sexuality in New Orleans Bounce”

Keynote: Clare Croft (University of Michigan), “Learning Queerness or ‘I’d Rather be Sitting in the Dark’”

LGBTQ Study Group Roundtable: “Queer Social Dance Sounds, Practices, and Spaces”

Stephan Pennington (Tufts University), Moderator

Louis Niebur (University of Nevada, Reno), Sarah Hankins (University of California, San Diego), Tiffany Naiman (Stanford University), Gavin Lee (Soochow University)

**FRIDAY EVENING PERFORMANCES**

8:00 Sigismund’s Cathedral
Music by Michael Haydn
Perihipous, Rochester’s period orchestra, Michael Ruhling, conductor
With guests Christ Church Schola Cantorum, Brian Shaw, trumpet, and Eastman School of Music organ faculty
Christ Church

8:00 Eastman Philharmonia
Elgar, Enigma Variations; Brahms, Piano Concerto no. 1
Eastman School of Music, Kodak Hall

8:00 The Agitators
The Story of Susan B. Anthony and Frederick Douglass
Geva Theater Center

**FRIDAY EVENING RECEPTIONS**

5:00–6:30 Graduate Education Committee Reception for Prospective Graduate Students

5:00–6:30 Rice University Alumni Reception

5:00–7:00 University of North Texas Reception

5:30–7:30 University of North Carolina at Chapel Hill Alumni Reception

6:00–7:30 W. W. Norton Reception with live music

6:00–8:00 Boston University Reception

6:00–8:00 Friends of Stony Brook Reception

6:30–8:00 Oxford University Press Reception

8:00–11:00 Bienen School of Music, Northwestern University Reception

8:00–11:00 University of Michigan Alumni Reception

9:00–11:00 Eastman School of Music Alumni Reception

9:00–11:00 Juilliard Party

9:00–12:00 University of Pittsburgh Reception

9:00–12:00 AMS Dance

9:00–10:00 Remembrance of Philip Gossett

10:00–12:00 University of Chicago Alumni Party

10:00–12:00 Brandeis University Alumni Party

10:00–12:00 Case Western Reserve University Reception

10:00–12:00 Columbia University Department of Music Reception

10:00–12:00 Florida State University College of Music Alumni Reception

10:00–12:00 Harvard Music Reception

10:00–12:00 Society for Christian Scholarship in Music Reception

11:00–1:00 LGBTQ Study Group Party
SATURDAY 11 November

8:30–5:00 Registration & Speaker Ready Room
8:30–6:00 Exhibits
7:00–8:45 Committee on Women and Gender
7:00–8:45 Publications Committee
7:00–8:45 Planning Committee on Race, Ethnicity, and the Profession
7:00–9:00 A-R Recent Researches Series Editors’ Breakfast Meeting
7:00–9:00 Journal of Music History Pedagogy Editorial Board
7:30–8:30 RILM Governing Board
7:30–8:45 Committee on Cultural Diversity
7:30–8:45 Haydn Society of North America Board Meeting
7:30–9:00 Journal of Musicological Research Editorial Board Meeting

7:30–9:00 Society for Eighteenth-Century Music Board of Directors Meeting
7:30–9:00 Web Library of Seventeenth-Century Music Editorial Board Meeting
7:45–8:45 American Bach Society Editorial Board Meeting
8:00–8:45 Study Group Chairs
9:00–12:00 Committee on Career-Related Issues, Career Bootcamp
TBA Rochester Pipe Organ Tour

SATURDAY MORNING SESSIONS—9:00

Classic Hollywood
James Parakilas (Bates College), Chair
Gina Bombola (Texas Christian University), “Turning a Prima Donna into a ‘Female Tarzan’: Hollywood, Opera, and Race in Hitting a New High (1937)”
Jonathan Lee (University of Nevada, Las Vegas), “‘Contrast Conceptions’: (Alex) North and the South”
Anna Nisnevich (Palm Beach Gardens, Fl.), “Classical Music, Cultural Diplomacy, and Recirculated Affect in MGM’s Song of Russia (1944)”
Charles Youmans (Pennsylvania State University), “A Fine, Good Place to Be; Race and Redemption in Max Steiner’s Score for The Searchers (1956)”

