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Program

and

Abstracts of Papers Read

at the

American Musicological Society
Eighty-third Annual Meeting

9–12 November 2017

Rochester Riverside Convention Center
Radisson and Hyatt Hotels
Rochester, New York
AMS 2017 Annual Meeting

Edited by Jonathan Glixon

Local Arrangements Liaison
Michael Alan Anderson

Performance Committee
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We would like to thank the following persons and organizations for their generous support:
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John Covach and The University’s Institute for Popular Music
Christ Church Rochester
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Program and Abstracts of Papers Read (ISSN 0893-1305) is published annually for the Annual Meeting of the American Musicological Society; one copy is distributed to Annual Meeting attendees free of charge. Additional copies may be purchased from the American Musicological Society for $15.00 per copy plus $5.00 U.S. shipping and handling (add $3.00 domestic shipping for each additional copy). For international orders, please contact the American Musicological Society for shipping & handling prices: AMS, 20 Cooper Square, 2nd Fl., New York, NY 10003-7112 (e-mail ams@ams-net.org).

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Abstracts

Meeting app
Core paper sessions are scheduled Thursday 2 to 5; Friday and Saturday 9 to noon and 2 to 5; and Sunday 9 to noon. Study Group meetings, committee professional development sessions and meetings, receptions, and other events are scheduled at noontime and in the evenings. Study the detailed schedule for further information.

**Exhibits:** open from 1 to 6 p.m. on Thursday, 8:30 to 6 p.m. Friday and Saturday, and 8:30 to noon Sunday.

**Coffee breaks** (free coffee): 10:30 and 3 daily, near the exhibits

**Daytime concerts:** three of the four daytime concerts take place at the Eastman School of Music, about 0.5 mi. from the Riverside Convention Center (RCC). The fourth is at Christ Church, Rochester, also nearby. Transportation is provided; attendees may either take a shuttle or walk.

**Day-by-day guide to special events**

*see the program or www.ams-net.org/rochester for all details*

**Thursday**

5:30 Elaine Sisman, AMS President’s Endowed Plenary Lecture
6:00 Opening reception (RCC: Empire North)
6:30 Pre-Concert talk by Emily Frey followed (7:30) by Rochester Philharmonic concert
8:00 Concert: Eastman’s Musica Nova ensemble
9:30 Student Reception (Radisson Hotel: Riverview Ballroom)

**Friday**

12:15 Composer Victoria Bond discusses *Mrs. President*
12:30 Concert: Uncovering Two Lost Virtuoso Fantasias by Joseph Joachim
2:00 Concert: “The Proleptic Cosmonaut” (Scriabin piano music)
8:00 Concert: “Sigismund’s Cathedral,” music by Michael Haydn
8:00 Concert: Eastman Philharmonia
9:00 AMS Dance (Radisson Hotel: Riverview Ballroom)

**Saturday**

8:45 Organ Whistle Stop Tour with David Higgs (ends 12:15)
12:00 *Mrs. President* open rehearsal (Lyric Theater)
12:30 Workshop-Demonstration: “Improvised Polyphony”
2:00 Concert: Praetorius’s *Polyhymnia*
5:30 Business meeting and awards presentation
7:30 Film screening: *A Fool There Was* (1915)
8:00 Concert: Rochester Philharmonic
9:00 Dessert Reception
Transportation to selected events is available. See the maps for venue locations.

Transportation pick-up point: RCC, Main St. entrance

Maps are located at the back of the book (pp. 411–16).

Additional information

See the meeting web site, www.ams-net.org/rochester/, for full details on all the information listed below.

Accessibility: every effort will be made to meet the requirements of all attendees. Full details regarding AMS accessibility policies are available at www.ams-net.org/rochester/accessibility/. Please note that reserved seating is provided in all session rooms.

Badgeholder recycling: see the boxes near exits that will be in place Sunday morning. Extra Program & Abstracts Books and tote bags may be available (after 9 a.m. Sunday), if not all are taken.

Bulletin boards are available near registration to leave notes for attendees.

Conference display materials: free materials and literature, near the exhibits

Copy shop: Minuteman, 28 E. Main St. #105; (585) 232-3790. (See also: hotel business centers)

Handouts: some are available online: see the web site.

Internet: access is provided at no charge in public meeting spaces.

Job interviews: schedule and room assignments at registration

Lost and found: at registration

Quiet Room / Nursing Mothers Room: RCC, Cascade F

Restaurant Guide: online, handout at registration

Rest rooms: RCC and Radisson Hotel: all are disabled-accessible, none gender-neutral. Hyatt: all are disabled-accessible; gender-neutral on street level near Starbucks.

Rochester AA / recovery support meetings: www.rochester-ny-aa.org/meetings/

Hotel Concierges: all information regarding local needs and questions

Emergencies: communicate with hotel or convention center staff immediately; call 911 if no staff is at hand.

