

# AMS/SMT ANNUAL MEETING

San Antonio, 1-4 November 2018

Preliminary Program (as of 1 August 2018)

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## WEDNESDAY 31 October

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9:00–12:00 Grove Editorial Board

9:00–6:30 **Staging Witches: Gender, Power, and Alterity in Music**

Sponsored by the AMS Committee on Women and Gender and the LGBTQ Study Group

1:00–5:00 Grove Editorial Board and Advisory Panel

2:00–6:00 SMT Executive Board

2:00–8:00 AMS Board of Directors

3:00 **Diversifying Music Academia: Strengthening the Pipeline**

3:00–6:00 **The Mendelssohn Network: Current Developments in Mendelssohn Research**

6:15–7:30 **SMT Executive Board, Networking Committee, Publications Committee, and Publication Awards Committee Dinner**

7:30–11:00 SMT Networking Committee

7:30–11:00 SMT Publication Awards Committee

7:30–11:00 SMT Publications Committee

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## THURSDAY 1 November

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7:30–9:00 Meeting Worker Orientation

8:00–12:00 AMS Board of Directors

8:00–12:00 SMT Executive Board

9:00–7:00 Registration

9:00–12:00 **SMT Peer Learning Program Workshop I: Whose Body/Whose Beat? The Beat as Embodied Phenomenon in Music Theory and Popular Music**

Mark Butler (Northwestern University), leader

9:00–12:00 **SMT Peer Learning Program Workshop II: Techniques of the Listener**

Brian Kane (Yale University), leader

9:00–12:00 **The Works of Giuseppe Verdi Editorial Board**

9:00–12:00 **The Mendelssohn Network: In the Salon with the Mendelssohns**

10:00–12:00 **SIMSSA: Single Interface for Music Score Searching and Analysis, Working Group**

11:00–1:30 **Society for Seventeenth-Century Music Governing Board**

11:00–7:00 **Speaker Ready Room**

12:00–2:00 **AMS Membership and Professional Development Committee**

1:00–8:00 Exhibits

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## THURSDAY AFTERNOON SESSIONS—2:15–3:45

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### African-American Representations (AMS)

Thomas Riis (University of Colorado Boulder), Chair

Mary Beth Sheehy (University of Kansas), “Portrayals of Female Exoticism in the Early Broadway Years: The Music and Performance Styles of ‘Exotic’ Comedy Songs in the *Follies of 1907*”

Kristen Turner (North Carolina State University), “Back to Africa: Images of the Continent in Early Black Musical Theater”

Sean Lorre (Rutgers University), “Muddy Waters, Folk Singer? On the Discursive Power of Album Art and Liner Notes at Mid-Century”

### Cassettes (AMS)

Albin Zak (University at Albany, SUNY), Chair

Judith Peraino (Cornell University), “I’ll Be Your Mixtape: Lou Reed, Andy Warhol, and the Queer Intimacies of Cassettes”

Matthew Carter (Graduate Center, CUNY), “The Screwtape as Object in Houston Hip Hop Culture”

Claudia Maria Carrera (New York University), “‘Are You There?’: Mourning and Absent Presence in an AIDS-era Answering Machine Message Archive”

### Eighteenth-Century Opera: Texts, Translations, and Teaching (AMS)

John Platoff (Trinity College), Chair

Bruce Alan Brown (University of Southern California), “‘Alla mia scuola hà cantato robbe anche difficilissime...’: The Material Remains of the *scuola di canto* of Cavaliere Bartolomeo Nucci”

Edward Jacobson (University of California, Berkeley), “After Metastasio”

Lily Kass (Philadelphia, Pa.), “‘A Musical Ear and Long Experience’: Lorenzo Da Ponte’s Theory of Opera Translation”

### Enlightenment Aesthetics (AMS)

W. Dean Sutcliffe (University of Auckland), Chair

Austin Glatthorn (Oberlin College and Conservatory), “*Ariadne’s* Legacy and the Melodramatic Sublime”

Jacob Friedman (University of Pennsylvania), “Joseph Haydn and the Politics of Naivety”

## Genres in Transformation (AMS)

James Buhler (University of Texas at Austin), Chair

Kevin Clifton (Sam Houston State University), “Intertextuality and Evolution of Angelo Badalamenti’s ‘*Twin Peaks* Theme”

Sharon Hochhauser, “Crimping Your Style: The Patter Song in the Music of ‘Weird Al’ Yankovic and The Mighty Boosh”

Ana Sanchez-Rojo (Tulane University), “When *Nina* Charmed Madrid”

## History of Theory: Politics, Practicalities and Speculation (SMT)

Caleb Mutch (Indiana University), Chair

Patrick S. Fitzgibbon (University of Chicago), “Precept and Protest: A Brief History of Brevity in Music Theory of the German Reformation”

Joshua Klopfenstein (University of Chicago), “Toward a Broader Theory of Music: Charles Butler’s *The Principles of Musik* and Seventeenth-Century England”

Siavash Sabetrohani (University of Chicago), “Georg Philipp Telemann as Music Theorist”

## Neo-Riemannian Theory (SMT)

Richard Cohn (Yale University), Chair

Owen Belcher (University of Massachusetts Amherst) and Alan Reese (Cleveland Institute of Music), “The Riemannian *Klangnetz*, the *Doppelklang*, and Their Applications”

Dustin Chau (University of Kansas), “Gustav Holst’s *Terzetto* and Its Maximally Smooth Triad of Keys”

Brent Yorgason (Brigham Young University), “A Transformative Event in Max Steiner’s Fanfare for Warner Brothers”

## A Place for Women (AMS)

Elissa Stroman (Texas Tech University), Chair

Isidora Miranda (University of Wisconsin-Madison), “Breaking the Glass: Musical Labor and the Tagalog Diva in Philippine Zarzuela”

Michele Aichele (University of Iowa), “Cécile Chaminade and ‘The New Woman’ in the United States”

Elizabeth Keathley (University of North Carolina at Greensboro), “Voicing the Opposition: Lila Downs, *El Demagogo*, and *Balas y Chocolate*”

## Recomposition, Forgery, Plagiarism (SMT)

Eric Drott (University of Texas at Austin), Chair

Andrew Pau (Oberlin College and Conservatory), “The *Six épigraphes antiques* and Debussy’s (Re)compositional Process”

Frederick Reece (University of Miami), “Fritz Kreisler and the Art of Forgery”

Dana DeVlieger (University of Minnesota), “Theorizing Similarity for Copyright Litigation”

## Rhythm, Flow, and Transcendence (SMT)

Ellie Hisama (Columbia University), Chair

Noriko Manabe (Temple University), “Rapping to a Different Beat: Flow, Language, and Aesthetics in Triplet, Non-Duple, and Irregular Hip-Hop Tracks”

Braxton D. Shelley (Harvard University), “Toward a Formal Theory of the Gospel Vamp”

Rosa Abrahams (Ursinus College), “But We’re Not in Zombie Mode: Meter and Selected Attention in Greek Orthodox Movement and Music”

## Subjectivity, Time, and Hearing (AMS)

Charlotte Cross (New York, N.Y.), Chair

Chadwick Jenkins (Graduate Center, CUNY), “On Musical Subjects: Adorno, Schoenberg, and the Embodied Subjectivity of Expressionism”

Sophie Benn (Case Western Reserve University), “‘The Apportionment of Time’: Metrical Organization in the Theories of Friedrich Albert Zorn”

Áine Heneghan (University of Michigan), “‘An intelligent and intelligible impression’: Seeing and Hearing through Schoenberg”

## Workshop: Workplace Harassment: Prevention and Intervention

Breall Baccus (University of Texas at Austin), Facilitator

## Panel: Visualizing Archival Research and Data: Renaissance Mantua and Venice (AMS)

Richard Freedman (Haverford College), Chair

Mollie Ables (Wabash College), Organizer

Anne MacNeil (University of North Carolina at Chapel Hill)

Massimo Ossi (Indiana University)

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## THURSDAY AFTERNOON SESSIONS—4:00–5:30

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### Cold War (AMS)

Kevin Bartig (Michigan State University), Chair

Marysol Quevedo (University of Miami), “Music and the Sociedad Cultural Nuestro Tiempo in 1950s Cuba: Modernist Aesthetics Meet Leftist Politics”

Emily Theobald (University of Florida), “‘The Guilty to be Judged’: Penderecki’s *Lacrimosa* (1980), the Gdańsk Monument, and the Solidarity Movement”

Kelly St. Pierre (Wichita State University), “De-Nationalizing Musicology in Communist Czechoslovakia”

### Diatonic and Collectional Theory (SMT)

Dmitri Tymoczko (Princeton University), Chair

Leah Frederick (Indiana University), “Diatonic Voice-Leading Transformations”

Sebastian Wedler (University of Oxford), “Tonal Pairing as a Strategy of Lyrical Time: Anton Webern’s *Langsamer Satz* (1905)”

Clifton Callender (Florida State University), “Complementary Collections and Combinatorial Tonality in Ligeti’s Late Works”

### Embodiment and Tonality, ca. 1750–1850 (SMT)

Roger Mathew Grant (Wesleyan University), Chair

Stephen M. Kovachy (University of Wisconsin-Madison), “Chabanon, Rameau, and the ‘Nerveux système’: The Listening Body in Early Modern France”

John Muniz (University of Arizona), “‘The ear alone must judge’: Harmonic Meta-Theory in Weber’s *Versuch*”

Michael Masci (SUNY Geneseo), “*Tonalité* in the Margins of Harmony: Tonal Theory, Text, and Genre in Nineteenth-Century French Harmony Treatises”

### Floyd and The Dead (SMT)

John Covach (University of Rochester), Chair

Gabriel Lubell (Kenyon College), “*The Dark Side of the Moon* as an Urban Landscape”

Michèle Duguay (Graduate Center, CUNY), “Madness, Psychedelia, and Virtual Space in Pink Floyd’s *The Piper at the Gates of Dawn*”

Melvin J. Backstrom (Quebec City, Qc.) and Sundar Subramanian (Montreal, Qc.), “The Grateful Dead’s ‘Blues for Allah’: Syncretic Composition in Mid-1970s Rock Music”

### Lamenting Women (AMS)

Linda Austern (Northwestern University), Chair

Nicholas Lockey (The Benjamin School), “Pleasurable Laments: The Sicilian and Feminine Expression in Eighteenth-Century Music”

Codee Spinner (University of Pittsburgh), “Beehives, Synchronized Dance Moves, and Death: ‘Coffin Song’ as Lament in 1960s Girl Groups”

Seth Coluzzi (Colgate University), “Bound for Display: The Interior/Exterior Dualities of Monteverdi’s *Nymph*”

### Latin American Representations (AMS)

Erin Bauer (University of Wisconsin-Whitewater), Chair

Vera Wolkowicz (Royal Holloway, University of London), “Indigenist Music: Inclusive Exclusion in 1920s Peruvian Art Music”

Alex Badue (University of Cincinnati), “In True South American Way: Aloysio De Oliveira’s Samba Arrangements for Carmen Miranda”

Timothy D. Watkins (Texas Christian University), “*Mbaraká* or *Aspergillum*: Music, Liturgy, and Cultural Identity in an Eighteenth-Century Paraguayan Frieze”

### Medieval and Early Modern Theory (AMS)

C. Matthew Balensuela (Depauw University), Chair

Susan Forscher Weiss (Peabody Conservatory, Johns Hopkins University), “Turning Wheels: *Volvellas* as Kinesthetic Aids for Learning and Navigating Music”

Gregory Barnett (Rice University), “Guido’s Gamut and Tonal Style of the Early Seicento”

Anna Zayaruznaya (Yale University), “Old, New, and Newer Still: Generations of *Ars nova* Theory in *Speculum musicae*, Book VII”

### Pop Poetics and Style (SMT)

Lori Burns (University of Ottawa), Chair

Megan L. Lavengood (George Mason University), “A New Approach to Analysis of Timbre: A Study in Timbre Narratives and Instrumentation in 1980s Pop”

Bruno Alcalde (University of Richmond), “The Permeability of Styles and Genres in Recorded Popular Music: A Case Study”

Chelsey Hamm (Christopher Newport University), “Representations of the ‘Female Voice’ in Kesh’s *Rainbow*”

### Rethinking Appropriation: Blackness, Desire, and Political Fantasy (AMS)

Matthew D. Morrison (New York University), Chair

George E. Lewis (Columbia University), Respondent

Emily Wilbourne (Queens College, CUNY), “Black Singers and Blackface Roles on the Mid-Seventeenth-Century Italian Operatic Stage”

Michael Birenbaum Quintero (Boston University), “Mestizo Fantasy and Political Solidarity in the New Colombian Music”

Clara Latham (The New School), “Fantasies of Race and Gender in Transatlantic New Music Communities”

### Sound Materials (AMS)

Rachel Mundy (Rutgers University-Newark), Chair

Gavin Williams (King’s College London), “Shellac, Colonial Ecology, and Haptic Desire in Early Recorded Sound”

Joe Pfender (New York University), “Sublunary Sound”

John Gabriel (University of Hong Kong), “Experimental Radio Music Theater in Weimar Republic Germany: From *Neue Sachlichkeit* to *Funk*”

### Seminar: Time in Opera (AMS)

Kunio Hara (University of South Carolina), Laura Möckli (Bern University of the Arts), Colleen Renihan (Queen’s University), Conveners

Gwyneth Bravo (NYU Abu Dhabi), “‘Trauma, Temporality, and Telos: The Legacy of World War I in Erwin Schulhoff’s Opera *Flammen* and the Figure of Don Juan as Ahasuerus”

Michele Cabrini (Hunter College, CUNY), “Lully and Quinault Reading Ariosto: Temporal Simultaneity in *Roland*”

Kelly Christensen (Stanford University), “Returning to a Musical Past Tense”

Sabrina Clarke (West Chester University), “‘Where Everything is Silent’: Time, Memory, and Fate in Dallapiccola’s *Il prigioniero* (1948)”

Yayoi Uno Everett (University of Illinois at Chicago), “Allegory and Fractured Temporality in Thomas Adès’s *The Exterminating Angel* (2015)”