Early Modern Spiritualities
Janette Tilley (Lehman College, CUNY), Chair
Catherine Gordon (Providence College), “The Natural’ in Jean-Joseph Surin’s Cantiques Spirituels as Reflections of Celestial Harmony”
Erika Honisch (Stony Brook University), “Beyond the Pietas Austriaca: Marian Music and Local Religious Culture in Early Modern Bohemia”
Melinda Latour (Tufts University), “The Uses of Pleasure: Moral Song Between Ethics and Aesthetics”
Jonathan Shold (University of Pittsburgh), “Old Testament Patriarchs and Popular Sublimity in Neapolitan Lenten Sacred Dramas”

Electronic Organologies
Erinn Knyt (University of Massachusetts, Amherst), Chair
Kelly Hiser (Pittsburgh, Pa.), “Beyond Noise: Listening to Clara Rockmore’s Theremin Performances to Reshape Electronic Music History”
Peter Asimov (University of Cambridge), “‘L’instrument de l’avenir’: Exhibiting the Ondes Martenot at the 1937 Exposition”
William Mason (Oberlin College), “French Spectralism’s Technological Legacy in DiCastri and Adamcyk’s Phonoebell”

Lateness
Edgardo Salinas (The Juilliard School), Chair
Tom Beghin (Orpheus Institute / McGill University), “Feeling, Seeing, and Hearing His Broadwood: A Multi-Sensory Approach to Beethoven’s Three Last Piano Sonatas”

The AMS Dance
The 2017 AMS Dance takes place on Friday 10 November at the Radisson Hotel, Riverview Ballroom (9 p.m. to midnight). We are very grateful for the support of the University of Rochester Institute for Popular Music (IPM) and its director, John Covach. 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, bass, keyboard, or drum kit, since you will borrow one from the band.

Admission is $5; tickets to be purchased in advance (conference registration form, AMS web site, or at the registration desk in Rochester). Additional details, including instructions for reserving playing time with the band, will be announced in early September: see www.amsnet.org/rochester.
Paul Berry (Yale University), “In Search of Schumann’s Last Musical Thought”

Joe Davies (University of Oxford), “Grotesquerie in Schubert’s Late Instrumental Works”

Nicholas Emmanuel (University at Buffalo, SUNY), “Living Within the Truth: Formal Expressions of Dissent in Lutosławski’s Late Period”

**Masculinity and Its Discontents**

Margaret Notley (University of North Texas), Chair

Amanda Hsieh (University of Toronto), “Lyrical Tension and Collective Voices: Masculinities in Alban Berg’s Wozzeck”

David Rugger (Indiana University), “Alfred Deller, the Countertenor Voice, and English Masculinity”

Douglas Ipson (Southern Utah University), “Credo Negativo: On Jago’s Heresies in Verdi and Boito’s Otello”

Adeline Mueller (Mount Holyoke College), “Caliban Hero”

**Music and Memory, Oppression and Suppression**

Karen Painter (University of Minnesota), Chair

Marie-Hélène Benoit-Otis (Université de Montréal), “Song, Memory, and Resistance at Ravensbrück: Germaine Tillion’s Le Verfügbar aux Enfers as a (Virtual) Musical Work”

Gabrielle Cornish (Eastman School of Music, University of Rochester), “Sounding the Gulag: Toward a Sonic History of the Soviet Labor Camps”

Karen Uslin (Rowan University), “Reviewing Music of the Abyss: The Terzino Music Critiques of Viktor Ullmann”

Matthew Vest (University of California, Los Angeles), “Clandestine Composer: Ernst Bachrich, Musical Legacy, and Nazi suppression”

**On the Radio**

Justin Burton (Rider University), Chair


Emily Lane (Northwestern University), “Shifting Hues of Blackface: Investigating Racialized Performances in Radio Adaptations of Mass-Mediated Musicals”


Victor Szabo (Hampden-Sydney College), “Tuning into the New Auditory Consciousness: Music from the Hearts of Space’s Ambient Archive, 1973–83”

**Re-Migrant and Returning Musical Diasporas in Totalitarian and Post-Totalitarian Contexts**

Margarita Mazo (Ohio State University), Chair

Andrea F. Bohlman (University of North Carolina at Chapel Hill), Respondent

Susan B. Thomas (University of Georgia), “Prodigal Returns: The Repatriation of Musicians and the Changing Politics of Cuban Citizenship”