Twitter hashtag: amsroc17
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AMS Rochester 2017

Program

WEDNESDAY 8 November

8:00–5:00    New Beethoven Research Conference 2017
              (H: Regency Ballroom A/B)

9:00–5:00    Critics and Contexts: Music Journalism, the French Press and the
              Writing of Music History, 1789–1914    (H: Grand Ballroom C)

2:00–8:00    Board of Directors    (H: Christa)

THURSDAY 9 November

9:00–7:00    Registration    (C: Galleria)

11:00–7:00   Speaker Ready Room    (C: Aqueduct D)

1:00–6:00    Exhibits    (C: Empire South)

7:30–9:00    Meeting Worker Orientation    (R: McQuaid)

8:00–12:00   Board of Directors    (H: Christa)

8:00–12:00   New Beethoven Research Conference 2017
              (H: Regency Ballroom A/B)

9:00–12:00   Editorial Board of The Works of Giuseppe Verdi    (R: Genesee G)

9:00–1:00    Critics and Contexts: Music Journalism, the French Press and the
              Writing of Music History, 1789–1914    (H: Grand Ballroom C)

11:00–1:30   Society for Seventeenth-Century Music Governing Board    (R: Silver)

12:00–2:00   Workshop: Implicit Bias, Cultural Humility, and Microaggression
              (C: Highland E/F)

M. K. Gandhi Institute for Nonviolence
University of Rochester

12:00–2:00   Membership and Professional Development Committee
              (R: McQuaid)
THURSDAY AFTERNOON SESSIONS —2:00–5:00

Cross-Cultural Encounters  (H: Grand Ballroom C)
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”

International Music Festivals in Interwar Europe: Questions of Aesthetics, Diplomacy, and Identity  (C: Highland A/K)
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”
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  (H: Grand Ballroom A/B)
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  (H: Grand Ballroom F/G)
John Koegel (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  (C: Highland E/F)**

Thomas Christensen (University of Chicago), Chair

Craig Comen (University of Virginia), “At the Origins of Music Analysis”
Lindsey Macchiarella (University of Texas at El Paso), “Skryabin’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  (C: Highland B/J)**

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 (Quest University), “On the ‘Instrumental’: Music, Bodies, and Objects”

**Voice  (C: Lilac Ballroom South)**

Deirdre Loughridge (Northeastern University), Chair

Melanie Gudesblatt (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. Parr (Saint Anselm College), “Giovanni Sbriglia’s Belt, Stauprinzip, and the Wagnerian Voice”
J. Griffith Rollefson (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  (C: Lilac Ballroom North)**

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”

Maps showing room locations are found at the end of the Program Book.
(Thursday afternoon, cont.)

French Religious Reform  (H: Regency Ballroom A/B)

Jacqueline Wauber (Duke University), Chair


Reformation Repertories  (C: Highland C/H)

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  (C: Highland D/G)

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  (C: Highland C/H)

Christina Fuhrmann (Baldwin Wallace University), Chair

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

Richard Sherr (Smith College), “Two Revues de Fin d’Année at the Théâtre des Variétés during the Second Empire: Ohé! les p’tits agneaux! (1857) and As-tu vu la comète, mon gas? (1858)”

From Motown to Hip Hop  (C: Lilac Ballroom North)

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  (C: Highland D/G)

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  (H: Regency Ballroom A/B)

Tomas McAuley (University of Cambridge) and David Trippett (University of Cambridge), Conveners


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 SMALL MEETINGS

4:15–5:15  Development Committee  (R: Lilac)

7:00–8:00  Journal of Seventeenth-Century Music Editorial Board  (H: George Eastman)

THURSDAY EARLY EVENING OPEN MEETING

5:10–5:30  CCRI Conference Buddy Meet-Up  (H: Christa)

THURSDAY EARLY EVENING SESSIONS

5:30–6:30  AMS President’s Endowed Plenary Lecture  (H: Grand Ballroom D/E/F/G)

Elaine Sisman (Columbia University), “Working Titles, Sticky Notes, Red Threads”

Maps showing room locations are found at the end of the Program Book.
(Thursday early evening, cont.)

7:00–9:00  Diversity through the Pipeline  (C: Lilac Ballroom North)

Sponsored by the Committee on Cultural Diversity, Committee on Women and Gender, and Pedagogy Study Group

Michael Figueroa (University of North Carolina at Chapel Hill), Chair

Suhnne 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 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

7:30  The Agitators

The Story of Susan B. Anthony and Frederick Douglass
Geva Theater Center

8:00  Eastman’s Musica Nova Ensemble

Eastman School of Music, Kilbourn Hall

THURSDAY EVENING RECEPTIONS

6:00–8:00  Opening Reception  (C: Empire North)

9:30–11:00  Student Reception  (R: Riverview Ballroom)

THURSDAY EVENING SESSIONS—8:00–11:00

Confronting the Public in Public Musicology  (C: Highland C/H)

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  (H: Grand Ballroom A/B)
Peter Schmelz (Arizona State University), Chair
Margarita Mazo (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  (C: Highland D/G)
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  (C: Lilac Ballroom South)
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 Outta 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 and Andrew Virdin (Fairfield University), “From New York to Chicago and Back Again: The Influence of the Blues and Gospel on Hip Hop: Pebble Poo, Sha-Rock, and Roxanne Shante”