Dan Wang (University of Pittsburgh), “The Timing of Liberal Political Fantasy (Some Textures from Opera and Film)”

### Workshop: Workplace Harassment: Prevention and Intervention

Breall Baccus (University of Texas at Austin), Facilitator

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### THURSDAY EARLY EVENING OPEN MEETINGS

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5:30–6:00 AMS Committee on Career-Related Issues  
Conference Buddy Meet-Up

5:30–6:00 SMT Conference Guides

5:30–7:30 SMT Dance and Movement Interest Group

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### THURSDAY EARLY EVENING PLENARY

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6:00–7:00 AMS President’s Endowed Plenary Lecture

Martha Feldman (University of Chicago), Chair

Dwandalyn R. Reece (National Museum of African American History and Culture), “Music and the Meaning of Things”

Guthrie P. Ramsey, Jr. (University of Pennsylvania), Interlocutor

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### THURSDAY EVENING RECEPTIONS

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6:30–8:00 Opening Reception

9:30–11:00 Student Reception

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### THURSDAY EVENING SMALL MEETING

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

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## THURSDAY EVENING SESSION—8:00–9:30

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### Embodiment and Voice in Contemporary Music (SMT)

Judith Lochhead (Stony Brook University), Chair

Joseph R. Jakubowski (Washington University in St. Louis), “Making the Spectral, Corporeal: Embodied Cognition and Expressive Performance in Gérard Grisey’s *Prologue* (1976)”

William Mason (Wheaton College, Mass.), “Vocal Synthesis and Figural Narratives in Grisey’s *Les Chants de l’Amour*”

Cecilia Oinas (University of Music and Performing Arts Graz / Sibelius Academy), “Analysis and Performance, *Une fois de plus*: Tracing Sensitivity, Intimacy, and Corporeal Interaction in György Kurtág’s Four-Handed Works”

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## THURSDAY EVENING SESSIONS—8:00–10:00

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### Joint Session: Extemporaneous Dialogues on Historical Improvisation: Bridging Music, Music History, and Theory

A Special Joint Session organized by the SMT Interest Group on Improvisation with Anna Maria Busse Berger (University of California, Davis)

#### Part I

Massimiliano Guido (University of Pavia), General Introduction

Peter Schubert (McGill University) vs. Peter Schubert (and the audience), “*Super librum*. Improvising polyphony”

“Father, Son, and Fantasia.” Pamela Ruiter-Feenstra improvises fantasias in the style of J. S. and C. P. E. Bach

“The Art of Partimento.” A Gallant conversation at the piano with Johnandrew Slominski (Linfield College) and Gilad Rabinovitch (Georgia State University)

#### Part II

Anna Maria Busse Berger responds to the performances; discussion follows.

### Joint Session: Listening for the “San Antonio Sound” in Tejano Conjunto/Progressive Music

Cathy Ragland (University of North Texas), Moderator

Erin Bauer (University of Wisconsin-Whitewater), “The Hybridity of the San Antonio Sound: Cross-Cultural Amalgamations in the Texas-Mexican Accordion Music of Flaco Jiménez, Mingo Saldívar, Esteban Jordan, and Piñata Protest”

Amy Hatch (University of North Texas), “San Antonio’s Progressive Voice: David Lee Garza’s *pasadas*, a Motivic Analysis of Performance ‘Formulas’”

Cathy Ragland, “‘*A Mi San Antonio* (For My San Antonio):’ Eva Ybarra’s Dissonance in the Hypermasculine World of Tejano Conjunto”

Joe Treviño (Blue Cat Recording Studio) and Max Baca (Los Texmaniacs), “Crafting ‘*La onda Tejana* (the Tejano Experience)’ in the Studio, on Stage, and in the Backyard”

### Publishing in Journals Roundtable

Sponsored by the AMS Committee on Career-Related Issues

Geraldine Richards (Taylor & Francis), Chair

Joy Calico (Vanderbilt University), *JAMS*

Christopher Gibbs (Bard College), *MQ*

Loren Kajikawa (George Washington University), *JSAM*

Deborah Kauffman (University of Northern Colorado), *JMR*

## Rethinking the Enlightenment (AMS)

Charles Dill (University of Wisconsin-Madison), Chair

William Weber (California State University, Long Beach), Commentator

Rebecca Geoffroy-Schwinden (University of North Texas)

Andrei Pestic (Stanford University)

Georgia Cowart (Case Western Reserve University)

Olivia Bloechl (University of Pittsburgh)

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## THURSDAY EVENING SESSION—8:00–10:30

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### Intoxication

Sponsored by the AMS Music and Philosophy Study Group

Andrew Hicks (Cornell University), Chair

Edward Spencer (University of Oxford), “Beyond Intoxication: On Sobering Experiences of Electronic Dance Music”

Tomas McAuley (University of Cambridge), “Orgasmic Rapture and Devotional Bliss: Schopenhauer on Music and Sex”

Beth Abbate (Boston Conservatory), “Musical Intoxication in Tippett’s *Magical Midsummer Marriage*”

Victor Szabo (Hampden-Sydney College), “Highs for Highbrows? Rhetorics of Contemplative Intoxication from Atmospheric Minimalism to Ambient Music, 1960–80”

JoAnn Taricani (University of Washington), “The Anatomy of Melancholy (1621) and its Intoxicating Musical Antidote (1661)”

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## THURSDAY EVENING SESSIONS—8:00–11:00

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### The Dynamics of the Job Interview (SMT)

Sponsored by the SMT Professional Development Committee

Roger Graybill (New England Conservatory), Moderator

Michael Callahan (Michigan State University)

Philip Duker (University of Delaware)

Rachel Lumsden (Florida State University)

Elizabeth Sayrs (Ohio University)

### Music, Disability, and the Environment: Bridging Scholarship with Activism

Sponsored by the AMS Music and Disability Study Group, SMT Music and Disability Interest Group, and AMS Ecocriticism Study Group

Jacob A. Cohen (Macaulay Honors College, CUNY), Anabel Maler (University of Chicago), Jessica A. Holmes (University of California, Los Angeles), Chairs

Chantal Lemire (Western University)

Jessica Schwartz (University of California, Los Angeles)

Ailsa Lipscombe (University of Chicago)

William Robin (University of Maryland)

James Deaville (Carleton University)

Rachel Mundy (Rutgers University-Newark)

## Music at the Border

Sponsored by the AMS Ibero-American Music Study Group

Jesús A. Ramos-Kittrell (University of Connecticut), Chair

Jacqueline Avila (University of Tennessee), “‘No hay nada que celebrar’: Music, Migration, and Violence in Luis Estrada’s *El Infierno*”

Léon Felipe García Corona (Northern Arizona University), “Los Tres Reyes Sing to the Westside: Social Change and the Trio Style”

Andrés R. Amado (University of Texas Rio Grande Valley), “Mariachi Mass in San Juan, Texas: Intersections of Faith, Ethnicity and Politics”

## Othered within the Other: Marginalized Voices in Jewish Studies

Sponsored by the AMS Jewish Studies and Music Study Group

Brigid Cohen (New York University), Chair and Respondent

Assaf Shelleg (Hebrew University of Jerusalem)

Karen Uslin (Rowan University)

Kristofer Matthias Eckelhoff (Graduate Center, CUNY)

Bobbi Elkamely (U.S. Grant High School/El Sistema)

## Perspectives on Public Music Theory and Analysis (SMT)

Anna Gawboy (Ohio State University), Chair

J. Daniel Jenkins (University of South Carolina), “Leonard Bernstein’s Public Music Theory”

Christian Thorau (Universität Potsdam, Germany), “Music Analysis, Popularized? Recent Technologies of Interactive Scores for Listeners”

Alexander Rehding (Harvard University), “Graphic Animation as a Tool in Public Music Theory”

Alyssa Barna (Eastman School of Music, University of Rochester), “Music Theory’s Role in Mainstream Digital Journalism”

Miriam Piilonen (Northwestern University), “#musictheory Will Be the Death of Me’: Reflections on Tweeted Complaints about Music Theory”

Daniel B. Stevens (University of Delaware), “Pedagogies of Encounter: Community Outreach and the Music Theory Classroom”

## Rethinking Amateurism

Sponsored by the AMS Popular Music Study Group

Albin Zak (University at Albany), Chair

Elizabeth Craft (University of Utah), “A ‘Merely Entertaining Craftsman’? George M. Cohan and Early Twentieth-Century Discourses of Amateurism and Professionalism”

Vanessa Blais-Tremblay (McGill University), “Vera Guilaroff and the Maple Leaf in (D)Rag: Issues of Identity, Genre, and Historiography with the Novelty Style”

Jeannelle Ramírez (University of Texas at Austin), “‘Make music like a pro’: GarageBand and the Computer as Aspirational Folk Instrument”

Keynote Address: Karl Hagstrom Miller (University of Virginia), “Sound Investments: Amateurs Make American Pop”

## Synchronizations (AMS)

Brian Kane (Yale University), Chair

Daniel Callahan (Boston College)

Alessandra Campana (Tufts University)

Hayley Fenn (Harvard University)

Marco Ladd (Yale University)

Deirdre Loughridge (Northeastern University)

Roger Moseley (Cornell University)

Stephanie Probst (Deutsches Museum, Munich)

Danielle Simon (University of California, Berkeley)

Mary Simonson (Colgate University)

## Teaching and Learning through Interdisciplinarity

Sponsored by the AMS Pedagogy Study Group

Paula J. Bishop (Bridgewater State University), Chair

Jessica Getman (University of Michigan) and Lena Leson (University of Michigan), “Online Skills for Real-World Impact: The Gershwin Initiative’s Undergraduate Research Program”

Kimberly Francis (University of Guelph), “Gamified Learning and the Limits of Interdisciplinarity: Lessons from the Scribe Hero Beta Launch”

Sonia Seeman, Robin Moore, and Andrew Dell’Antonio (University of Texas at Austin), “Framing the Undergraduate Music Experience: Toward an Interdisciplinary Approach to the First-Year Course”

Anna Stephan-Robinson (West Liberty University), “‘Musicianship’: An Interdisciplinary Course to Prepare First-Year Music Majors for Success”

Claire Fontijn and Laura Jeppesen (Wellesley College), “‘Musick’s Recreation’: Musicology Meets Performance in a Blended-Learning Course”

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## THURSDAY EVENING SESSION—9:45–11:15

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### Twentieth-Century Art Song: Babbitt and Beyond (SMT)

Joshua Banks Mailman (Columbia University), Chair

Matthew BaileyShea (University of Rochester), “A Drunken Leg: Line, Phrasing, and Syntax in Song”

Zachary Bernstein (Eastman School of Music, University of Rochester), “Poetic Form and Psychological Portraiture in Babbitt’s Early Texted Works”

Nicholas Jurkowski (University of California, Santa Barbara), “The Medium and the Message: Milton Babbitt’s *Sounds and Words* in the Context of the RCA Synthesizer”

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## FRIDAY 2 November

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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 AMS Chapter Officers

7:00–8:45 AMS Committee on Career-Related Issues

7:00–8:45 AMS Communications Committee

7:00–8:45 AMS Committee on the History of the Society

7:00–8:45 SMT Committee on the Status of Women  
Breakfast Meeting

7:00–8:45 SMT *MTO* Editorial Board

7:00–8:45 SMT *Music Theory Spectrum* Editorial Board

7:00–8:45 Bloomsbury Cultural History of Music Project

7:00–9:00 AMS Committee on Technology

7:00–9:00 Mozart Society of America Board

7:30–8:45 Alvin H. Johnson AMS 50  
Dissertation Fellowship Committee

7:30–8:45 SMT Breakfast Reception for Students hosted  
by the Professional Development Committee

7:30–8:45 AMS Graduate Education Committee

- 7:30–8:45 **AMS Program Committees for the 2018 and 2019 Annual Meetings**
- 7:30–8:45 **AMS 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***
- 9:00–12:00 **SMT Graduate Student Workshop I: Issues in Popular-Music Analysis**  
Nicole Biamonte (McGill University), leader
- 9:00–12:00 **SMT Graduate Student Workshop II: Code Shifting, Chromaticism, and Modality**  
Dmitri Tymoczko (Princeton University), leader

### Annual Meeting Hotel and Travel Information

The Grand Hyatt San Antonio (600 Market Street, San Antonio) is located in the heart of the city's historic downtown. The Grand Hyatt is just steps from the River Walk and walking distance to the Alamo.

Complimentary internet access is available in all guest rooms. Using the conference room block at this hotel helps us meet our contractual obligations and keeps you close to all conference activities.

Rates for attendees are \$195 (plus \$32.66 tax) per night for single occupancy, \$219 (plus \$36.68 tax) for double occupancy, \$229 (plus \$38.36 tax) for triple occupancy, or \$239 (plus \$40.03 tax) for quadruple occupancy.

Reservations may be made online through the meeting website, or by telephone: (888) 421-1442. Be sure to ask for the "AMS/SMT conference" room block. Conference rates are valid Monday, 29 October through Tuesday, 6 November, subject to availability.

**Air Travel.** San Antonio International Airport (SAT) is served by Aeromexico, Air Canada, Alaska Airlines, American Airlines, Delta, Frontier, Interjet, Southwest, and United Airlines. The airport is located approximately nine miles north of the Grand Hyatt San Antonio.

The hotel does *not* offer an airport shuttle service. Taxis from the airport take about ten to fifteen minutes and cost \$25 to \$29 (plus tip). Ride sharing services such as Uber and Lyft are available. The airport pick-up location for rideshare services is the outer commercial curbside, lower level Terminal A.

**Trains and Buses.** Service to San Antonio is available by Amtrak and Greyhound bus service. The Amtrak station is located at 350 Hoefgen Street, approximately 0.5 miles east (eleven-minute walk) of the hotel. The Greyhound bus station is located at 400 N. St. Mary's Street, approximately 0.8 miles (fifteen-minute walk) northwest of the hotel.

**Driving directions and parking.** A downtown area map and links to detailed driving directions are available at the *Hotel and Travel Information* web page. Self-service parking at the Grand Hyatt San Antonio is \$29 per day (valet parking \$39).

**Additional information.** The *Hotel and Travel Information* page found at the AMS website ([ams-net.org/sanantonio](http://ams-net.org/sanantonio)) provides additional travel information.