Laura Jordán González (Universidad de Chile), “Andean Music Paths: The (Electrified) Return of Illapu”

Alejandro L. Madrid (Cornell University), “Tania León and the Performance of Diasporic Subjectivity in Post-Communist Cuba”

**Zarlino at 500: A Roundtable on Current Scholarship and Future Directions**

Cristle Collins Judd (Sarah Lawrence College), Chair

Bonnie Blackburn (Wolfson College, Oxford), Respondent

Gregory Barnett (Rice University), Samuel Brannon (Richmond, Va.), Rebecca Edwards (Los Angeles, Calif./Rome, Italy), Jessie Ann Owens (University of California, Davis), Alexander Rehding (Harvard University), Katelijne Schiltz (University of Regensburg)

**SATURDAY MORNING SESSIONS—9:00–10:30**

**American Women’s Voices**

Lisa Barg (McGill University), Chair

Lydia Hamessley (Hamilton College), “Elizabethan Traces in Appalachia?: How Music Critics (Mis)Understand Dolly Parton’s Songs and Voice”


**Women in Contemporary Pop**

Sharon Mirchandani (Westminster Choir College of Rider University), Chair


Tiffany Naiman (Stanford University), “Selling Sex from Over the Hill: Madonna, Aging, and the Value of Female Labor in Popular Music”

**SATURDAY MORNING SESSIONS—10:30–12:00**

**Committee on Women and Gender Endowed Lecture**

Honey Meconi (Eastman School of Music, University of Rochester), Chair

Susan McClary (Case Western Reserve University), “Da Capo: Women Representing Women in Music”

Ellie Hisama (Columbia University), Ruth Solie (Smith College), Jacqueline Warwick (Dalhousie University), Respondents

**Controlling Time**

Robert Fink (University of California, Los Angeles), Chair

Karen Desmond (Brandeis University), “Fourteenth-Century Dots and the Line of Musical Time”

Landon Morrison (McGill University), “Stumbling onto the Grid: A Loose History of Rhythm Quantization”

**Editing**

James Cassaro (University of Pittsburgh), Chair

Kerry Murphy (University of Melbourne), “Louise Dyer: Lully to Couperin”

Jennifer DeLapp-Birkett (Aaron Copland Fund for Music), “The Six Basic Versions of Appalachian Spring”
SATURDAY NOONTIME SESSIONS

12:15–1:45  Maintaining a Research Agenda at Teaching-Intensive Institutions
Sponsored by AMS Committee on Career-Related Issues
Keith Clifton (Central Michigan University), Moderator
Samuel Dorf (University of Dayton), Christine Gengaro (Los Angeles City College)

12:15–1:45  Musicology and Digital Technologies: Access, Sustainability, Education, and Scholarly Communication
Sponsored by the AMS Committee on Technology
Margot Fassler (Notre Dame University), Kimberly Francis (University of Guelph), Mary C. Francis (University of Michigan Press), Richard Freedman, Chair (Haverford College), Mark Katz, (University of North Carolina at Chapel Hill), David M. Kidger (Oakland University), Debra S. Lacoste (University of Waterloo), Jesse Rodin (Stanford University), Caitlin Schmidt (Harvard University), James V. Maiello (University of Manitoba), Michael Accinno (University of California, Riverside), Christine Suzanne Getz (University of Iowa), Wendy Heller (Princeton University), Susan Thomas (University of Georgia)

SATURDAY NOONTIME OPEN MEETINGS

12:00–2:00  RIPM Lunch
12:15–12:30  AMS Business Meeting
12:15–1:45  LGBTQ Study Group Open Board Meeting
12:15–1:45  Haydn Society of North America General Meeting
12:15–1:45  Music and Dance Study Group Eighteenth-Century Social Dance Workshop
12:15–1:15  North American British Music Studies Association
TBA  Rochester Lyric Opera  Mrs. President, Open Rehearsal

SATURDAY NOONTIME & AFTERNOON SMALL MEETINGS

12:00–2:00  American Bach Society Advisory Board Luncheon
12:00–2:00  American Handel Society Board
12:00–5:00  Committee on the Publication of American Music Luncheon
12:30–1:45  AMS Council
3:30–4:30  Performance Committee