Jewish Studies, Music, and Biography  (C: Highland E/F)
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)

Mozart Society of America Study Session  (H: Morgan)

Maps showing room locations are found at the end of the Program Book.
Music, Disability, and Intersectionality  (C: Highland A/K)
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 Mythos 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  (C: Highland B/J)
Sponsored by the Ibero-American Music Study Group
Susan 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  (H: Regency Ballroom A/B)
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  (H: Grand Ballroom C)
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 (H: Grand Ballroom F/G)

Joan Titus (University of North Carolina at Greensboro), Chair and participant

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)

FRIDAY 10 November

8:30–6:00 Registration (C: Galleria)
8:30–6:00 Speaker Ready Room (C: Aqueduct D)
8:30–6:00 Exhibits (C: Empire South)
7:00–8:00 Yoga Flow with Samantha Bassler (H: Grand Ballroom F/G)
7:00–8:45 Chapter Officers (R: McQuaid)
7:00–8:45 Committee on Career-Related Issues (H: Morgan)
7:00–8:45 Communications Committee (R: Keating)
7:00–8:45 Committee on the History of the Society (R: Hochstein)
7:00–9:00 Committee on Technology (R: Lyon)
7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee (R: Jordan)
7:30–8:45 Graduate Education Committee (H: Strong)
7:30–8:45 Program Committees for the 2017 and 2018 Annual Meetings (H: George Eastman)
7:30–8:45 Student Representatives to Council (H: Christa)
7:30–9:00 American Brahms Society Board of Directors (H: Regency Ballroom C)
7:30–9:00 BACH: Journal of the Riemenschneider Bach Institute Board Meeting (R: Lilac)

Maps showing room locations are found at the end of the Program Book.
FRIDAY MORNING SESSIONS—9:00–12:00

Composing while Female  (C: Lilac Ballroom South)
Alexandra Amati-Camperi (University of San Francisco), Chair
Janet Page (University of Memphis), “Musical Authorship in Female Communities: The Case of Maria Anna von Raschenau and Vienna, ca. 1700”
Tonia Passwater (Graduate Center, CUNY), “Contesting Ideologies of Womanhood: The Great Depression and the Reception of American Women Modernists”
Julie Pedneault-Deslauriers (University of Ottawa), “Clara Wieck-Schumann and the Piano Romance in the Early Nineteenth Century”
Elizabeth Weinfield (Graduate Center, CUNY), “Leonora Duarte (1610–78): Converso Composer in Antwerp”

Late Medieval Musical Meanings  (C: Lilac Ballroom North)
Laurenz Lütteken (University of Zürich), Chair
Rachel McNellis (Case Western Reserve University), “Notating the Sounding Spheres: Baude Cordier’s Tout par compas as Diagram, Image, and Transformative Space”
Jennifer Saltzstein (University of Oklahoma), “From the Meadows to the Streets: Encountering Landscape in Medieval Song and the Motet”
Emily Zazulia (University of California, Berkeley), “Out of Proportion: Nuper rosarum flores, Cathedralism, and the Danger of False Exceptionalism”

Listening  (C: Highland B/J)
Gurminder Bhogal (Wellesley College), Chair
Davinia Caddy (University of Auckland), “Making Moves in Reception Studies: Models of Sensory-Perceptual Experience on the belle-époque Stage”
James Deaville (Carleton College), “The Well-Tempered Listener: Manners, Music, and Class in the Domestic-Public Sphere of the Nineteenth Century”
Anne Holzmuller (Musikwissenschaftliches Seminar, Freiburg), “Musical Immersion in the Late Eighteenth Century”
Feng-Shu Lee (Tunghai University), “Discrediting Sight: Visual Perception and Romantic Music”

Music and War  (C: Highland C/H)
Michelle Meinhart (Durham University / Trinity Laban Conservatoire of Music and Dance), Chair
Peter Graff (Case Western Reserve University), “Staging Dual Patriotism: Cleveland’s German-Language Theater and the Great War”
Kelsey McGinnis (University of Iowa), “Americanism is to be plugged!: Music, POW Reeducation, and the United States’ Intellectual Diversion Program’ during World War II”
Kimberly White (Université de Montréal) and Kathleen Hulley (Québec City, Québec), “Singing the Nation: Amiati, Bordas, and the chanson patriotique of the Café-Concert”

**Opera and Subjectivity  (C: Highland E/F)**

Nina Sun Eidsheim (University of California, Los Angeles), Chair
Carmel Raz (Columbia University), “Operatic Fantasies in Early Nineteenth-Century Psychiatry”
Knar Abrahamyan (Yale University), “Nosological’ Investigations of the Postmodern Grotesque”
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  (H: Regency Ballroom A/B)**

Leonora Saavedra (University of California, Riverside), Chair
Daniel Castro Pantoja (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  (C: Highland A/K)**

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 Dolmen Music (1979)”
Ryan Ebright (Bowling Green State University), “Scoring the Body: Meredith Monk’s Atlas as Operatic Work”
Theodore Gordon (University of Chicago), “Excavating Pauline Oliveros’s ‘Expanded Instrument System’”
Kerry O’Brien (Yale University), “Pauline Oliveros’s Sonic Meditations and Experimentalisms of the Self”