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### FRIDAY MORNING SESSION—9:00–12:15

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#### Joint Session: The Debussy Sound and the Cultural Imagination

Gurminder K. Bhogal and Marianne Wheeldon, Conveners

Joint Session in Three Parts, with a Performance Interlude

##### 1. *Reception Histories*

Boyd Pomeroy (University of Arizona), Respondent and Moderator  
Alexandra Kieffer (Rice University), "Early Debussy Reception and Epistemologies of Sound"

François de Médicis (Université de Montréal), "Putting Debussy's Subtle Orchestration and Refined Harmonies in Perspective"

Marianne Wheeldon (University of Texas at Austin), "Through the Ears of Lenormand: Listening to Debussy's Harmony"

##### 2. *Messiaen, Takemitsu, Murail*

Jonathan Goldman (Université de Montréal), Respondent and Moderator

Timothy Cochran (Eastern Connecticut State University), "Hearing Color, Organizing History: Messiaen and a Debussy 'in Love with Sound'"

Timothy Koozin (University of Houston), "Debussy's Pastoralism and the Music of Toru Takemitsu"

Marilyn Nonken (New York University), "Time is of the Essence"

##### *Performance: Marilyn Nonken, piano*

Olivier Messiaen, "Cloches d'angoisse et larmes d'adieu," *Préludes* (1929)

Tristan Murail, *Cloches d'Adieu, et un sourire . . . in memoriam Olivier Messiaen* (1992)

##### 3. *Film, Radio, Video Games*

Annegret Fauser (University of North Carolina at Chapel Hill), Respondent and Moderator

Matthew Brown (Eastman School of Music, University of Rochester), "Debussy's Cinematic Obsessions"

Steven Rings (University of Chicago), "Sounding Debussy, 1936: Race and Radio"

Gurminder K. Bhogal (Wellesley College), "Feeling the Atmosphere with Claude Debussy in Video Games"

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### FRIDAY MORNING SESSIONS—9:00–10:30

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#### Special Session: Active Citizenship

Details TBA; in response to discriminatory legislation emerging in Texas (and other states).

#### Bodies and Instruments (AMS)

Ivan Raykoff (The New School), Chair

Michael Weinstein-Reiman (Columbia University), "Printing Piano Pedagogy: Experimental Psychology and Marie Jaëll's Theory of Touch"

Roger Moseley (Cornell University), "Return to Sender: The Recursive Transmissions of *Die schöne Müllerin*"

Mike Ford (Columbia University), "'A Frankenstein Piano': Herbie Hancock's Improvisational Lutherie"

## Composers and Performance Spaces (AMS)

David Bernstein (Mills College), Chair

Kimberly Hannon Teal (University of Arkansas), “Moving the Margins: The Surfacing of John Zorn’s Underground Performance Space”

Daniel Fox (Graduate Center, CUNY), “Does It Matter Which Room Alvin Lucier Sits in?”

Erin K. Maher (West Chester University), “‘The Age of Youth’: Past and Present in the 1963 Millhaud Festival at Mills College”

## Cross-Currents in Communist Countries (AMS)

William Quillen (Oberlin College and Conservatory), Chair

Sven Kube (Florida International University), “Friendly Takeover: Anglo-American Pop Music in a Cold War Communist Record Market”

Anne Searcy (Frost School of Music, University of Miami), “Reviving Stravinsky, Reviving Leninism: The Stravinsky Renaissance at the Bolshoi Theater during the Thaw”

Oksana Nesterenko (Stony Brook University), “Sofia Gubaidulina’s Early Spiritual Works in the Context of 1960s Religious Revival in the USSR”

## Inter- and Intra-Cultural Scale Studies (SMT)

Nancy Yunwa Rao (Rutgers University), Chair

Somangshu Mukherji (University of Michigan), “Bhatkhande, Schenker, Humboldt: An Eternal Rāgamāla”

Lars Christensen (University of Minnesota), “Constructing Social and Tonal Order in Northern Song Dynasty Bell Chimes”

Liam Hynes (Yale University), “Heart and Soul in a Semitone: A History of the Miyakobushi and Its Phrygian Entanglements”

## Late Haydn (AMS)

Bruce MacIntyre (Brooklyn College, CUNY), Chair

Eloise Boisjoli (University of Texas at Austin), “The Pamela Paradox; Or, How Arbitrary Signs Evoke Sensations in Haydn’s op. 77 no. 2”

Rena Roussin (University of Toronto), “Haydn’s Last Heroine: Hanne, *The Seasons*, and the Culture of Sensibility”

Caryl Clark (University of Toronto), “Transcultural Contexts for Understanding *The Creation*”

## Latin American Cathedrals (AMS)

Carol A. Hess (University of California, Davis), Chair

Alejandro Vera (Pontificia Universidad Católica de Chile), “From Polyphony to Plainchant: Music and Liturgy in the Periphery (Santiago, Chile, 1609–1840)”

Drew Edward Davies (Northwestern University), “Performance Practice and New Spanish Villancicos around 1700”

Billy Traylor (Austin Baroque Orchestra), “Southerly Winds of Change: Musical Sophistication at Oaxaca Cathedral, 1726–1779”

## Midcentury Jazz (AMS)

Darren Mueller (Eastman School of Music, University of Rochester), Chair

Kelsey Klotz (University of North Carolina at Charlotte), “Dave Brubeck in the Living Room: Race, Gender, and Respectability in the Conversion of a ‘New’ Jazz Audience”

Stephen A. Crist (Emory University), “Inside *Time Out*”

Kwami Coleman (New York University), “The ‘New Thing’ as Polemic: Aesthetics as Identity, 1965–67”

## Musical Networks, Medieval and Early Modern (AMS)

Evan A. MacCarthy (West Virginia University), Chair

Kelly Huff (Washburn University), “Tomás Luis De Victoria: Businessman and Composer”

Karen Cook (University of Hartford), “In the Household of Jean de Blauzac: Networks of Musical Knowledge in the Late Fourteenth Century”

Alison Altstatt (University of Northern Iowa), “Goscelin’s Songbook? On the Origin of the *Carmina Cantabrigiensia*”

## Nineteenth-Century Spaces and Spectacles (AMS)

Matthew Franke (Howard University), Chair

Emily Loeffler (University of Oregon), “‘Behind every rock is an ambush of native minstrels’: English Grand Tourists in the Bernese Oberland and the Nineteenth-Century Commercialization of the *Ranz des Vaches*”

Francesca Vella (University of Cambridge), “*Aida*, Media, and Temporal Politics, ca. 1871–72”

Tim Rhys Lloyd (Oxford Brookes University), “‘Spectacle trop beau, peut-être’: Exhibition Fatigue at the Palais Garnier and the Grand Operas of Jules Massenet”

## Process, Groove, and Backbeat (SMT)

Robin Attas (Queen’s University), Chair

Jeremy W. Smith (University of Minnesota), “The Functions of Continuous Processes in Contemporary Electronic Dance Music”

Scott Hanenberg (University of Toronto), “Theorizing Quintuple and Septuple Grooves in Recent Rock Music”

Mariusz Kozak (Columbia University), “Headbanging to ‘Giant Steps’: Backbeat and Tempo Modulation in the Music of Panzerballett”

## Schubert and Form (SMT)

René Rusch (University of Michigan), Chair

Caitlin Martinkus (University of Notre Dame), “Repetition as Expansion: Large-Scale Sentential Structures in Franz Schubert’s Subordinate Themes”

Aaron Grant (Missouri Western State University), “Schubert’s New Forms: Digressionary Passages in Schubert’s Two-Key Expositions”

Steven Vande Moortele (University of Toronto), “Reconfiguring Classical Theories for Romantic Music: The Case of Schubert’s ‘Unfinished’”

### AMS/SMT 2018 and Texas Child-Services Legislation

Two sessions are scheduled at the meeting in response to 2017 Texas legislation that permits denial of service based on “the provider’s sincerely held religious beliefs.” (For information and background, see the Feb. 2018 *AMS Newsletter*, p. 12, and [ams-net.org/sanantonio](http://ams-net.org/sanantonio).) Friday morning at 9:00, the session/workshop “**Active Citizenship**” (currently still in planning stages) is scheduled; and on Friday at 10:45, guest speaker **Mel Y. Chen** (University of California, Berkeley) presents “Gestural Politics of Movement: New Perspectives on Music and Current Social Issues,” with respondents **Suzanne Cusick** (AMS) and **Gavin Lee** (SMT).

Information on local organizations for those who wish to support them will be available to conference attendees as they register and at the meeting registration desk. We wish to provide the opportunities to enter into thoughtful discussion regarding this situation and other pressing social concerns, and to renew our efforts to ensure mutual support and respect within our own musicological community.

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**FRIDAY MORNING SESSIONS—10:45–12:15**

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**Special Session: Gestural Politics of Movement:  
New Perspectives on Music and Current Social Issues**

Georgia Cowart (Case Western Reserve University), Chair

Mel Y. Chen (University of California, Berkeley)

Suzanne Cusick (New York University), Gavin Lee (Soochow University),  
Respondents

**Black Voice (AMS)**

Johann Buis (Wheaton College), Chair

Terri Brinegar (University of Florida), “The Vocal Sounds of Tradition on  
the Recorded Sermons of Reverend A. W. Nix”

Jordan Musser (Cornell University), “Making History: The Politics of Lin-  
ton Kwesi Johnson’s Dub Poetry”

Heather Buffington Anderson (Clafin University), “‘Rags and Old Iron’:  
Memory, Masculinity, and Polyvocality in Oscar Brown Jr.’s Song-Poems”

**Brahms Reconsidered (SMT)**

Nicole Grimes (University of California, Irvine), Chair

John Paul Ito (Carnegie Mellon University), “Brahms and the 1.5-Length  
Bar”

Lucy Liu (Indiana University), “Brahms’s ‘Musical Prose’ Reconsidered”

David Keep (Eastman School of Music, University of Rochester), “Failed  
Musical Memory and Intertextuality in Brahms’s op. 83 Andante”

**Global Temporalities, Global Pedagogies (SMT)**

John Roeder (University of British Columbia), Chair

Tiffany Nicely (University at Buffalo, SUNY), “Specifically Generic Ac-  
companiments: Clump Vectors in Guinean Malinke Dance Drumming”

Eshantha Peiris (University of British Columbia), “Theory and Perform-  
ance Practice in South Asia: Have Changing Ideas about Meter Influ-  
enced How Rhythms are Played?”

Beau Bothwell (Kalamazoo College), “Linear Analysis and Improvisation  
in the Music of Umm Kulthum: Pedagogy and the Reading Ear across  
Musical Culture”

**Jazz Idioms (AMS)**

Jeffrey Taylor (Brooklyn College, CUNY), Chair

Matthew Butterfield (Franklin & Marshall College), “‘Qu’est-ce que le  
swing?’: The Transnational Emergence of a Foundational Rhythmic  
Concept”

Clay Downham (University of Colorado Boulder), “Conceiving the Con-  
cept: Style and Practice in Eric Dolphy’s Applications of George Russell’s  
*Lydian Chromatic Concept*”

John Howland (Norwegian University of Science and Technology), “‘Pro-  
gressive’ Soul, Sophistisoul and Black Muzak, from Isaac Hayes to Barry  
White, 1969–1974”

**Latin American Voices (AMS)**

Walter Clark (University of California, Riverside), Chair

Andrés R. Amado (University of Texas Rio Grande Valley), “Within the  
Tradition, Beyond the Rules, and Outside the Canon: Stylistic Analysis  
of a Guatemalan Nineteenth-Century Responsory”

Matthew Leslie Santana (Harvard University), “*Transformismo*: Gender  
Performance, Black Women, and ‘Sexual Revolution’ in Post-Socialist  
Cuba”

James McNally (University of Michigan), “DIY Experimental: Punk’s  
Radical Reinvention of Musical Experimentalism in São Paulo, Brazil”

**Militarism and Monuments (AMS)**

Katherine Hambridge (Durham University), Chair

Samuel T. Nemeth (Case Western Reserve University), “Berlioz’s National  
Monumentalism: Expanding the Soft Power Paradigm”

Erica Buurman (Canterbury Christ Church University), “The Battle Coda  
in Viennese Waltzes of the Napoleonic Era”

Isabelle Moindrot (Université Paris 8), “Musicians in the Napoleonic  
Armies: Battles, Spectacle, and Utopias”

**New York Soundscapes (AMS)**

Jacob A. Cohen (Macaulay Honors College, CUNY), Chair

Kate Galloway (Wesleyan University), “Remixing, Replaying, and Map-  
ping the Upper East Side: Spatial Listening through Mobile Media in  
John Luther Adams’s *Soundscape 9:09*”

Joel Rust (New York University), “The City and Its Failures in Varèse’s  
Unfinished Works, 1927–1951, and *Déserts*”

Akiva Zamcheck (New York University), “Noise, Property, and the Police:  
The Development of Noise-Related Nuisance as Critical Police Preroga-  
tive in New York City, 1994–2016”

**Rethinking Aural Skills Instruction through  
Cognitive Research (SMT)**

Sponsored by the SMT Pedagogy Interest Group

Stacey Davis (University of Texas at San Antonio), Chair

Elizabeth West Marvin (Eastman School of Music, University of  
Rochester), Respondent

Timothy K. Chenette (Utah State University), “What Are the Truly Aural  
Skills?”