SATURDAY AFTERNOON SESSIONS—2:00–5:00

Chant and Liturgy
Thomas Forrest Kelly (Harvard University), Chair
Mitchell Brauner (University of Wisconsin-Milwaukee), “The Papal Chapel’s Repertory of Lamentation Lessons before and after the Council of Trent: Some Revisions and Clarifications”
Elsa De Luca (NOVA University), “The Neumes of the León Antiphoner: Written and Oral Transmission in Old Hispanic Chant”
Katherine Steiner (Wycliffe College), “The Lady of St. Andrews: Evidence of Lady Mass Cycles in Wi”

Music in the Long Protestant Reformations
Dianne McMullen (Union College), Chair
Daniel Trocmé-Latter (University of Cambridge), “‘Thou hast heard the desire of the humble’: Psalm Singing in Basel at the Beginning of the Reformation”
Joseph Herl (Concordia University, Neb.), “How the Latin Liturgy Formed Sixteenth-Century Lutheran Children in the Faith”

Nationalism
Steven Whiting (University of Michigan), Chair
Katharine Ellis (University of Cambridge), “French Nationalism, Ethnic Nationalism, and the Third Republic’s Folk Music Problem”
Martin Nedbal (University of Kansas), “Building the National Opera Museum: Czech and German Approaches to Don Giovanni and Così fan tutte in Early Nineteenth-Century Prague”
Megan Varvir Coe (University of Texas at Arlington), “French Nationalism in the Reception of Two Salome Operas in Pre-War Paris”

SATURDAY AFTERNOON CONCERTS

12:30–1:30  Workshop-Demonstration: “Improvised Polyphony by Civic Wind Bands in Court”  (Eastman School of Music)
Forgotten Clefs: A Renaissance Wind Band
Charles Wines, shawm and recorder, artistic director
Christopher Armijo, recorder; Adam Dillon, sackbut; Sarah Huebsch, shawm and recorder; Kelsey Schilling, shawm and recorder

2:00–3:00  Recital: “Singen und Sagen: Praetorius’s Polychymnia Caduceatrix et Panegyrica”  (Eastman School of Music)
A Concert for Hope in a Time of War
(Christ Church)
Stephen Kennedy (Music Director, Christ Church, Rochester), Director
Editions prepared by Liza Malamut (Boston University)
Christ Church Schola Cantorum and Consort
with Students and Faculty from the Eastman School of Music
TBA  Mrs. President Open Rehearsal
**Opera and Musicals on Film**

Stephen Meyer (University of Cincinnati), Chair

Michael Buchler (Florida State University), “Making Sky Masterson More Marlon Brando”

Sarah Fuchs Sampson (Syracuse University), “Screening the Operatic Spectacle: The Marketing and Reception of Gaumont’s Operatic Phono-scénes (1905–6)”

Raymond Knapp (University of California, Los Angeles), “Getting Real: Stage Musical vs. Filmic Realism in Film Adaptations from Camelot to Cabaret”

Marco Ladd (Yale University), “Film Music Avant La Lettre? Disentangling Film from Opera in Italy, 1913”

**Rossini**

Helen Greenwald (New England Conservatory of Music), Chair

Emanuele Senici (University of Rome La Sapienza), “‘Di tanti palpiti’ as ‘Popular’ Music”

Claire Thompson (University of California, Davis), “La donna del lago Goes to Britain: Of Oysters, Ostrich Plumes, and Other Nonsense”

Claudio Vellutini (University of British Columbia), “Rossini’s Vernacular Modernism: Opera Criticism and Ideology in Vienna, 1816–1821”

**Voicing Blackness, from Reconstruction to the Era of Black Lives Matter**

Josephine Wright (College of Wooster), Chair

Sandra Jean Graham (Babson College), “Beyond Fisk: Jubilee Imitators, Innovators, and the Concert Spiritual”


Naomi André (University of Michigan), “Embodying Race, Gender, and Performance on Stage”

Marti Newland (Columbia University), “Singing Concert Spirituals on Campus: Performances of Respectability in the Black Lives Matter Era”

**SATURDAY AFTERNOON SESSIONS—2:00–3:30**

**Back in the U.S.S.R.**

Daniil Zavłunov (Stetson University), Chair

Laura Kennedy (Furman University), “Ballet in ‘Proletarian Skin’: The Golden Age and the Search for Soviet Dance”