Maps showing room locations are found at the end of the Program Book.
Playing and Dancing  (H: Grand Ballroom A/B)

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  (C: Highland D/G)

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”

Teaching Democratic Principles  (H: Grand Ballroom F/G)

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 Salfen (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  (H: Grand Ballroom C)

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  (H: Grand Ballroom C)

Ralph Locke (Eastman School of Music, University of Rochester), Chair
W. Anthony Sheppard (Williams College), “Exotic Models in Glass”

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  
(R: Genesee F)

Laurenz Lüttteken (MGG Online), Barbara Dobbs Mackenzie (Editor-in-Chief), Tina Frühauf (Associate Executive Editor), and Georg Burgstaller (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  (C: Highland B/J)

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 Wissner (Montclair State University)

12:15–1:45  Musical Transitions and Reclamations  (H: Regency Ballroom A/B)

Sponsored by the Music and Media Study Group
Kendra Preston Leonard (Silent Film Sound & Music Archive) and Dana M. Plank (Ohio State University), Co-chairs
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”

Maps showing room locations are found at the end of the Program Book.
(Friday noontime, cont.)

12:15–1:45 Navigating the Tenure Process (C: Highland A/K)

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
(H: Grand Ballroom F/G)

Sponsored by AMS Committee on the Annual Meeting
Denise Von Glahn (Florida State University), Convener
Victoria Bond, Composer/conductor
Valerie Bernhardt, soprano
Susan McClary (Case Western Reserve University) and McKenna Milici (Florida State University), panelists

FRIDAY NOONTIME RECEPTIONS AND OPEN MEETINGS

12:00–1:30 AMS Committee on Cultural Diversity Reception (R: McQuaid)

For Southern Travel Grant Recipients, Associates, and Alliance Representatives

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

12:15–1:45 Pedagogy Study Group Business Meeting (C: Highland C/H)

12:15–1:45 Popular Music Study Group Business Meeting (C: Highland D/G)

12:15–1:15 Music and Disability Study Group Business Meeting (C: Highland E/F)

12:15–1:45 Society for Seventeenth-Century Music Business Meeting (H: Grand Ballroom C)

12:30–1:30 Cold War and Music Study Group Brown Bag Open Lunch (R: Genesee G)

FRIDAY NOONTIME & AFTERNOON SMALL MEETINGS

12:00–2:00 A-R Online Music Anthology Board Meeting (by invitation) (R: Keating)

12:00–2:00 Mozart Society of America Board (R: Lilac)
FRIDAY AFTERNOON CONCERTS

12:30–1:30  Recital: “Uncovering Two Lost Virtuoso Fantasias by Joseph Joachim” (Eastman School of Music, Howard Hanson Hall, fourth floor [enter at 26 Gibbs St.]: 10-min. walk; shuttles available from 12:10)

Katharina Uhde (Valparaiso University), violin
R. Larry Todd (Duke University) and Michael Uhde (University of Music, Karlsruhe), piano

2:00–3:00  Lecture-Recital: “The Proleptic Cosmonaut: Toward Reconstructing Scriabin’s Music, Mysticism, and Russian Identity” (Eastman School of Music, East Wing Bldg., Hatch Recital Hall, first floor [enter at Main St.]: 10-min. walk; shuttles available from 1:40)

Becky Lu (Cornell University), piano

FRIDAY AFTERNOON SESSIONS—2:00–5:00

Avant Garde and New Music  (C: Lilac Ballroom South)

William Robin (University of Maryland, College Park), Chair
Brett Boutwell (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  (C: Highland E/F)

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”

Maps showing room locations are found at the end of the Program Book.
(Friday afternoon, cont.)

**Early Modern Women**  (C: Highland D/G)
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**  (C: Lilac Ballroom North)
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 Electroacoustic Music”
Vivian Luong (University of Michigan), “Philosophies of the Body in Feminine Endings: The Feminist Roots of Music Theory’s Embodied Turn”
Benjamin McBryer (University of Pittsburgh), “Musicology as Mysteriology: Jankélévitch and Brelet in Post-World War II France”

**Messiaen Research in Light of the Composer’s Archive**  (H: Grand Ballroom F/G)
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 Görlitz: 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**  (C: Highland A/K)
Suzanne G. Cusick (New York University), 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”
Marianna Ritchey (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  (C: Highland B/J)**

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  (C: Highland C/H)**

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  (C: Cascade A/B)**


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  (H: Grand Ballroom A/B)**

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”

Maps showing room locations are found at the end of the Program Book.
Mary Simonson (Colgate University), “Giving Voice: Stage Prologues and Interludes in American Silent Cinema”

**Whither “the Cold War” in Music Studies Today? (H: Grand Ballroom C)**

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)

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**FRIDAY AFTERNOON SESSION—2:00–3:30**

**Rethinking the Conductus (H: Regency Ballroom A/B)**

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*”