Gary S. Karpinski (University of Massachusetts Amherst), “A Cognitive  
Basis for Choosing a Solmization System”

Sarah Gates (Northwestern University), “Developing Auditory Imagery:  
Contributions from Aural Skills Pedagogy and Cognitive Science”

**Seventeenth-Century France (AMS)**

Antonia L. Banducci (University of Denver), Chair

Deborah Kauffman (University of Northern Colorado), “The ‘Pseaumes  
de Mr de Noailles’: Cantiques spirituels and the Court of Louis XIV”

Kate van Orden (Harvard University), “The *Chansons Turquesques* of  
Charles Tessier (Paris, 1604)”

Michael Bane (Indiana University), “The Art of Pleasing: Nicolas Faret  
and the Role of Music in French Civility, 1600–30”

**Tonal Multiplicity in Popular Music (SMT)**

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

Trevor de Clercq (Middle Tennessee State University), “The Harmonic-  
Bass Divorce in Rock”

Ben Duinker (McGill University), “Hybrid Tonics in Recent Pop Music”

Jeremy M. Robins (Orlando, Fla.), “Double-Tonic Complexes and Singer  
Agency in Popular Music”

**Twenty-First-Century Opera (AMS)**

Ryan Ebright (Bowling Green State University), Chair

Ken McLeod (University of Toronto), “‘The End’: Holographic Opera and  
Techno Spirituality”

Joy Calico (Vanderbilt University), “Vocal Writing for Clémence in Saa-  
riah’s *L’amour de loin*”

Daniel Villegas Velez (Katholieke Universiteit Leuven), “Orpheus in Latin  
America: Myth, Universalism, and Neobaroque Strategy”



## Women Empowered (AMS)

Laura Stokes (Brown University), Chair

Rebecca Eaton (Texas State University), "(In)Equal(ity) Equations: Musically Gendering Genius for Mathematicians Since *A Beautiful Mind*"

Lucy Caplan (Yale University), "The Limits of Desegregation: Black Activism and the Metropolitan Opera"

Caitlin Schmid (Harvard University), "*Ice Music, Ice Cello, Iced Bodies*: Reinterpreting Charlotte Moonman's Avant-Garde (1972–2018)"

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## FRIDAY NOONTIME SESSIONS

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**12:00–2:00 Searching across Disciplines:  
The RILM Suite and *MGG Online* for  
Music Theorists and Musicologists**

**12:30–2:00 Paired Lightning Talks**

Sponsored by the AMS Music and Media Study Group and SMT Film and Multimedia Interest Group

*Hearing Borderline Personality Disorder in Crazy Ex-Girlfriend*

Joanna Love (University of Richmond), "Decoding 'Crazy': 'Popping' Gendered Stigmas in the Season Three Theme Song"

Jessie Fillerup (Aarhus University / University of Richmond), "'To Clarify, Yes/No on the Crazy': Permeable Structures and Mental Health"

*Musical Technology on Screen*

Sergio Ospina-Romero (Cornell University), "The Immortal (but Silent) Voice: Multimedia Entanglements in Phonography and Filmmaking"

Allison Wentz, "A Comeback Role: Nostalgia and the Player Piano in TV and Film"

*"This is Ceti Alpha V": Sound as Horror in Star Trek II*

Jessica Getman (University of Michigan), "Disturbing Sounds: Music and Horror in Science Fiction"

Evan Ware, "Scanning the Fantastical Gap: The Tricorder as Diegetic Boundary"

*Staging Narratives of Play in Concerts of Video Game Music*

William Gibbons (Texas Christian University), "Rewritable Memory: Game History in Concert"

Julianne Grasso, "Reliving Play, Live: Formal Narratives of Symphonic Video Game Music"

**12:30–2:00 Contingent Labor in the Academy:  
Issues and Advocacy**

Sponsored by the AMS Committee on Career-Related Issues

Reba Wissner (Montclair State University), Chair

Deborah Heckert (Stony Brook University/Brooklyn College, CUNY), Respondent

James Deaville (Carleton University)

Andrew Dell'Antonio (University of Texas at Austin)

Laura Dolp (Montclair State University)

Matilda Ertz (University of Louisville)

Andrew Granade (University of Missouri-Kansas City)

Matthew Jones (Miami University of Ohio)

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## FRIDAY NOONTIME

### RECEPTIONS AND OPEN MEETINGS

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**12:30–2:00 AMS Committee on Cultural Diversity  
Reception**

For Eileen Southern Travel Grant Recipients, Associates, and Alliance Representatives

**12:30–1:30 Alvin H. Johnson AMS 50 Fellowship Forum**

**12:30–2:00 AMS Pedagogy Study Group Business Meeting**

**12:30–2:00 AMS Popular Music Study Group  
Business Meeting**

**12:30–2:00 AMS Ecocriticism Study Group  
Business Meeting**

**12:30–2:00 AMS Music and Philosophy Study Group  
Business Meeting**

**12:30–2:00 SMT Analysis of World Music Interest Group**

**12:30–2:00 SMT Committee on Diversity and  
International Travel Grant Recipients Luncheon**

**12:30–2:00 SMT Jazz Theory and Analysis Interest Group**

**12:30–2:00 SMT Performance and Analysis Interest Group**

**12:30–2:00 SMT Post-1945 Music Analysis Interest Group**

**12:30–2:00 SMT Queer Resource Interest Group**

**12:30–2:00 Society for Seventeenth-Century Music  
Business Meeting**

**12:45–1:45 AMS Cold War and Music Study Group  
Brown Bag Open Lunch**

**12:45–1:45 Proposed AMS Childhood and Music Study  
Group Organizational Brown Bag Lunch**

**1:00–3:00 SMT CV Review**

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## FRIDAY NOONTIME & AFTERNOON SMALL MEETINGS

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**12:15–2:15 A-R Online Music Anthology Board  
Meeting (by invitation)**

**12:30–2:00 JAMS Editorial Board**

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

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## FRIDAY AFTERNOON CONCERTS

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**12:45–1:45 The Art of the Castrato in the Romantic**

Robert Crowe, male soprano

Juvenal Correa-Salas, piano

**2:15–3:15 Brazilian Music for Piano and Guitar**

Rafael dos Santos, piano

Eduardo Lobo, guitar

*Both concerts take place at St. Mark's Church, 315 E. Pecan St., near the confluence venue*

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## FRIDAY AFTERNOON SESSIONS—2:15–5:15

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### Roots and Records: Analyzing Bluegrass and Americana (SMT)

Chelsea Burns (Eastman School of Music, University of Rochester), Chair

Steven Rings (University of Chicago), Respondent

Joti Rockwell (Pomona College), “Listening to Translation in American Roots Music”

Neil Newton (Los Angeles, Calif.), “Machine Music: Non-Human Contributions to Form in Bluegrass”

Jocelyn R. Neal (University of North Carolina at Chapel Hill), “For Want of a V Chord: The Roots of Country Soul and the Politics of Harmony”

James Palmer (St. Olaf College), “Wait for It: Anacrusis and Metrical Play in Twenty-First-Century Bluegrass”

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## FRIDAY AFTERNOON SESSIONS—2:15–3:45

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### Agency, Algorithms, Aurality (SMT)

Maryam Moshaver (University of Alberta), Chair

Naomi Waltham-Smith (University of Pennsylvania), “Field Recording as Analytical Praxis: Ultra-red’s Re-marks on Listening”

Vivian Luong (University of Michigan), “Animating Indeterminate Musical Agency”

Brian Miller (Yale University), “Algorithmic Agents, Musical Objects, and Mediated Styles: Reframing Computational Music Theory”

### Arcadia and the Pastoral (AMS)

Basil Considine (University of Tennessee-Chattanooga), Chair

Julia Doe (Columbia University), “Pastoral Opera in the Age of Marie Antoinette”

Nathaniel Mitchell (Princeton University), “Distinguishing Cecchina: Pastoral Sensibility in Eighteenth Century Italian Opera”

Sacha Peiser (Southwestern College), “Corrupting Arcadia: War and Nostalgia in Rebecca Clarke’s Piano Trio”

### Seventeenth-Century Italian Voices and Bodies (AMS)

Robert Holzer (Yale University), Chair

Roger Freitas (Eastman School of Music, University of Rochester), “Orlando at Play: The Games of *Il palazzo incantato* (1642)”

Maria Anne Purciello (University of Delaware), “Tenor *Travestiti*? Gender, Comedy, and the Seventeenth-Century Operatic ‘Nurse’”

Wendy Heller (Princeton University), “Sopranos in the Age of Monteverdi: Women, Castrati, and the ‘via naturale’”

### Beethoven Elsewhere (AMS)

Tekla Babyak (independent scholar, Davis, Calif.), Chair

Nicholas Chong (Rutgers University), “Beethoven and Kant: Reassessing a Familiar Connection”

Anicia Timberlake (Peabody Conservatory, Johns Hopkins University), “The Theft and Return of the Beethoven Conversation Books: Claiming German Heritage in the Cold War”

Edgardo Salinas (The Juilliard School), “A Peronist Beethoven: Argentina’s Orquesta Sinfónica Nacional and its ‘Música para el Pueblo’ Concerts”

### Composing Notre Dame Polyphony (AMS)

Mary Wolinski (Western Kentucky University), Chair

Adam Mathias (University of Cambridge), “*Clausulae* in Two Modes”

Catherine A. Bradley (University of Oslo), “*Benedicamus Domino* and Musical Creativity in the Middle Ages”

Ilana R. Schroeder (University of Wisconsin-Madison), “Tenor Repetition and ‘Pseudo-Strophic’ Form in the Earliest Latin Motets”

### Contesting European Music (AMS)

Laura Tunbridge (University of Oxford), Chair

Liz Crisenbery (Duke University), “Fascist Italy’s Forgotten Operatic Icon”

E. Douglas Bomberger (Elizabethtown College), “Taking the German Muse out of Music: How *The Chronicle* Shaped Musical Opinion in World War I”

Katherine Hambridge (Durham University), “Popularizing the ‘Popular’”

### Crossing the Pacific (AMS)

Jeongwon Joe (University of Cincinnati), Chair

Chenyin Tang (University of Southampton), “Informality, Commodification, and Global Theatrical Networks: Three Perspectives on Western Opera in Shanghai in the Late Nineteenth Century”

J. Michele Edwards (Macalester College), “Chen Yi Sounding Transnational”

Hyun Kyong Chang (Yale University), “Annie L. Baird’s *Chyanggajip* (A Book of Songs): The Musical Strategies of the American Protestant Mission in Japanese-Colonized Korea”



Robert Crowe, male soprano and Juvenal Correa-Salas, piano (Friday, 12:45 p.m.)



Rafael dos Santos, piano and Eduardo Lobo, guitar (Friday, 2:15 p.m.)

## Dance Forms (SMT)

Gretchen Horlacher (Indiana University), Chair

Alison Stevens (University of British Columbia), “Motion as Music: Hypermetrical Schemas in Eighteenth-Century Contredanses”

Rebecca Simpson-Litke (University of Manitoba), “In the Heat of the Moment: An Exploration of the Role of Improvisation in Defining Different Styles of Salsa”

Daniel Goldberg (University of Connecticut), “Transformations of South-east European Dance Meters”

## Panel: Diversity in Publication

Sponsored by the AMS Committee on Career-Related Issues

Mary C. Francis (University of Michigan Press), Shawn Keener (A-R Editions), Chairs

Daphne Carr (New York University)

Norman Hirschy (Oxford University Press)

Loren Kajikawa (George Washington University)

Guthrie P. Ramsey, Jr. (University of Pennsylvania)

## Emigrés and Stereotypes (AMS)

Laura Pruett (Merrimack College), Chair

Siel Agugliaro (University of Pennsylvania), “Poaching Stereotypes: Opera, Race, and Italian Identity in Philadelphia (1870–1910)”

Ditlev Rindom (University of Cambridge), “Performing Italy in Buenos Aires, ca. 1891: *Cavalleria Rusticana*, *Pagliacci*, and Transatlantic Italianità”

Natalie Zelensky (Colby College), “Club Petroushka, Gypsy Affect, and New York’s Russian Cabaret Scene of the Roaring Twenties”

## Seminar: On the Academic Pipeline (AMS)

Ellie Hisama (Columbia University), Matthew Leslie Santana (Harvard University), conveners

Robin Attas (Queen’s University) and Patrick Nickleson (Mount Allison University), “Decolonizing Music Pedagogy: Two Settler Perspectives on the Undergraduate Music Curriculum”

Michael Uy (Harvard University), “Applied Musicology and Going Beyond the Academic Pipeline”

Anaar Desai-Stephens (Eastman School of Music, University of Rochester), “Undoing ‘Academic Whiteness,’ Embodying Multiple Selves in Academic Musicology”

## Radio (AMS)

Beth Levy (University of California, Davis), Chair

Esther M. Morgan-Ellis (University of North Georgia), “Singing the Imagined Community: Repertoire and Identity in Sing-Along Radio Programs of the 1930s”

John Green (Eastman School of Music, University of Rochester), “Sound and Meaning on Radio in John Cage’s *The City Wears a Slouch Hat* (1942)”

Danielle Simon (University of California, Berkeley), “*Ecco la radio!*: Italian Radio on Stage and Screen”

## Unity, Geometry, and Aesthetics: Revivals of Pythagoreanism in Eighteenth- and Nineteenth-Century Music Theory (SMT)

Nathan Martin (University of Michigan), Chair

David E. Cohen (Max Planck Institute for Empirical Aesthetics), “The Source of All Intervals: Rameau’s Pythagorean Octave and the Basis of Harmonic Analysis”

Carmel Raz (Max Planck Institute for Empirical Aesthetics), “Music of the Squares: David Ramsay Hay and the Psychology of Pythagorean Aesthetics”

Thomas Christensen (University of Chicago), “Pythagorean Fifths and the Triple Progression in French Music Theory”

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## FRIDAY AFTERNOON SESSIONS—4:00–5:30

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### Posters (AMS)

Keith Clifton (Central Michigan University), “Ravel’s *Boléro* as Sonic Artifact”

Anne-Marie Houy Shaver (Arizona State University), “Deep Ecology in Music: Pauline Oliveros and Deep Listening”

Jorge Torres (Harlingen Consolidated Independent School District), “*Maitines No Son Completas*: An Examination of an Altered Horarium in New Spain”

### Cultural Exchange (AMS)

Beau Bothwell (Kalamazoo College), Chair

Alexander Stalarow (San Francisco Conservatory of Music), “Collecting, Manipulating, and Obscuring the Source: The Sound Recordings of Schaeffer’s *Une Heure du monde* (1946)”

Alyson Payne (Three Oaks, Mich.), “Music as Cultural Diplomacy during the Kennedy Administration: The Inter-American Music Festival of 1963”

Samuel Dorf (University of Dayton), “Singing Gilgamesh under the Palmyra Arch: Ancient Mesopotamian Music, Architectural Ruins, Public Musicology, and the Politics of Reconstruction”