Olga Panteleeva (Princeton University), “Through the Iron Curtain, Darkly: Smuggling the Western Avant-Garde to Soviet Musicology”

**David Tudor**

Ryan Dohoney (Northwestern University), Chair

Michael Gallope (University of Minnesota), “David Tudor, Esoteric Spectacle—1958”

You Nakai (Brooklyn, N.Y.), “Untitled: David Tudor’s ‘Never-Ending Series of Discovered Works’”

**Glam(o)u)r on TV**

Annie Randall (Bucknell University), Chair


Christina Baade (McMaster University), “Vera Lynn Sings: Domesticity, Glamour, and National Belonging on 1950s British Television”

**Music and Technology**

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


Angharad Davis (Yale University), “Translation and Transformation: Philosophies of Technology and Time-Space in George Antheil’s Ballet Mécanique”

**U.S. Radio Practices in Early Cold War Asia**

Hyun Kyong Hannah Chang (Yale University), Chair

Hye-jung Park (Columbus, Oh.), “’Liberty Bell’: Music in America’s War-time Radio Propaganda in Korea”


**SATURDAY AFTERNOON SESSIONS—3:30–5:00**

**Borders**

Jesús Ramos-Kittrell (University of Connecticut), Chair

Emily MacGregor (Harvard University), “The Bounding Line: Pan American Imaginaries in Aaron Copland’s Short Symphony”

Ana Alonso Minutti (University of New Mexico), “Decolonial Performance and Female Empowerment in Experimental Music from the U.S.-Mexico Border”

**Music and Women’s Letters in the Early Nineteenth Century**

Mark Ferraguto (Pennsylvania State University), Chair

Yael Sela Teichler (Open University of Israel), “Music and Political Critique in Jewish Women’s Epistolary Writings from Berlin ca. 1800”

Rebecca Geoffroy-Schwinden (University of North Texas), “Music as Feminine Capital in Napoleonic France”

**Postwar Collaborations**

Emily Abrams Ansari (Western University), Chair

Gabriel Alferi (Boston, Mass.), “From ‘Trivial Little Comedy’ to ‘Legitimate Magic’: Music and the Making of The Glass Menagerie”

Monica Hershberger (Central Connecticut State University), “Life is Strife: Virgil Thomson and Gertrude Stein’s Homage to Susan B. Anthony in the Context of the Cold War”

**Seminar: The Rubble Arts: Music after Urban Catastrophe**

Abby Anderton (Baruch College, CUNY) and Martha Sprigge (University of California, Santa Barbara), conveners

Tekla Babyak (Davis, Calif.), “The Rubble of the Other: Beethoven’s Ruins of Athens”


Emily Richmond Pollock (Massachusetts Institute of Technology), “Rebuilding and Retrenchment at Munich’s Nationaltheater”

Jessica A. Schwartz (University of California, Los Angeles), “Listening to Voiced Fragments of Global Nuclear Ruination: Cold War Decay and the Acoustical Resonance of Nation Building”

Amy Lynn Wlodarski (Dickinson College), “Composing After the Ruins: The War-Inspired Works of George Rochberg”

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**August 2017**
Sounding Like Bach
Ernest May (University of Massachusetts, Amherst), Chair
Bradley Spiers (University of Chicago), “The Imitation Game: Thinking Musically in the Age of Artificial Intelligence”
Derek Remes (Eastman School of Music, University of Rochester), “Reconsidering J. S. Bach’s Figured-Bass Chorale Pedagogy in Light of a New Source”

SATURDAY EARLY EVENING PLENARY
5:30–7:00 AMS Business Meeting and Awards Presentation