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**FRIDAY AFTERNOON SESSION—3:30–5:00**

**Fifteenth-Century Finds (H: Regency Ballroom A/B)**

Joseph Sargent (University of Montevallo), Chair

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


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**FRIDAY EARLY EVENING SESSIONS**

**5:15–6:30 Pedagogical Approaches, Strategies, and Engagement in the Twenty-First Century General Education Music History Classroom (C: Highland A/K)**

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  (H: Grand Ballroom C)
Singing from Renaissance Notation with Valerie Horst

5:30–7:00  Perspectives on Critical Race Theory and Music
(C: Lilace Ballroom North)
Sponsored by the Planning Committee on Race, Ethnicity, and the Profession
Cheryl I. Harris (University of California, Los Angeles), “The Sound and the Fury: From Colorblindness to White Nationalism”
George E. Lewis (Columbia University) and Judy Tsou (University of Washington), Co-chairs
William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University, Respondents

(C: Highland A/K)
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) and Steven Rozenski (University of Rochester)

FRIDAY EARLY EVENING OPEN MEETINGS

5:00–7:00  Ecocriticism Study Group Business Meeting
(H: Grand Ballroom F/G)

5:00–7:00  Music and Philosophy Study Group Business Meeting
(H: Grand Ballroom A/B)

7:30–8:00  Music and Dance Study Group Business Meeting
(H: Grand Ballroom F/G)

FRIDAY EARLY EVENING SMALL MEETING

5:00–6:30  Journal of Musicology Board  (H: Christa)
Maps showing room locations are found at the end of the Program Book.
FRIDAY EVENING PERFORMANCES

8:00  Sigismund’s Cathedral: Music by Michael Haydn

Peribyposous, 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: 10-min. walk; shuttles available from 7:30

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  (H: Grand Ballroom E)

5:00–6:30  Rice University Alumni Reception  (R: Jordan)

5:00–7:00  University of North Texas Reception  (R: Silver)

5:30–7:30  University of North Carolina at Chapel Hill Alumni Reception
(H: Morgan)

6:00–7:30  W. W. Norton Reception with live music  (H: Regency Ballroom)

6:00–8:00  Boston University Reception  (R: Hochstein)

6:00–8:00  Friends of Stony Brook Reception  (R: Keating)

6:30–8:00  Oxford University Press Reception  (C: Highland D/G)

8:00–11:00  Bienen School of Music, Northwestern University Reception
(R: McQuaid)

8:00–11:00  University of Michigan Alumni Reception  (C: Highland E/F)

9:00–11:00  Eastman School of Music Alumni Reception  (H: Grand Ballroom C)

Featuring a celebration of “The Dawn of Music Semiology: Essays
in Honor of Jean-Jacques Nattiez” (Eastman Studies in Music,
University of Rochester Press/Boydell and Brewer, 2017)

9:00–11:00  Juilliard Party  (R: Hochstein)

C: Convention Center • H: Hyatt • R: Radisson
9:00–12:00  University of Pittsburgh Reception  (H: Morgan)
9:00–12:00  AMS Dance  (R: Riverview Ballroom)
9:00–10:00  Remembrance of Philip Gossett  (H: Regency Ballroom A/B)
10:00–12:00  University of Chicago Alumni Party  (H: Regency Ballroom A/B)
10:00–12:00  Brandeis University Music Department Reception  (C: Cascade A/B)
10:00–12:00  Case Western Reserve University Reception  (R: Jordan)
10:00–12:00  Columbia University Department of Music Reception  (R: Silver)
10:00–12:00  Florida State University College of Music Alumni Reception  
              (H: Regency Ballroom C)
10:00–12:00  Harvard Music Reception  (C: Highland D/G)
10:00–12:00  Society for Christian Scholarship in Music Reception  (H: Christa)
11:00–1:00  LGBTQ Study Group Party  (H: Grand Ballroom A/B)

FRIDAY EVENING SESSIONS—8:00–11:00

“...but we can use new music to fix that problem”  (C: Highland A/K)
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)  
(C: Lilac Ballroom North)
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”

Maps showing room locations are found at the end of the Program Book.
(Friday evening, cont.)

**Instruments, Diagrams, and Notation in the History of Music Theory**  
(C: Highland B/J)

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 ‘Audio-Graphic’ Piano Rolls”

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

Siavash Sabetrohani (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**  
(C: Highland C/H)

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**  
(C: Lilac Ballroom South)

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

Esteban Buch (Ecole des hautes études en sciences sociales), Respondent

Celia Applegate (Vanderbilt University), Jane Fulcher (University of Michigan), Phyllis Weliver (Saint Louis University), Bennett Zon (Durham University)

**Panel, Keynote, and Roundtable: “Queering Dance Musics”**  
(H: Grand Ballroom F/G)

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”

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*C: Convention Center • H: Hyatt • R: Radisson*
Lauron 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)

SATURDAY 11 November

8:30–5:00  Registration  (C: Galleria)

8:30–6:00  Speaker Ready Room  (C: Aqueduct D)

8:30–6:00  Exhibits  (C: Empire South)