### Explorations of Sound (AMS)

Amy Bauer (University of California, Irvine), Chair

Steven Wilson (University of Illinois Urbana-Champaign), “Towards an Interpretive Theory of Noise: Symbolism, Sonics, and Recordings”

Benjamin Levy (University of California, Santa Barbara), “Sound Worlds Colliding: Microtones and Macropolitics in the Music of Ligeti and Vivier”

Amy Cimini (University of California, San Diego), “Maryanne Amacher’s Living Sound”

### Manuscripts (AMS)

Catherine Saucier (Arizona State University), Chair

Kathleen Sewright (Winter Springs, Fla.), “A Spanish Manuscript at the University of Denver: The Willcox 1 Antiphoner”

Natasha Roule (Harvard University), “The Trumpet Marine at the Intersection of Music Copying, Collecting, and Performance in Eighteenth-Century France”

Lillian Pinto de Sa (Washington University in St. Louis), “Musical Creativity in a *Devotio Moderna* Songbook”

### Media Transformations (AMS)

Nick Stevens (Case Western Reserve University), Chair

Brooke McCorkle (University of Vermont), “Liveness, Music, Media: The Case of the Cine-Concert”

Melinda Boyd (University of Northern Iowa), “Deeds of Music Made Visible: Reading (and Hearing) P. Craig Russell’s Graphic Novel Adaptation of *The Ring of the Nibelung*”

Erin Brooks (SUNY Potsdam), “‘It is the musician behind the camera who is the soul of the picture’: Music on the Sets of ‘Silent’ Film”

## Modern Figures in the History of Music Theory (SMT)

Alan Street (University of Kansas), Chair

Rachel Lumsden (Florida State University), "Music Theory for the 'Weaker Sex': Oliveria Prescott's Columns in *The Girl's Own Paper*"

Jessica Wiskus (Duquesne University), "On the Logic of Parts and Wholes: The Promise of Husserl's Time-Consciousness for Music Analysis Today"

Eric Elder (Brandeis University), "Rudolph Réti and Alfred North Whitehead: Parallels in *Process*"

## New Histories of "Latin American" Opera (AMS)

Rogério Budasz (University of California, Riverside), Chair

Benjamin Walton (University of Cambridge), "Feast and Famine in the Operatic Historiography of the Río de la Plata"

Charlotte Bentley (University of Cambridge), "Opera as Commodity: Uncovering Cuba's Operatic Networks in the First Half of the Nineteenth Century"

José Manuel Izquierdo König (Pontificia Universidad Católica de Chile), "From Lima to Valparaíso: Local Circulations and Opera in Early Nineteenth-Century Latin America"

## Nineteenth-Century Music: New Perspectives (SMT)

Daniel Harrison (Yale University), Chair

Xieyi (Abby) Zhang (The Graduate Center, CUNY), "Apparently Imperfect: On the Analytical Issues of the IAC"

Marie-Ève Piché (McGill University), "The 'Swedish Sixth' Chord: Introducing a New Family of Augmented-Sixths"

Michael Weiss (Christchurch, New Zealand), "Phrase Structure and Formal Function in Galant Schemata: The 'Hertz' in Nineteenth-Century Themes"

## Objects and Mediators (SMT)

Alex Rehding (Harvard University), Chair

William R. Ayers (University of Central Florida), "Gesture and Transformation in Joel Mandelbaum's Thirty-One-Tone Keyboard Miniatures"

Allison Wente (Elon University), "Clearing the Bench: Absolute Music and The Player Piano"

Danielle Sofer (Maynooth University), "Mastering Sex In and Out of the Studio"

## Recognizing Women's Labor (AMS)

Rebecca Geoffroy-Schwinden (University of North Texas), Chair

Ascensión Mazuela-Anguita (Universidad de Granada), "Women in Alan Lomax's Recordings of Spanish Folk Music (1952–53)"

Aldona Dye (University of Virginia), "A Corps of Trained Workers: Women in the Battle for Virginia's Folk Music, 1913–34"

Lucie Vagnerova (Columbia University), "The Labor behind the Label: Audiophilia and Women's Work"

## "Who is this?" Listening for Practices of Antiphonal Life in African American Music and Performance (AMS)

Nina Sun Eidsheim (University of California, Los Angeles), Chair

Alisha Lola Jones (Indiana University), "'I am Moses the Liberator': A Womanist Listening to Black Messianism in Nkeiru Okoye's Opera *Harriet Tubman*"

Matthew D. Morrison (New York University), "Whose (Performance) Property? Blacksound as Public Domain"

Shana Redmond (University of California, Los Angeles), "Frequencies: Paul Robeson's Return"

## Panel: Workshop on Access and Accessibility

Sponsored by the AMS Committee on Women and Gender

Mary Hunter (Bowdoin College), Chair

Naomi André (University of Michigan)

Suzanne Cusick (New York University)

Jeannette Di Bernardo Jones (Boston University)

Gayle Murchison (College of William and Mary)

Linda Shaver-Gleason (Not Another Music History Cliché)

Reba Wissner (Montclair State University)

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## FRIDAY EARLY EVENING SESSIONS

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### 5:45–6:45 Early Music America

Singing from Renaissance Notation with Valerie Horst

### 6:00–7:30 Perspectives on Critical Race Theory and Music

Sponsored by the AMS Committee on Race and Ethnicity

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

George Lipsitz (University of California, Santa Barbara), "'The Danger Zone Is Everywhere': Why Talking about Race and Music Matters Now"

Maya C. Gibson (University of Missouri) and Braxton D. Shelley (Harvard University), Respondents

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## FRIDAY EARLY EVENING OPEN MEETINGS

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### 5:45–7:45 SMT Scholars for Social Responsibility Interest Group

### 5:45–7:45 SMT Mathematics of Music Analysis Interest Group

### 5:45–7:45 SMT History of Music Theory Interest Group

### 6:00–7:30 General Meeting and Reception "Eighteenth-Century Music at Fifteen"

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

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## FRIDAY EARLY EVENING SMALL MEETING

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### 6:30–8:00 *Journal of Musicology* Board

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## FRIDAY EVENING SESSION—8:00–9:30

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### Twentieth-Century Topics: Structure, Surrealism, Silence (SMT)

C. Catherine Losada (College-Conservatory of Music, University of Cincinnati), Chair

James Donaldson (McGill University), "Reconsidering the Musical Surreal through Poulenc's Fifth Relations"

Jessica Barnett (SUNY Fredonia), "Octatonic Serialism in Ginastera's Piano and Violin Concertos"

Kristina Knowles (Arizona State University), "Theorizing Silence"

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## FRIDAY EVENING SESSIONS—8:00–10:00

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### Joint Session: The Politics of Soviet Musicology and Music Theory

Katya Ermolaeva (Princeton University), Chair  
Marina Frolova-Walker (University of Cambridge) and Gordon McQuere (Washburn University), Respondents  
Philip Ewell (Hunter College, CUNY)  
Daniil Zavlunov (Stetson University)  
Inessa Bazayev (Louisiana State University)  
Matthew Honegger (Princeton University)  
Anicia Timberlake (Peabody Conservatory, Johns Hopkins University)  
Olga Panteleeva (Princeton University)  
Christopher Segall (University of Cincinnati)  
William Quillen (Oberlin College and Conservatory)

### Joint Session: *Porgy and Bess* Against the Grain: New Approaches to a Confounding American Opera

Mark Clague (University of Michigan), Chair  
Kai West (University of Michigan), “I Reckon You’ve Seen a Dead Body Before: Symbolic Violence and Musical Resistance in *Porgy and Bess*”  
Lenora Green-Turner (University of Michigan), “Gullah Diction: Diction for Performances of George Gershwin’s *Porgy and Bess*”  
Jake Arthur (University of Michigan), “It Ain’t Necessarily European: Elements of American Popular Song in *Porgy and Bess*”  
Lena Leson (University of Michigan), “‘I’m On My Way to a Heav’nly Lan’: *Porgy and Bess* and American Religious Export to the USSR”

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## FRIDAY EVENING SESSIONS—8:00–11:00

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### Digital Scholarship in Music and Dance

Sponsored by the AMS Music and Dance Study Group  
David Day (Brigham Young University), Moderator  
Stephanie Schroedter (German Academic Research Foundation/DFG), “Bodies and Sounds in Digital Music and Dance Cultures”  
Todd Decker (Washington University in St. Louis), “Quantifying Screen Dance: New Perspectives from Timecode Data”  
Tina Frühauf (RILM/Columbia University), “Researching Dance on a Virtual Floor: Methodological Approaches in the Digital Age”

### AMS Ludomusicology Study Group Interactive Demo and Poster Session

Jesse Kinne (University of Cincinnati), “Demonstration of FamiTracker Chiptuning Software”  
Karen Cook (University of Hartford), “Medievalisms and Emotions in Video Games”  
Kevin R. Burke (Florida Institute of Technology), “Game Genie: The NES Transcription Enhancers”  
Dan Tramte (Virginia Tech), “Audio-Only Game Demonstration: Found Ambiance”  
Stephen Lucas (University of North Texas), “Audio-Only Game Demonstration: Found Ambiance”  
Ryan Thompson (Michigan State University), “Live Demonstration of XSplit Broadcaster Software for Capture and Streaming”

### Latin American Music and Music Theory

Sponsored by the SMT Committee on Diversity  
J. Daniel Jenkins (University of South Carolina), Chair

#### Part I: Paper Panel (90 minutes)

Alejandro L. Madrid (Cornell University), “*¡Que enorme martirio la simetría!*: A Case for Metric Modulation in Julián Carrillo’s String Quartets Nos. 4 (1932) and 5 (1937)”  
Jaime O. Bofill Calero (Conservatorio de Música de Puerto Rico), “Performing Jíbaro Music: Theoretical Perspectives”  
Luis Jure (Universidad de la República, Uruguay), “Musical Traits and Performance Practice of Uruguayan Candombe Drumming: A Computational Musicological Approach”

#### Part II: Roundtable (90 minutes)

David Castro (St. Olaf College), Moderator  
Jaime O. Bofill Calero (Conservatorio de Música de Puerto Rico)  
Cynthia Gonzales (Texas State University)  
Luis Jure (Universidad de la República, Uruguay)  
Suzel Reily (Instituto de Artes—Unicamp)

### Mozart Society of America Business Meeting and Study Session

#### Schenker’s Traces and the History of Music Theory (SMT)

Robert W. Wason (Eastman School of Music, University of Rochester), Chair

##### Part 1

Nathan John Martin (University of Michigan), “Schenker and/or Rameau”  
Bryan J. Parkhurst (Oberlin College and Conservatory), “The Hegelian Schenker, The Un-Schenkerian Hegel, and How to Be a Dialectician about Music”  
John Koslovsky (Conservatorium van Amsterdam / Utrecht University), “Schenkerizing *Tristan*, Past and Present”  
Suzannah Clark (Harvard University), Respondent

##### Part 2

Jason Hooper (University of Massachusetts Amherst), “Private Correspondence, Public Influence: Heinrich Schenker in Dialogue with August Halm”  
Daphne Tan (University of Toronto), “Viktor Zuckerkandl as Schenker’s Disciple, or Schenker’s Other Americanization”  
Lee Rothfarb (University of California, Santa Barbara), Respondent

#### Screening Cold War Music on Film

Sponsored by the AMS Cold War and Music Study Group  
Kevin Bartig (Michigan State University), Chair  
Philip Gentry (University of Delaware)  
Eduardo Herrera (Rutgers University)  
Chérie Rivers Ndaliko (University of North Carolina at Chapel Hill)

**Testing the Boundaries of Masculinity:  
New Work in LGBTQ Studies**

Sponsored by the AMS LGBTQ Study Group

Heather Hadlock (Stanford University), Chair

David McCarthy (Central Michigan University), “Interpreting the Walking Black Man as Musical Figure inside the 1960s”

Joe Nelson (University of Minnesota), “Still Jove with Ganymed Iyes playing: King James, Sexuality, and Sovereign Order in the Stuart Court”

Larissa Alice Irizarry (University of Pittsburgh), “Closeting Judas: Jesus Christ Superstar, Betrayal, and the Constraints of Heteropatriarchy”

Lee K. Tyson (Cornell University), “Queer Abjection and Black Excess: Mykki Blanco’s Trans Rap Vocalities”

**Women in the History of Music Theory:  
Two Round-Table Discussions**

Sponsored by the AMS History of Theory Study Group

Elina G. Hamilton (Boston Conservatory) and Karen Cook (University of Hartford), Chairs

*Round-Table One: “Glyn, Kinkel, Lee, and Newmarch at Work”*

Rachel Lumsden (Florida State University), “Who gets to write music theory? Margaret Glyn’s The Rhythmic Conception of Music (1907): A Case Study of Gender, Class, and Authorship”

Daniel Walden (Harvard University), “Johanna Kinkel (1810–58): Microtonalism and Mother’s Milk”

Kristin Franseen (McGill University), “Between ‘Excessive Counterpoint’ and ‘Emotional Mysticism’: Form and Musical Meaning for Vernon Lee and Rosa Newmarch”

*Round-Table Two: “Where Credit Is Due”*

Nancy Yunhwa Rao (Rutgers University), “Crawford: A Theorist of American Ultramodern Music”

August Sheehy (Stony Brook University), “Hidden Lines and Binary Forms: Women’s Labor in the History of Music Theory”

Michael Scott Cuthbert (Massachusetts Institute of Technology), “For the Use of Sister Laudomina’: Nuns and the Transmission of Vernacular Music Theory in Fifteenth-Century Italy”

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**FRIDAY EVENING SESSIONS—9:45–11:15**

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**Modality and Arabesque in the Early  
Twentieth Century (SMT)**

Jeremy Day-O’Connell (Skidmore College), Chair

Malcolm Sailor (Yale University), “Modality as the Negative Image of Tonality in Fauré’s Piano Trio, op. 120”

Stephanie Venturino (Eastman School of Music, University of Rochester), “The *Style Incantatoire* in André Jolivet’s Solo Flute Works”

Nathan Lam (Indiana University), “Relative Diatonic Modality in English Pastoral Music: A Dorian-Mode Case Study”