SATURDAY EVENING SESSIONS—8:00–11:00
2016: Electoral Echoes and Musical Reverberations
Justin Patch (Vassar College), Chair
Emily Abrams Ansari (Western University), James Deaville (Carleton College), Dana Gorzelany-Mostak (Georgia College), Travis Gosa (Cornell University)
In Search of New Music
William Robin (University of Maryland, College Park), Chair
George E. Lewis (Columbia University), Respondent
Emily Richmond Pollock (Massachusetts Institute of Technology), Eduardo Herrera (Rutgers University), Lisa Jakelski (Eastman School of Music, University of Rochester), Andrea Moore (Smith College)
Music and Forms of Attention in the Long Nineteenth Century
Annette Richards (Cornell University), Chair
Francesca Brittan (Case Western Reserve University), Davinia Caddy (University of Auckland), Alexandra Kieffer (Rice University), Nicholas Mathew (University of California, Berkeley), Carmel Raz (Columbia University), Benjamin Steege (Columbia University), Melissa van Drie (University of Cambridge)
Musicology and Trauma Studies: Perspectives for Research and Pedagogy
Erin Brooks (SUNY Potsdam), Chair
Jillian Rogers (University College Cork), Hyun Kyong Hannah Chang (Yale University), Eric Hung (Rider University), Tamara Levitz (University of California, Los Angeles), Maria Cizmic (University of South Florida)

SATURDAY EVENING PERFORMANCES
4:00 Eastman’s Balinese Gamelan Sanjiwani
“Gambol on the Gamelan”
Gamelan Room, Eastman Theater Basement

4:00 and 8:30 The Agitators
The Story of Susan B. Anthony and Frederick Douglass
Geva Theater Center

7:30 Film Screening: A Fool There Was (1915)
U.S. Premiere with new score by Philip Carli
George Eastman Museum, Dryden Theatre

8:00 Rochester Philharmonic Orchestra
Beethoven, “Emperor” Concerto; Mussorgsky, Pictures at an Exhibition
Ward Stare, conductor, Olga Kern, piano
Eastman Theatre, Kodak Hall

SATURDAY EVENING RECEPTIONS
8:00–10:00 University of Texas at Austin Reception
8:00–10:00 Viola da Gamba Society of America presents: Come play consort music!
Viols, music and stands provided
9:00–10:30 Duke University Reception
9:00–11:00 AMS Dessert Reception
9:00–11:00 Indiana University Reception
9:00–12:00 Stanford Reception
9:30–12:00 McGill University Reception
10:00–11:00 Yale Alumni Reception
10:00–1:00 Cornell Reception
10:00–1:00 University of California at Los Angeles Musicology Alumni Reception
10:00–1:00 Princeton Reception
10:00–1:00 University of California, Berkeley Alumni Reception
10:00–1:00 University of Pennsylvania Party
11:00–12:00 Yale Party

SUNDAY 12 November
8:30–12:00 Registration & Speaker Ready Room
8:30–12:00 Exhibits
7:00–8:45 Board of Directors

SUNDAY MORNING SESSIONS—9:00–12:00
Fairs and Festivals
John Rice (Rochester, Minn.), Chair
Elizabeth Dister (St. Louis, Mo.), “In the Footsteps of a Saint: Memory, Embodiment, and Music in National Fêtes for Joan of Arc”
Abigail Fine (University of Hawai‘i), “Mozart on the Mountaintop: Masonic Pilgrimage to the Magic Flute Cottage in Salzburg”
Nathan Reeves (Northwestern University), “‘A Strict Law Bids Us Dance’: Kwakẉ̓aq̣ẉ̓ẉ̓aḳẉ̓ẉ̓ Performance and the Production of Musical Texts at the 1893 Chicago World’s Fair”

Humor
Douglas Seaton (Florida State University), Chair
Robert Crowe (Boston University), “A Female Impersonator in Post-Napoleonic Europe: Karl Blumenfeld, ‘the Effeminate’ and the Mocking Falsetto”
Don Fader (University of Alabama), “How Giovanni Battista Lulli Became Jean-Baptiste Lully: The Composer’s Comic Self-Representation in His Early Ballets”
Beth Levy (University of California, Davis), “Musical Humor and the Marx Brothers”
Anna Stoll Knecht (Jesus College, University of Oxford), “The Greatest Show on Earth: Theatricality and Humor in Mahler”

Music and Poetry
Michael Figueroa (University of North Carolina at Chapel Hill), Chair
Amy Beal (University of California, Santa Cruz), “Paradox: Music and American Sign Language Poetry”
John Lawrence (University of Chicago), “Lyricist as Analyst: Rhyme Scheme as ‘Music-Setting’ in the Great American Songbook”
Yawan Ludden (Georgia Gwinnett College), “Perfidy in the Peony Pavilion: Resolving a Four-Century Debate in Kun Opera”