7:00–8:45  Committee on Women and Gender  (R: Lilac)

7:00–8:45  Publications Committee  (H: Morgan)

7:00–8:45  Planning Committee on Race, Ethnicity, and the Profession  (H: Christa)

7:00–9:00  A-R Recent Researches Series Editors’ Breakfast Meeting  (R: McQuaid)

7:00–9:00  *Journal of Music History Pedagogy* Editorial Board  (R: Jordan)

7:30–8:30  RILM Governing Board  (C: Cascade E)

7:30–8:45  Committee on Cultural Diversity  (H: Regency Ballroom C)

7:30–8:45  Haydn Society of North America Board Meeting  (R: Lyon)

7:30–9:00  *Journal of Musicological Research* Editorial Board Meeting  (H: Strong)

7:30–9:00  Society for Eighteenth-Century Music Board of Directors Meeting  (H: George Eastman)

7:30–9:00  *Web Library of Seventeenth-Century Music* Editorial Board  (R: Keating)

7:45–8:45  American Bach Society Editorial Board Meeting  (R: Hochstein)

8:00–8:45  Study Group Chairs  (R: Genesee E)

Maps showing room locations are found at the end of the Program Book.
8:45—12:15  Rochester Whistle Stop Organ Tour
details: www.ams-net.org/rochester

9:00—12:00  AMS Committee on Career-Related Issues, Career Bootcamp
(C: Cascade A/B)
details: www.ams-net.org/rochester

Sarah Fuchs Sampson (Syracuse University), Reba Wissner (Montclair State
University), Keith Clifton (Central Michigan University), Paul Christiansen
(Seton Hall University), and Amanda Sewell (Interlochen Public Radio)

SATURDAY MORNING SESSIONS—9:00—12:00

Classic Hollywood  (C: Highland E/F)
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, Fla.), “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  (H: Regency Ballroom A/B)
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  (H: Grand Ballroom C)
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 Adameyk’s Phonobellow”
Lateness  (H: Grand Ballroom A/B)

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”
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  (C: Lilac Ballroom South)

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  (C: Lilac Ballroom North)

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

On the Radio  (C: Highland A/K)

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”

Maps showing room locations are found at the end of the Program Book.
Re-Migrant and Returning Musical Diasporas in Totalitarian and Post-Totalitarian Contexts  (C: Highland D/G)

Margarita Mazo (Ohio State University), Chair
Andrea F. Bohlman (University of North Carolina at Chapel Hill), Respondent
Susan 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  (C: Highland C/H)

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  (C: Highland B/J)

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  (H: Grand Ballroom F/G)

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”

C: Convention Center • H: Hyatt • R: Radisson
SATURDAY MORNING SESSIONS—10:30–12:00

Controlling Time  (C: Highland B/J)
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  (H: Grand Ballroom F/G)
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”

Women and Gender Endowed Lecture  (C: Genesee E/F/G)
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), and Jacqueline Warwick (Dalhousie University), Respondents

AMS Name Quilt Raffle Drawing (immediately following the lecture: 11:45)

SATURDAY NOONTIME SESSIONS

12:15–1:45  Maintaining a Research Agenda at Teaching-Intensive Institutions  
(C: Highland A/K)
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), Alexandra Monchick (California State University, Northridge)

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 Schmid (Harvard University), James V. Maiello (University of Manitoba), Michael Accinno (University of California, Riverside), Caryl Clark (University of Toronto), Christine Suzanne Getz (University of Iowa), Wendy Heller (Princeton University), Susan Thomas (University of Georgia)

Maps showing room locations are found at the end of the Program Book.
### SATURDAY NOONTIME OPEN MEETINGS

<table>
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| 12:00–2:00 | RIPM in 2017: New Resources and Initiatives  
(Luncheon: contact conferences@ripm.org for further information)  
(H: Grand Ballroom E) |
| 12:00–5:00 | Rochester Lyric Opera  
*Mrs. President, Open Rehearsal*  
(Lyric Theater: shuttle available from 11:45) |
| 12:15–12:30 | AMS Business Meeting  
(H: Grand Ballroom A/B) |
| 12:15–1:45 | LGBTQ Study Group Open Board Meeting  
(H: Christa) |
| 12:15–1:45 | Haydn Society of North America General Meeting  
(C: Highland C/H) |
| 12:15–1:45 | Music and Dance Study Group Eighteenth-Century Social Dance Workshop  
(H: Regency Ballroom A/B) |
| 12:15–1:45 | North American British Music Studies Association  
(H: Grand Ballroom C) |
| 12:45–1:45 | *Open Access Musicology* Information Session  
(H: Regency Ballroom C) |

### SATURDAY NOONTIME & AFTERNOON SMALL MEETINGS

<table>
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| 12:00–2:00 | American Bach Society Advisory Board Luncheon  
(R: Hochstein) |
| 12:00–2:00 | American Handel Society Board  
(R: Silver) |
| 12:00–5:00 | Committee on the Publication of American Music Luncheon  
(H: Morgan) |
| 12:30–1:45 | AMS Council  
(H: Grand Ballroom A/B) |
| 3:30–4:30 | Performance Committee  
(H: George Eastman) |
SATURDAY AFTERNOON CONCERTS