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**FRIDAY EVENING RECEPTIONS**

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- 5:30–7:00    **AMS Graduate Education Committee Reception for Prospective Graduate Students**
- 5:30–7:00    **Rice University Alumni Reception**
- 5:30–7:00    **University of Illinois School of Music Alumni & Friends Reception**

- 5:30–7:30    **Eastman School of Music Alumni Reception**
- 5:30–8:00    **University of Colorado Boulder Alumni Reception**
- 5:45–7:45    **University of Oregon Reception**
- 6:00–7:30    **MUSA Reception**
- 6:00–7:30    **University of North Carolina at Chapel Hill Alumni Reception**
- 6:00–8:00    **Boston University Reception**
- 6:00–8:00    **University of Cincinnati, College-Conservatory of Music Reception**
- 6:00–8:00    **University of Michigan Alumni Reception**
- 6:00–8:00    **Friends of Stony Brook Reception**
- 6:30–8:00    **W. W. Norton Reception with live music**
- 6:30–8:00    **Oxford University Press Reception**
- 8:00–11:00    **Bienen School of Music, Northwestern University Reception**
- 8:00–10:00    **MLA Notes Reception**
- 9:00–11:00    **Juilliard Party**
- 9:00–11:00    **University of North Texas Reception**
- 9:00–12:00    **University of Pittsburgh Reception**
- 9:00–12:00    **University of Chicago Alumni Party**
- 10:00–12:00    **Brandeis University Department of Music Reception**
- 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**
- 10:00–1:00    **University of California, Los Angeles Musicology Alumni Reception**
- 11:00–1:00    **AMS LGBTQ Study Group Party**

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**SATURDAY 3 November**

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- 8:30–5:30    **Registration & Speaker Ready Room**
- 8:30–6:00    **Exhibits**
- 7:00–8:00    **Yoga Flow with Samantha Bassler**
- 7:00–8:45    **AMS Committee on Women and Gender**
- 7:00–8:45    **AMS Publications Committee**

- 7:00–8:45 AMS Performance Committee
- 7:00–8:45 AMS Committee on Race and Ethnicity
- 7:00–8:45 SMT Regional and Affiliate Societies Breakfast
- 7:00–8:45 SMT Professional Development Committee
- 7:00–8:45 SMT Committee on Diversity  
Breakfast Meeting
- 7:00–8:45 SMT-V Editorial Board
- 7:00–9:00 A-R Editions Series Editors' Breakfast
- 7:00–9:00 *Journal of Music History Pedagogy*  
Editorial Board
- 7:30–8:30 SMT Workshop Committee
- 7:30–8:30 RILM Governing Board
- 7:30–8:45 AMS Committee on Cultural Diversity
- 7:30–8:45 Haydn Society of North America Board
- 7:30–9:00 *Journal of Musicological Research*  
Editorial Board
- 7:30–9:00 Society for Eighteenth-Century Music  
Board of Directors
- 7:30–9:00 *Web Library of Seventeenth-Century Music*  
Editorial Board
- 7:45–8:45 American Bach Society Editorial Board
- 8:00–8:45 AMS Study Group Chairs
- 9:00–11:00 Proposed AMS Global East Asian Music  
Research Study Group Organizational Meeting
- 9:00–12:15 AMS Committee on Career-Related Issues,  
Career Bootcamp

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## SATURDAY MORNING SESSIONS—9:00–12:00

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### Implicit Bias in Academic Settings and the Inclusive Classroom (SMT)

Sponsored by the SMT Committee on the Status of Women  
Judy Lochhead (Stony Brook University), Chair of the CSW

*Part I: Implicit Bias Training and How to Create an Inclusive Curriculum (90 minutes)*

Betty Jean Taylor (University of Texas at Austin), Assistant Vice-President, Office for Inclusion and Equity, Office of the Vice President for Diversity and Community Engagement

*Part II: Roundtable: Creating an Inclusive Classroom and Curriculum in Music Classes (90 minutes)*

Anaar Desai-Stephens (Eastman School of Music, University of Rochester)  
Bonnie Gordon (University of Virginia)  
Marianne Kielian-Gilbert (Indiana University)  
Jan Miyake (Oberlin College and Conservatory)

### Poster Session (SMT)

Sara Bakker (Utah State University), “Prosody to Song: The Curious Case of Hungarian Art Song”

Eamonn Bell (Columbia University), “‘A Viennese May Breeze’: Twelve-Tone Theory and the Machine”

Lewis Jeter (Florida State University), “Modeling Perception of Isolated Pitch Sets”

Clair H.K. Nguyen (University of Cincinnati College–Conservatory of Music), “The Syncretic Art and History of Vietnamese *Vong Cỏ* Music”

Angela Ripley (The College of Wooster), “Mock Trials in the Music Theory Classroom”

Nico Schüler (Texas State University), “The Harmonic Language of Black Minstrel Music by Jacob J. Sawyer (1856–85)”

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

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### At the Eighteenth-Century Keyboard (AMS)

Bertil Van Boer (Western Washington University), Chair

Michael Goetjen (Rutgers University), “Through the Fire of Imagination: The Keyboard Sketch as Mediator between Improvisation and Composition”

Mario Aschauer (Sam Houston State University), “Re-Reading Mozart’s Keyboard Sonata in A Major, K. 331: Text, Audience, *Werkbegriff*”

Joseph Fort (King’s College London), “From the Concert Hall to the Dance Floor: Minuet Arrangements in Eighteenth-Century Vienna”

### Brazil (AMS)

Kariann Goldschmitt (Wellesley College), Chair

Silvio dos Santos (University of Florida), “‘Listen to him!’: Villa-Lobos’s Indigenism in His Symphony No. 10 ‘Ameríndia’ (1952–53)”

Chris Stover (Arizona State University), “Tatuando o samba (Tattooing the samba)”

Pablo Marquine da Fonseca (University of Florida), “Claudio Santoro, Música Viva, and the Emergence of German Modernism in Brazilian Music”



Japanese Tea Garden, San Antonio

## **The Economics of Creativity (AMS)**

William Weber (California State University, Long Beach), Chair

Katherine Leo (Millikin University), "Courtroom Musicology: Forensic Similarity Analysis in Contemporary American Copyright Litigation"

Jeremy Zima (Wisconsin Lutheran College), "No Profession So Hopeless: The Economic and Social Challenges of Composition during the Weimar Republic"

Ritwik Banerji (University of California, Berkeley), "The Opportunity Cost of Experimentalism: Cultural Economics, Popular Music, and the Avant-Garde in Salvador, Brazil"

## **Electronic Studios (AMS)**

Sabine Feisst (Arizona State University), Chair

Michael D'Errico (Albright College), "Plugin Cultures: The Digital Audio Workstation as Maximal Interface"

Madison Heying (University of California, Santa Cruz), "A Room of One's Own: The Independent Studios of Women Making Electronic and Computer Music"

David Kant (University of California, Santa Cruz), "Measuring Infinity: Digitizing David Dunn's *Thresholds and Fragile States*"

## **Jazz I: Improvisation and Intertextuality (SMT)**

Benjamin Givan (Skidmore College), Chair

Aaron Hayes (Coeur d'Alene, Id.), "Towards a Simondonian Theory of Improvised Music"

Ben Baker (Eastman School of Music, University of Rochester), "Standard Practices: Intertextuality and Improvisation in Jazz Performances of Recent Popular Music"

Marc Hannaford (Columbia University), "Affordances and Free Improvisation: An Analytical Framework"

## **Media Consumption (AMS)**

Christina Baade (McMaster University), Chair

Joanna Love (University of Richmond), "The Choice of a Neoliberal Generation: Pepsi and Pop Model the Perfect Consumer"

Paula Harper (Columbia University), "Viral Musicking; Contagious Listening"

John Klaess (Yale University), "Broadcast Consultants, Audience Research, and the Rationalization of Radio Sound, 1975–85"

## **Panel: Music, War, and Trauma in the Long Nineteenth Century (AMS)**

Erin Johnson-Williams (Durham University), Chair

Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance; Organizer)

Erin Brooks (SUNY Potsdam)

Sarah Gerck (Binghamton University)

Elizabeth Morgan (St. Joseph's University)

Jillian Rogers (University College Cork)

## **Negotiating Early-Modern Religious Identity (AMS)**

Molly Breckling (University of West Georgia), Chair

Anne Heminger (University of Michigan), "Performing Orthodoxy across the Confessional Divide: The *Te Deum* and the Politicization of Ritual from Henry VIII to Mary I"

Derek Stauff (Hillsdale College), "Religious Exile in Early Modern Lutheran Music"

Thomas Marks (Graduate Center, CUNY), "Singing Repentance in Nuremberg during the Thirty Years' War, 1618–48"

## **New Outlooks on Concertos and Rondos (SMT)**

Graham Hunt (University of Texas at Arlington), Chair

Andrew Aziz (San Diego State University), "Merging the Sonata and the Concerto: Analysis of 'Compositional' Improvisation in the High Classical Sonata"

Elizabeth Fox (University of Toronto), "Deciphering the Arabesque: Disguised Tonal Logic in Chopin's Piano Concerto in E minor, op. 11"

Alan Gosman (University of Arkansas), "Take It Away: How Shortened and Missing Refrains Energize Rondo Forms"

## **Operatic Timbres (AMS)**

Emily Richmond Pollock (Massachusetts Institute of Technology), Chair

Jessica Gabriel Peritz (University of Chicago), "Luigia Todi's Timbre: The Enlightening 'Social Utility' of Female Voice in 1790s Italy"

Gabrielle Lochard (University of California, Berkeley), "Timbre, Race, Enchantment: An Analysis of Crystalline Textures in *Der Rosenkavalier*"

Cecilia Livingston (King's College London), "'salt strange and sweet': Timbre and Tension in *Written on Skin*"

## **Program, Schema, and Topic in Film (SMT)**

Frank Lehman (Tufts University), Chair

Orit Hilewicz (Eastman School of Music, University of Rochester), "Schoenberg's Cinematographic Blueprint: A Programmatic Analysis of *Begleitungsmusik zu einer Lichtspielszene*"

Janet Bourne (University of California, Santa Barbara), "Hidden Topics: Analyzing Gender, Race, and Genius in the 2016 Film *Hidden Figures*"

Steven Rahn (University of Texas at Austin), "'The Schema Network': Tracing a Melodic Schema in the Music of Trent Reznor from *Nine Inch Nails to Film*"

## **Representing Women (AMS)**

Monica Hershberger (SUNY Geneseo), Chair

Ashley Pribyl (Washington University in St. Louis), "The [Women] Upstairs: Sonic and Visual Representations of Feminine Aging in *Follies* (1971)"

Stephanie Gunst (University of Virginia), "Mechanized Voices: Operatic Women and the Music Box Sound"

Grace Edgar (Harvard University), "Hearing Pirate Queens and Prostitutes: The Gender Politics of the Postwar Swashbuckler Score"

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## **SATURDAY MORNING SESSIONS—10:45–12:15**

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### **Constructing Sovereignty (AMS)**

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

Jennifer Walker (University of North Carolina at Chapel Hill), "'Jesus Looks to France': Théodore Dubois's *Le Baptême de Clovis* and French Republican Catholicism"

Henry Stoll (Harvard University), "Opera at the Haitian Court: King Henry I and the Staging of Empire"

Amy Onstot (University of Minnesota), "The Heart of a King: *Semiramide riconosciuta* and the Construction of Female Queenship at the Court of Maria Theresa"



## **Embodiment (AMS)**

Davinia Caddy (University of Auckland), Chair

Inge van Rij (Victoria University of Wellington), “The Play of Expression, Voice, Gesture: Embodying Emotion in Berlioz’s *Roméo et Juliette*”

John Kapusta (Eastman School of Music, University of Rochester), “Here We Are Now’: Body Awareness and Music Pedagogy in the Me Decade”

Tes Slominski (Beloit College), “Embodiment, Ineffability, and ‘the Music Itself’ in Irish Traditional Music”

## **Hip Hop (AMS)**

Lauron Kehrer (College of William and Mary), Chair

Mark Katz (University of North Carolina at Chapel Hill), “The Rise of Hip Hop Diplomacy”

Christopher Nickell (New York University), “Besides Resistance: Beirut-Based Rappers and the Politics of Arabist Hip Hop”

Sean Peterson (University of Oregon), “A Brand New Funk: Revolutionary Rhythm in the Beats of J Dilla”

## **Jazz II: Schemas, Scales, and Formulas (SMT)**

Janna Saslaw (Loyola University New Orleans), Chair

Sean R. Smither (Rutgers University), “Flexible Conceptual Maps: A Schema-Theoretic Approach to the Analysis of Jazz Tunes”

Keith Salley (The Shenandoah Conservatory), “The Schemata of Jazz’s Standard Repertoire: A Preliminary Study”

Peter Selinsky (Yale University), “A Comparative Study of Indo-jazz *Tihais*”

## **Modernism in Herrmann’s Film Music:**

### ***Vertigo* as Case Study (SMT)**

Janet Bourne (University of California, Santa Barbara), Chair

Charity Lofthouse (Hobart and William Smith Colleges), “Herrmann’s Ivesian Modernism”

Mark Richards (Toronto, ON), “The Reversal of Hollywood Norms in Herrmann’s Thematic Writing for *Vertigo*”

Steven Reale (Youngstown State University), “A Love(-Theme) Triangle in Bernard Herrmann’s Score to *Vertigo*”

Matthew McDonald (Northeastern University), “Herrmann’s *Vertigo* Prelude as Paradigmatic Metaphor”

Scott Murphy (University of Kansas), “Three Audiovisual Correspondences in the Main Title for *Vertigo*”

## **Music and Disaster, Natural and Human (AMS)**

James Grymes (University of North Carolina at Charlotte), Chair

Patricia Hall (University of Michigan), “Irony and Identity: Music Manuscripts from the Auschwitz-Birkenau State Museum”

Sarah Eyerly (Florida State University), “The Gnadenhütten Massacre: Song, Death, and Violence on the American Frontier”

Diane Oliva (Harvard University), “Music after Disaster: Musical Life in Post-Earthquake Guatemala, 1773–79”

## **Nineteenth-Century French Opera (AMS)**

Karen Henson (Queens College / Graduate Center, CUNY), Chair

Juliet Forshaw (SUNY Oswego), “Gnostic Decadence in Massenet’s *Thaïs*”

Elinor Olin (Northern Illinois University), “*Le Roi d’Ys*: Mythical Construction of a Regionalist Ideology”

Helena Kopchick Spencer (University of North Carolina at Wilmington), “*Séminamis* (1860) at the Paris Opéra in the Age of Romantic Archaeology”

## **Theorizing Eighteenth-Century Music: Origins, Myths, and Countercurrents (SMT)**

Danuta Mirka (University of Southampton), Chair

Stephen Hudson (Northwestern University), “The Origins of the Musical Sentence in Baroque Dance Rhythms”

Christopher Brody (University of Louisville), “What Are Solar and Polar Tonality?”