U.S. Popular Music
Theo Cateforis (Syracuse University), Chair
Christa Bentley (Oklahoma City University), “I Don’t Need Nobody’s Help: Valerie Simpson, Self-Definition, and the Confessional Song”
Kate McQuiston (University of Hawai’i at Mānoa), “Every Day I Write the Book: Popular Musicians and Memoirs in the Twenty-First Century”

SUNDAY MORNING SESSIONS—9:00–10:30

Anton Rubinstein
Olga Haldey (University of Maryland, College Park), Chair
Emily Frey (Swarthmore College), “Domestic Demon”
Kirill Zikanov (Yale University), “Rubinstein’s Symphonic Pictures and the Kuchka”

Eastern European Transcultural Identities
Kevin C. Karnes (Emory University), Chair
Mackenzie Pierce (Cornell University), “Polish Music in Soviet Exile During the Second World War”

The Pastoral and the Rural in Opera
Gundula Kreuzer (Yale University), Chair
Sarah Hibberd (University of Bristol), “Cherubini’s Elisa: Alpine Virtue during the Terror”
Christopher Bowen (University of North Carolina at Chapel Hill), “Exemplar and Gospel: The Village Mode in Czech Opera and Smetana’s The Bartered Bride”

Psychology and Film
James Deaville (Carleton College), Chair
Nancy Newman (University at Albany, SUNY), “Letter(s) to an Unknownable Woman: Listening to Mahler auf der Couch”


Racializing
Larry Hamberlin (Middlebury College), Chair
Elizabeth Newton (Graduate Center, CUNY), “Marking Genre: Irony and Racialized Musical Metaphor in Melvin B. Tolson’s ‘Dark Symphony’ (1941)”

Rethinking Primary Sources for the Music History Classroom
Louis Epstein (St. Olaf College), Chair
Timothy Cochran (Eastern Connecticut State University), Blake Howe (Louisiana State University), Rebecca Cypress (Rutgers University), J. Brooks Kuykendall (University of Mary Washington)

Urban Soundscapes
Eric Drott (University of Texas at Austin), Chair
Jonathan Hicks (Newcastle University), “Ubiquity Organized: Mechanical Musics in Victorian London”

SUNDAY MORNING SESSIONS—10:30–12:00

After Lutosławski: Trauma, Affect, Emotion, Memory, and Performances of Polish Identity
Maria Cizmic (University of South Florida), Chair
Nicholas Reyland (Keele University), “The Lutosławski Fugue: Anger and Trauma vs. Resilience and Regulation”
Lisa Jakelski (Eastman School of Music, University of Rochester), “Reviving Lutosławski: Krystian Zimerman in Warsaw, 1988/2013”

Contemporary British Opera
Kevin Salfen (University of the Incarnate Word), Chair
Nick Stevens (Case Western Reserve University), “Divinest Feeling: Popular Song as Personal Space in Thomas Adès’s Powder Her Face”

Jews and Judentum
Tina Frihaut (RILM/Graduate Center, CUNY), Chair
Amanda Ruppenthal Stein (Northwestern University), “Sounding Judentum within Nineteenth-Century Deutschum”

Nineteenth-Century Composers Looking Back
Styra Avins (New York, N.Y.), Chair
Marie Sumner Lott (Georgia State University), “Restore the Golden Days of Paradise? An Anti-Utopian Approach to Honor and Duty in Brahms’s Cantata Rinaldo (op. 50, 1869)”
Steven Huebner (McGill University), “Saint-Saëns and Sophocles”
Opera and Melodrama in Eighteenth-Century Germany
Hedy Law (University of British Columbia), Chair
Paul Abdullah (Case Western Reserve University), “Shakespearean Storms in German Opera: The Tempest in 1798”

Punk
Ken McLeod (University of Toronto), Chair
David Pearson (Hunter College & Lehman College), “Sounding Dystopia in Extreme Hardcore Punk”

Race, Transnationalism, and Central European Art Music in the Jim Crow Era
Sandra Jean Graham (Babson College), Chair
Douglas Shadle (Vanderbilt University), “‘From the Negroes Themselves’: Antonín Dvořák and the Construction of African American Identity”