12:30–1:30  Workshop-Demonstration: “Improvised Polyphony by Civic Wind Bands in Court”
            (Eastman School of Music, Kilbourn Hall, first floor [enter at 26 Gibbs St.]: 10-min. walk; shuttles available from 12:10)
            Forgotten Clefs: A Renaissance Wind Band
            Charles Wines, shawm and recorder, artistic director
            Christopher Armijo, recorder; Adam Dillon, sackbut; Sarah Huebsch, shawm and recorder

2:00–3:00  “Singen und Sagen: Praetorius’s Polyhymnia Caduceatrix et Panegyrica”
            A Concert for Hope in a Time of War
            (Christ Church, East Ave. [through courtyard] entrance: 10-min. walk; shuttles available from 1:40)
            Stephen Kennedy (Music Director, Christ Church, Rochester), Director
            Program and editions by Liza Malamut (Boston University)
            Christ Church Schola Cantorum and Consort
            with students, faculty, and alumni from the Eastman School of Music and the Rochester Community

SATURDAY AFTERNOON SESSIONS—2:00–5:00

Chant and Liturgy  (C: Lilac Ballroom North)
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 W1”

Music in the Long Protestant Reformations  (C: Highland B/J)
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”
Samantha Arten (Duke University), “Protestant Advocacy for Musical Literacy: The Whole Booke of Psalmes as Music Textbook and Theory Treatise”
Joseph Herl (Concordia University, Neb.), “How the Latin Liturgy Formed Sixteenth-Century Lutheran Children in the Faith”

Maps showing room locations are found at the end of the Program Book.
(Saturday afternoon, cont.)

Nationalism  (C: Highland C/H)

Steven Whiting (University of Michigan), Chair
Katharine Ellis (University of Cambridge), “French Nationalism, Ethnic Nationalism, and the Third Republic’s Folk Music Problem”
Warren Kimball (Louisiana State University), “National Identity and the Oratorio in New Orleans, 1836–1861”
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”

Opera and Musicals on Film  (C: Highland D/G)

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 Phonoscènes (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  (C: Highland E/F)

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, 1816–21”

Voicing Blackness, from Reconstruction to the Era of Black Lives Matter  (C: Lilac Ballroom South)

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. (H: Grand Ballroom A/B)

Daniil Zavlunov (Stetson University), Chair

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


David Tudor (H: Grand Ballroom F/G)

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’”

Glamo(u)r on TV (C: Highland A/K)

Annie Randall (Bucknell University), Chair


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

Music and Technology (H: Regency Ballroom A/B)

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 (H: Grand Ballroom C)

Hyun Kyong Hannah Chang (Yale University), Chair

Hye-jung Park (Ohio State University), “‘Liberty Bell’: Music in America’s Wartime Radio Propaganda in Korea”

Chui Wa Ho (New York University), “‘Dead Air’ and Democracy: Radio Soundscape in U.S.-Occupied Japan (1945–52)”

SATURDAY AFTERNOON SESSIONS—3:30–5:00

Borders (H: Grand Ballroom F/G)

Jesús Ramos-Kittrell (University of Connecticut), Chair

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

Maps showing room locations are found at the end of the Program Book.
(Saturday afternoon, cont.)

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

Music and Women’s Letters in the Early Nineteenth Century
(C: Highland A/K)

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  (H: Grand Ballroom A/B)

Emily Abrams Ansari (Western University), Chair

Gabriel Alfieri (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  
(H: Grand Ballroom C)

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”

Sounding Like Bach  (H: Regency Ballroom A/B)

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
            (H: Grand Ballroom D/E/F/G)

SATURDAY EVENING SESSIONS—8:00–11:00

2016: Electoral Echoes and Musical Reverberations
       (C: Lilac Ballroom North)
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    (C: Lilac Ballroom South)
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
       (C: Highland A/K)
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
       (H: Grand Ballroom F/G)
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)

Maps showing room locations are found at the end of the Program Book.
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; shuttle departs 7:10

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  (R: Hochstein)

8:00–10:00  Viola da Gamba Society of America presents: Come play consort music!  (H: Regency Ballroom C)
      Viols, music and stands provided

9:00–10:30  Duke University Reception  (R: Keating)

9:00–11:00  New York University Reception  (C: Christa)

9:00–11:00  AMS Dessert Reception  (H: Grand Ballroom A/B)

9:00–11:00  Indiana University Reception  (C: Highland E/F)

9:00–12:00  Stanford Reception  (R: McQuaid)

9:30–12:00  McGill University Reception  (R: Silver)

10:00–11:00  Yale Alumni Reception  (C: Highland B/J)

10:00–1:00  Cornell Reception  (C: Cascade A/B)

10:00–1:00  University of California at Los Angeles Musicology Alumni Reception  (H: Regency Ballroom A/B)
10:00–1:00 Princeton Reception  (H: Morgan)
10:00–1:00 University of California, Berkeley Alumni Reception  (C: Highland C/H)
10:00–1:00 University of Pennsylvania Party  (C: Highland D/G)
11:00–12:00 Yale Party  (C: Highland B/J)