Nicholas Stoia (Duke University), “The Tour-of-Keys Model and the Prolongational Structure in Sonata-Form Movements by Haydn and Mozart”

## **Timbre Analysis (AMS)**

Jonathan De Souza (Western University), Chair

Alexis VanZalen (Eastman School of Music, University of Rochester), “Affect, Variety, and the Rhetoric of Timbre in the Organ Music of Guillaume-Gabriel Nivers”

Matthew Zeller (Duke University), “Timbral Function in *Klangflächetechnik*”

Eric Lubarsky (Carnegie Hall), “New York Pro Musica in Stereo: Sound Recording, Instrumental Orchestrations, and Timbral Listening”

## **Panel: Unsettling Accounts: Slave Histories, Transatlantic Musical Culture, and Research through Practice (AMS)**

Naomi André (University of Michigan), Chair

Zak Ozmo (L’Avventura London; Organizer)

Tunde Jegede

Berta Joncus (Goldsmiths, University of London)

Michael Veal (Yale University)

## **Voice and Vocality in Medieval Occitanian Song (AMS)**

Mary Channan Caldwell (University of Pennsylvania), Chair

Rachel May Golden (University of Tennessee), “Voices of Richard the Lionheart: Emotion, Masculinity, and Self Presentation in Two Medieval Laments”

Anne Levitsky (Columbia University), “‘Chansoneta, digs li, si-l play, que r’aprenda et chan’: Embodied Voice in the Troubadour *Tornada*”

Marisa Galvez (Stanford University), “The Multivocalism of the Lady in Marcabru’s ‘A la fontana del vergier’”

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## **SATURDAY NOONTIME SESSIONS**

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### **12:30–2:00 Alt-Ac to Alt+Ac: Redefining Musicology Careers in the Twenty-First Century**

Sponsored by the AMS Committee on Career-Related Issues

Paul Christiansen (Seton Hall University) and Margaret Butler (University of Florida), Co-Chairs

Leah Branstetter (Rock and Roll Hall of Fame and Museum)

Katherine Leo (Millikin University)

Devora Geller (YIVO Institute for Jewish Research)

Eric Schneeman (The Magik Theatre, San Antonio, Tx.)

## 12:30–2:00 More than Scores: Musicology and Metadata

Sponsored by the AMS Committee on Technology

Carl Stahmer (University of California, Davis), Guest Speaker

Richard Freedman (Haverford College), Chair

Margot Fassler (University of Notre Dame)

Kimberly Francis (University of Guelph)

Mary C. Francis (University of Michigan Press)

David M. Kidger (Oakland University)

Debra S. Lacoste (University of Waterloo)

Caitlin Schmid (Harvard University)

Matthew Vest (University of California, Los Angeles)

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## SATURDAY NOONTIME OPEN MEETINGS

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- 12:30–2:00 **AMS LGBTQ Study Group  
Open Board Meeting**
- 12:30–2:00 **AMS Music and Dance Study Group  
Dance Workshop**
- 12:30–2:00 **Joint Disability and Music  
SMT Interest Group/AMS Study Group**
- 12:30–2:00 **SMT Committee on the Status of Women  
Brown Bag Open Lunch**
- 12:30–2:00 **SMT Early Music Interest Group**
- 12:30–2:00 **SMT Music Cognition Interest Group**
- 12:30–2:00 **SMT Music Theory Pedagogy Interest Group**
- 12:30–2:00 **SMT Philosophy and Music Interest Group**
- 12:30–2:00 **SMT Popular Music Interest Group**
- 12:30–2:00 **SMT Russian Theory Interest Group**
- 12:30–2:00 **SMT Work and Family Interest Group**
- 12:30–2:00 **Haydn Society of North America  
General Meeting**
- 12:30–1:30 **North American British Music Studies  
Association**
- 12:00–5:00 **AMS Committee on the Publication of  
American Music Luncheon**



Credit: Bob Howen/Visit San Antonio

La Antorcha de la Amistad (The Torch of Friendship)

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## SATURDAY NOONTIME & AFTERNOON SMALL MEETINGS

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- 12:15–2:15 **American Bach Society Advisory Board  
Luncheon**
- 12:15–2:15 **American Handel Society Board**
- 12:15–2:15 ***Eighteenth-Century Music* Editorial Board**
- 12:15–12:30 **AMS Membership Meeting: Bylaws Changes**
- 12:30–2:00 **AMS Council**

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## SATURDAY AFTERNOON CONCERTS

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- 12:45–1:45 **Lecture-Recital: Pushing against Musical  
Homonormativity: Percussion as a  
Queer Tool of Resistance**

Bill Solomon and Jerry Pergolesi (University of Toronto),  
percussion

- 2:15–3:15 **The Piano Music of Luigi Perrachio**

David Korevaar (University of Colorado Boulder), piano

*Both concerts take place at St. Mark's Church, 315 E. Pecan St., near  
the confluence venue*

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## SATURDAY AFTERNOON SPECIAL SMT SESSIONS

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- 2:15–3:15 **SMT Business Meeting**
- 3:15–3:30 **SMT Awards Presentation**
- 3:45–5:15 **SMT Keynote Address**  
Carolyn Abbate (Harvard University)  
Brian Kane (Yale University), Respondent

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## SATURDAY AFTERNOON SESSIONS—2:15–3:45

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### **Panel: Beyond the Canon: Strategies for Teaching outside Your Comfort Zone**

Sponsored by the AMS Committee on Career-Related Issues

Evan A. MacCarthy (West Virginia University), Chair

Virginia Lamothe (Belmont University)

Kimberlyn Montford (Trinity University)

Jonathan King (University of North Carolina at Asheville)

Denise Odello (University of Minnesota, Morris)

### **Special Session: AMS Committee on Women and Gender Endowed Lecture**

Mary Hunter (Bowdoin College), Chair

Bonnie Gordon (University of Virginia), “Feminist Noise”

Sindhumathi Revuluri (Harvard University), Deborah Wong (University  
of California, Los Angeles), Respondents

### **Eighteenth-Century Britain (AMS)**

Simon McVeigh (Goldsmiths, University of London), Chair

Katrina Faulds (University of Southampton), “Troubling Grace: Perform-  
ing the Tambourine in Georgian Britain”

Erica Levenson (SUNY Potsdam), "Rape and Anti-Catholic Propaganda on the London Stage: An Eighteenth-Century #MeToo?"

Bethany Cencer (SUNY Potsdam), "The Middlebrow Glee in Georgian England"

### **Geography, Identity, and Pitch (AMS)**

Jillian Rogers (University College Cork), Chair

Fanny Gribenski (Max Planck Institute for the History of Science), "Tuning the U.S.: Musical Practices, Technology and the Definition of a National Identity (1859–1939)"

Jann Pasler (University of California, San Diego), "Mapping the Globe through a 'Sound Atlas': Listening to Race and Nation in France between the Wars"

Daniel Walden (Harvard University), "Alexander John Ellis: Pitch Fundamentalism and the Data Collection Techniques of Colonialism"

### **Jazz Interactions (AMS)**

William Bares (University of North Carolina at Asheville), Chair

Matthew Mendez (Yale University), "'A Sort of 'Philip Glass with Soul': Julius Eastman's Camp Sincerity, Betwixt and Between Jazz and Minimalism"

Sean Colonna (Columbia University), "Sonic Phenomenology in Duke Ellington's *Daybreak Express*"

Samuel Parler (Denison University), "Western Swing Venues and Geographies of Genre in 1930s Fort Worth"

### **Nineteenth-Century Compositional Strategies (AMS)**

Brian J. Hart (Northern Illinois University), Chair

Carolyn Carrier-McClimon (Indiana University), "'Erinnerung,' Grief, and Imaginative Remembrance in Robert Schumann's *Album für die Jugend*, op. 68"

Naomi Perley (RILM/Graduate Center, CUNY), "Composing in the Long Shadow of *Tristan*: Parody, Allusion, and Assimilation in Franck's String Quartet"

Alexander Stefaniak (Washington University in St. Louis), "Composing the Priestess's Performances: Clara Schumann's Concerto Customizations"

### **Ockeghem (AMS)**

Pamela Starr (University of Nebraska), Chair

Jesse Rodin (Stanford University), "Ockeghem the Conventional"

Adam Knight Gilbert (University of Southern California), "Concealment Revealed: Sound and Symbol in Ockeghem's *Missa Quinti toni* and *Missa Prolationum*"

### **Performance and Representation in the Seventeenth Century (AMS)**

Alexander Silbiger (Duke University), Chair

Roseen Giles (Duke University), "'*Rappresentare al vivo*': Style and Representation in Early Modern Italy"

Louise K. Stein (University of Michigan), "Beyond Lascivious: Early Modern Hispanic Dance-Songs and the Invasion of Feminine Privacy"

Amanda Eubanks Winkler (Syracuse University), "Singing Devils; or, the Trouble with Trapdoors: History, Performance, and Practicality in Staging the Restoration *Tempest*"

### **Pushing Boundaries in Twentieth-Century Music (AMS)**

Phil Ford (Indiana University), Chair

David VanderHamm (University of Denver), "'The Excitement Is Precisely Because We are Different': Ravi Shankar, Yehudi Menuhin, and the Construction of Cosmopolitan Virtuosity"

Vicki P. Stroehrer (Marshall University), "Angels, Drunkards, Thieves, and Lechers: Britten's Focalizations in *The Holy Sonnets of John Donne*"

Devora Geller (Graduate Center, CUNY), "'Every Melody Can Be Sung Our Way': Navigating the Jewish Noise Complaint in Yiddish Films of the 1930s"

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## **SATURDAY AFTERNOON SESSIONS—4:00–5:30**

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### **1968 Fifty Years Later: Anxiety and Authority in Musical Protest (AMS)**

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

Patrick Burke (Washington University in St. Louis), "Radical Translations: MC5 at the 1968 Democratic National Convention"

Eric Drott (University of Texas at Austin), "Revolutionary Time and the Belatedness of Music in May '68"

Kariann Goldschmitt (Wellesley College), "Depoliticizing Brazilian Protest Music for the Anglophone World in 1968"

### **British Modernism (AMS)**

Philip Rupprecht (Duke University), Chair

Kate Guthrie (University of Bristol), "The Avant-Garde Goes to School: Teaching Modern Music in Postwar Britain"

Hilary Seraph Donaldson (University of Toronto), "Modernist Church Music in Wartime: Walter Hussey's Patronage of Benjamin Britten"

Erica Siegel (Davis, Calif.), "Elizabeth Maconchy and the Politics of British Musical Modernism in the 1930s"

### **Chant (AMS)**

Benjamin Brand (University of North Texas), Chair

Yossi Maurey (Hebrew University of Jerusalem), "A New Jerusalem in Paris: The Sequences of the Sainte-Chapelle"

Margot Fassler (University of Notre Dame), "St. Gertrude of Nivelles: Newly Recovered Chants and Their Contexts"

Lauren Purcell-Joiner (University of Oregon), "Sounding Mary: Musical Citation and Marian Devotion in a Thirteenth-Century Manuscript"

### **Issues of International Representation in Twentieth-Century Latin American Music (AMS)**

Ana Alonso-Minutti (University of New Mexico), Chair

Chelsea Burns (Eastman School of Music, University of Rochester), "'Musique Cannibale': The Evolving Sound of Indigeneity in Heitor Villa-Lobos's *Tres poemas indigenas*"

Kassandra Hartford (Muhlenberg College), "Dancing Brazil for a Global Audience: Heitor Villa-Lobos's *Jurupary* and its Reception"

Christina Taylor Gibson (Catholic University of America), "Neoclassicism, Psychoanalysis, and the Mythic Heroine in Martha Graham and Carlos Chávez's *Dark Meadow*"

### **Muses in the Shadows (AMS)**

Benjamin Piekut (Cornell University), Chair

Annika Forkert (Liverpool Hope University), "The Héloïse Complex in a Modernist Collaboration: Elisabeth Lutyens and Edward Clark"

Charlotte Erwin (Glendale, Calif.), "Helene Berg's Eternal Marriage and the Problem of *Lulu*"

Solveig Mebust (University of Minnesota), "Romantic Muses: Feminized Labor in Composition"

## Music and Film (AMS)

Reba Wissner (Montclair State University), Chair

Mark Brill (University of Texas at San Antonio), “The Consecration of the Marginalized: Pasolini’s Use of Bach in *Accattone* and *The Gospel According to St. Matthew*”

Daniel Bishop (Indiana University), “Divining the Audiovisual: J. S. Bach in the Science Fiction of Andrei Tarkovsky”

Nathan Platte (University of Iowa), “‘Turn off that schmaltz!’: Reflections on Jazz Musicianship in *I Want to Live!* (1958) and *Odds Against Tomorrow* (1959)”

## Nineteenth-Century Soundscapes (AMS)

Peter Mondelli (University of North Texas), Chair

Jacek Blaszkiwicz (Eastman School of Music, University of Rochester), “*Voilà Napoléon*: Street Song, Quirk, and Subversion in Second-Empire Paris”

Alessandra Jones (University of California, Berkeley), “The End of the Bass Drum’s Reign: Noise and Silence in *Rigoletto*’s Venice”

Pamela Feo (Boston University), “Luxuries *harmonies*: The Employee Concert Series of the Bon Marché Department Store”