SUNDAY 12 November

8:30–12:00 Registration  (C: Galleria)
8:30–12:00 Speaker Ready Room  (C: Aqueduct D)
8:30–12:00 Exhibits  (C: Empire South)
7:00–8:45 AMS Board of Directors  (H: Christa)

SUNDAY MORNING SESSIONS—9:00–12:00

Fairs and Festivals  (C: Highland A/K)
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’: Kwakẉał̓q̣ał̓’wakw Performance and the Production of Musical Texts at the 1893 Chicago World’s Fair”

Humor  (C: Highland B/J)
Douglass 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”

Maps showing room locations are found at the end of the Program Book.
(Sunday morning, cont.)

**Music and Poetry**  (H: Regency Ballroom A/B)

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**  (C: Highland E/F)

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), “Hearing and Healing Brian Wilson: Atticus Ross’s Score for Love & Mercy”

Laura Watson (Maynooth University), “Every Day I Write the Book’: Popular Musicians and Memoirs in the Twenty-First Century”


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

**Anton Rubinstein**  (H: Grand Ballroom C)

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**  (H: Grand Ballroom A/B)

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**  (C: Lilac Ballroom South)

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  (C: Highland C/H)

James Deaville (Carleton College), Chair

Nancy Newman (University at Albany, SUNY), “Letter(s) to an Unknowable Woman: Listening to Mahler auf der Couch”

Racializing  (C: Highland D/G)

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  
(H: Grand Ballroom F/G)

Louis Epstein (St. Olaf College), Chair

Timothy Cochran (Eastern Connecticut State University), Blake Howe (Louisiana State University), Rebecca Cypess (Rutgers University), J. Brooks Kuykendall (University of Mary Washington)

Urban Soundscapes  (C: Lilac Ballroom North)

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  (H: Grand Ballroom A/B)

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 Music  (C: Highland C/H)

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”

Maps showing room locations are found at the end of the Program Book.
(Sunday morning, cont.)


**Jews and Judentum**  (H: Grand Ballroom F/G)

Tina Frühauf (RILM/Graduate Center, CUNY), Chair


Amanda Ruppenthal Stein (Northwestern University), “Sounding Judentum within Nineteenth-Century Deutschum”

**Nineteenth-Century Composers Looking Back**  (H: Grand Ballroom C)

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**  (C: Lilac Ballroom South)

Hedy Law (University of British Columbia), Chair


Paul Abdullah (Case Western Reserve University), “Shakespearean Storms in German Opera: The Tempest in 1798”

**Punk**  (C: Lilac Ballroom North)

Ken McLeod (University of Toronto), Chair

David Pearson (Hunter College & Lehman College), “Sounding Dystopia in Extreme Hardcore Punk”

Gregorio Bevilacqua (University of Southampton), “War, Class Struggle, and a Punk Rock Song: Bad Religion’s ‘Let Them Eat War’”

**Race, Transnationalism, and Central European Art Music in the Jim Crow Era**  (C: Highland D/G)

Sandra Jean Graham (Babson College), Chair

Douglas Shadle (Vanderbilt University), “‘From the Negroes Themselves’: Antonín Dvořák and the Construction of African American Identity”


Maps showing room locations are found at the end of the Program Book.
Exhibit Hall Map
Empire South

Exhibit Hours:
Thursday, 1 p.m. to 6 p.m.
Friday and Saturday, 8:30 a.m. to 6 p.m.
Sunday, 8:30 a.m. to noon

Coffee breaks in the Exhibit Hall 10 a.m. and 3 p.m. daily
Empire North
Empire South
Empire Lobby

Rochester Riverside Convention Center
Exhibit Level
Rochester Riverside Convention Center
Street Level

Session Rooms
Lilac North
Lilac South
Highland A/K
Highland B/J
Highland C/H
Highland D/G
Highland E/F

Meeting/Reception Rooms
Cascade A-F
Aqueduct A-D
Second Floor

Hyatt Hotel

Session Rooms
- Grand A/B
- Grand C
- Grand F/G
- Regency A/B

Meeting/Reception Rooms
- Grand E
- Morgan
- Christa
- Strong
- George Eastman
Radisson Hotel

Session Room
Genesee E/F/G

Meeting/Reception Rooms
Riverview
Silver
Lilac
Hochstein
Jordan
Keating
Lyon
McQuaid
Rochester Downtown

Rochester Map Key
A Riverside Convention Center
B Hyatt Regency Rochester
C Radisson Hotel Rochester Riverside
D Eastman School of Music
   Kodak Hall, 60 Gibbs St.
   Kilbourn Hall, 26 Gibbs St.
   Hatch Recital Hall, 433 E. Main St.
E Christ Church, 141 East Ave.
F Geva Theater, 75 Woodbury Blvd.
G Lyric Theater, 440 East Ave. (1 mile from Convention Center)
H Eastman Museum / Dreyden Theatre,
   900 East Ave. (1.5 miles from Convention Center)