## Representation in the Eighteenth Century (AMS)

Richard Will (University of Virginia), Chair

Hedy Law (University of British Columbia), “Pantomime and Freedom of Action in Salieri’s *Les Danaïdes* (1784)”

Aliyah Shanti (Princeton University), “Stygian Spirits: The Metaphor of Hell in Eighteenth-Century Mad Scenes”

Steven Zohn (Temple University), “*Sehet an die Exempel der Alten*: The Rhetoric of Past vs. Present in Telemann’s Vocal Works”

## Rethinking Renaissance Genres (AMS)

Mauro Calcagno (University of Pennsylvania), Chair

Julie Cumming and Zoey Cochran (McGill University), “The *Questione della musica*: Revisiting the Origins of the Italian Madrigal”

Leon Chisholm (Deutsches Museum), “Basso Seguento Reexamined”

Clare Bokulich (Washington University in St. Louis), “Renaissance Masses as Songs”

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## SATURDAY EARLY EVENING OPEN MEETINGS

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5:45–7:45 SMT Music Improvisation Interest Group

5:45–7:45 SMT Music Informatics Interest Group

5:45–7:45 SMT Autographs and Archival Documents Interest Group

5:45–7:45 SMT Global New Music Interest Group

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## SATURDAY EARLY EVENING PLENARY

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5:45–7:15 AMS Business Meeting and Awards Presentation

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## SATURDAY EVENING SESSIONS—8:00–10:00

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### Fixing the Horse before the Cart: Reconstructing the Genesis of Classical Forms through Big Data and Computational Methods (AMS)

Danuta Mirka (University of Southampton), Chair

Yoel Greenberg (Bar-Ilan University)

Beate Kutschke (Paris Lodron University Salzburg)

Mathieu Giraud (University of Lille)

David Huron (Ohio State University)

### Italian Music and Poetry around 1600: New Perspectives and Directions (AMS)

Massimo Ossi (Indiana University), Chair

Tim Carter (University of North Carolina at Chapel Hill)

Seth Coluzzi (Colgate University)

Rosen Giles (Duke University)

Eugenio Refini (Johns Hopkins University)

Emiliano Ricciardi (University of Massachusetts Amherst)

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## SATURDAY EVENING SESSIONS—8:00–11:00

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### Global East Asian Music Research: Proposals for New Directions in Musicology (AMS)

Jung-Min Mina Lee (Duke University), Thomas Irvine (University of Southampton), Chairs

Gavin Lee (Soochow University), Respondent

Hye-jung Park (Ohio State University)

Brooke McCorkle (University of Vermont)

Sheryl Chow (Princeton University)

Yawen Ludden (Georgia Gwinnett College)

Matthew Richardson (University of Wisconsin-Madison)

Brent Ferguson (Washburn University)

Danielle Osterman (Eastman School of Music, University of Rochester)

Noriko Manabe (Temple University)

### Musicologists in Public: Seeking and Finding Employment and Fulfillment beyond “The Job Market” (AMS)

Eric Hung (Rider University), Chair

Alice Miller Cotter (Little Bird Music)

William Quillen (Oberlin College and Conservatory)

James Steichen (San Francisco Conservatory of Music)

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## SATURDAY EVENING PERFORMANCE

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### 8:00 Austin Baroque Orchestra:

#### España Antigua, Nueva España

(7:30: Pre-Concert Talk)

Including music by Matheo Flecha, Francisco Guerrero, Duarte Lobo, Francisco López Capillas, Juan de Araújo, Manuel de Sumaya, Cristóbal de Morales, and Juan Gutiérrez de Padilla

*At San Fernando Cathedral, Main Plaza*

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## SATURDAY EVENING RECEPTIONS

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7:30–9:30 CUNY Graduate Center Reception

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**
- 9:00–11:00** **New York University Reception**
- 9:00–11:00** **University of Western Ontario Reception**
- 9:00–11:00** **University of Toronto Reception**
- 9:00–11:30** **University of Pennsylvania Party**
- 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** **Princeton Reception**
- 10:00–1:00** **University of California, Berkeley Alumni Reception**
- 11:00–12:00** **Yale Party**

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## SUNDAY 4 November

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- 8:30–12:15** **Registration & Speaker Ready Room**
- 8:30–12:15** **Exhibits**
- 7:00–8:45** **AMS Board of Directors**
- 7:00–8:45** **SMT 2018/2019 Program Committees Breakfast**
- 7:00–8:45** **Directors of Graduate Studies**
- 7:30–8:45** **SMT Interest Group Breakfast**

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### SUNDAY MORNING SESSIONS—9:00–12:15

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#### Joint Session: Diversity and Discipline in Hip-Hop Studies

Lauron Kehrer (College of William and Mary) and Mitchell Ohriner (University of Denver), Conveners

Justin Williams (University of Bristol), Introduction

Alexander Crooke (University of Melbourne), “Models of Beat Making for Music Therapy Practice”

Chris Batterman (Emory University), “Young Thug: Vocal Delivery and Musical Expression towards a New Rap Aesthetic”

Sean Peterson (University of Oregon), “Hip Hop Education in Practice: The University Hip Hop Ensemble”

Amy Coddington (Amherst College), “What Is Hip-Hop, Anyway?”

Danielle Sofer (Maynooth University), “Forming and Framing Queer Urban Musical Communities in the Pacific Northwest”

Jinny Park (Indiana University), “Rhyming Techniques in Korean Hip-Hop”

Kate Galloway (Wesleyan University), “Sampling and Remixing Marginalized Environments: Dissident and Activist Sound in Hip-Hop Environmentalism”

Mark Katz (University of North Carolina at Chapel Hill), “‘We Need You to Get This Right’: Hip-Hop Communities and the Responsibilities of the Scholar”

#### Joint Session: The Songs of Fanny Hensel

R. Larry Todd (Duke University), Chair

##### *Nature and Travel*

Amanda Lalonde (University of Saskatchewan), “The Wilderness at Home: Woods-Romanticism and Musical Performance in Hensel’s Eichendorff Songs”

Scott Burnham (Graduate Center, CUNY), “*Waldszenen* and *Abendbilder*: Hensel, Lenau, and the Nature of Melancholy”

Susan Wollenberg (University of Oxford), “Songs of Travel: Hensel’s Wanderings”

##### *English Verse*

Jennifer Ronyak (Kunstuniversität Graz), “Song in and as Translation: Hensel’s *Drei Lieder nach Heine von Mary Alexander*”

Susan Youens (University of Notre Dame), “‘In this elusive language’: Hensel’s Byron Songs”

##### *Tonal Ingenuity*

Tyler Osborne (University of Oregon), “Hidden in Plain Sight: Tonal Pairing of the Tonic and Subdominant in Hensel’s Songs”

Stephen Rodgers (University of Oregon), “Plagal Cadences in Hensel’s Songs”

##### *Sensitivity to Poetic Form*

Harald Krebs (University of Victoria), “Revisions of Declamation in Hensel’s Song Autographs”

Yonatan Malin (University of Colorado Boulder), “Modulating Couplets in Hensel’s Songs”

Jurgen Thym (Eastman School of Music, University of Rochester), “Reading Poetry through Music: Hensel and Others”

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

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#### Distant Ecologies (AMS)

Holly Watkins (Eastman School of Music, University of Rochester), Chair

Tyler Kinnear (Western Carolina University), “Schafer’s Echo: Outdoor Acoustics and the Recovery of the Past in *The Princess of the Stars*”

Jonathan Minnick (University of California, Davis), “Cyborgs and Cybernetics: Electroacoustic Characterization and Ecology in *Forbidden Planet* (1956)”

Elizabeth Hopkins (University of Chicago), “Sonic Seascapes, Science, and the Chthulucene”

#### Panel: Epistemic Ethics: Music Historiography and the Colonial Archival Grain (AMS)

Olivia Bloechl (University of Pittsburgh), Chair

Erin Johnson-Williams (Durham University; Organizer)

Yvonne Liao (University of Oxford; Organizer)

Brigid Cohen (New York University)

James Q. Davies (University of California, Berkeley)

Daniel Grimley (University of Oxford)

Roe-Min Kok (McGill University)

## Music and the Sacred (AMS)

Melinda Latour (Tufts University), Chair

Luisa Vilar-Payá (Universidad de las Américas Puebla), “Colonial Politics, Excommunications, and Exile in Two Seventeenth-Century Novohispanic Psalm Settings”

Trevor Penoyer-Kulin (McGill University), “Religious vs. Sacred Music in the Contemporary Reception of Rossini’s *Stabat Mater*”

Megan Eagen, “Interpreting the Psalms: Sixteenth-Century Centonate Motet Texts as New Evidence of the Composer as Exegete”

## Operetta (AMS)

Lisa Feurzeig (Grand Valley State University), Chair

Arianne Johnson Quinn (Princeton University), “Kurt Weill in Exile: Musical Language, Censorship, and Identity in *A Kingdom for a Cow*”

Stefanie Arend (University of Oxford), “‘Hit songs are spreading like the Plague’: The Berlin Sound Movie Operetta as Media-Critical *mise-en-abîme*”

Micaela Baranello (University of Arkansas), “‘Old Man Danube’: Emmerich Kálmán’s Broadway Exile, 1941–45”

## The Profession of Music, Fifteenth–Eighteenth Century (AMS)

Samuel Brannon (Richmond, Va.), Chair

Paul Schleuse (Binghamton University), “*Die Singer*: Music as Profession and Pleasure in Jost Amman’s *Ständebuch* (1568)”

Saraswathi Shukla (University of California, Berkeley), “The Musicians of Saint-Merry: *Communauté* and Urban Networks in Eighteenth-Century Paris”

Jane Hatter (University of Utah), “Referencing Pedagogy, Celebrating Community: Du Fay’s Musicians’ Motets for Cambrai Cathedral”

## Recorded Sound I (SMT)

Steven Rings (University of Chicago), Chair

Jocelyn Ho (University of California, Los Angeles), “Emulating Cherubino’s Sexual Awakening: A Bodily-Based Approach to Adelina Patti’s ‘Voi che sapete’”

Richard Beaudoin (Dartmouth College), “Solti Recording Time in Mahler: Microtiming and Phrase Rhythm Annotations in Two Conducting Scores of the Fourth Symphony”

Charles Corey (University of Washington), “Issues in Analysis and Realization of the Music of Harry Partch”

## Spells and Games (SMT)

Scott Murphy (University of Kansas), Chair

Táhirih Motazedian (Vassar College), “Death by Tchaikovsky: The Metric Spell of a Metadiegetic Sorcerer”

Brian Edward Jarvis (University of Texas at El Paso) and John Peterson (James Madison University), “Defying Brevity: Expansion beyond the Phrase Level in Musical Theater”

Julianne Grasso (University of Chicago), “Action and Affect in the Boundaries of Music: A Case from *Super Mario World*”

## Timbre and Orchestration (SMT)

TBA, Chair

Zachary Wallmark (Southern Methodist University), “Timbre Semantics in Orchestration: A Corpus-Linguistic Study”

John Y. Lawrence (University of Chicago), “Grasping Colors: How We Use Timbre”

Thomas Johnson (Skidmore College), “Description-as-Analysis and Orchestration-as-Form in Feldman’s *Coptic Light*”

## Wagner and Mahler (SMT)

Matthew Bribitzer-Stull (University of Minnesota), Chair

Ji Yeon Lee (University of Houston), “The Arrival 6/4 Chord in Wagner’s *Die Walküre*: Types and Functions”

Craig Duke (Indiana University), “Problematizing Schenkerian Structures in Wagner’s *Ring*”

Sam Reenan (Eastman School of Music, University of Rochester), “Mahler’s Late ‘(Un-)Logic’ and the Formal Power of Reprise”

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## SUNDAY MORNING SESSIONS—10:45–12:15

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### Affect, Agency, Materiality: Thinking with the Eighteenth Century (AMS)

Emily Dolan (Harvard University), Chair

Roger Mathew Grant (Wesleyan University), “Affect Theory after the *Affektenlehre*”

Deirdre Loughridge (Northeastern University), “Listening for (Non)human Agency, ca.1770/Today”

Etha Williams (Harvard University), “*La femme clavecin*: Vitalist Materialism, Reproductive Labor, and Queer Musical Pleasure in the Late Eighteenth Century”

### Analytic Strategies for the Music of Ravel: Rhythm, Texture, and Timbre (SMT)

Gurminder K. Bhogal (Wellesley College), Chair

Jennifer Beavers (University of Texas at San Antonio), “Ravel’s Sound: Timbre and Orchestration in His Late Works”

Damian Blättler (Rice University), “Phrase-Rhythmic Asymmetry and Loss in Ravel”

Jessie Fillerup (Aarhus University / University of Richmond), “Ravel’s Magic Circle”

### Elaborations, Improvisations, and Modulations in Early Music (SMT)

Megan Kaes Long (Oberlin College and Conservatory), Chair

Ryan Taycher (Indiana University), “*Contrapunctus* Structure and Elaborative Figurations in the Ars Nova Motet”

David Geary (Oberlin College and Conservatory), “Analyzing Josquin Canons through Improvisation”

Evan Campbell (McGill University), “The Talk of a Madman? Claudio Monteverdi’s Modulations”

### Frottola Schmottola: Rethinking Italian Song ca. 1500 (AMS)

Giuseppe Gerbino (Columbia University), Chair

William F. Prizer (University of California, Santa Barbara), Respondent  
Elizabeth G. Elmi (Indiana University), “Performing Culture and Community in the Kingdom of Naples: Italian-Texted Songs and Their Sources”

Blake Wilson (Dickinson College), “The Shifting Landscape of Italian Song: Oral and Written Traditions in Florence and Beyond ca. 1500”

Giovanni Zanolletto (Indiana University), “Songs without Dukes: Singing Communities in Veneto Cities”

## Meaningful Horns (AMS)

Beverly Wilcox (California State University, Sacramento), Chair

M. Elizabeth Fleming (Graduate Center, CUNY), “Re-membling the Body: Listening to *Waldhorn* and *Ventilhorn* in Brahms’s Trio, op. 40”

Reuben Phillips (Princeton University), “On the Resonance of the Romantic Horn Call in Brahms’s Trio, op. 40”

Nicole Vilknor (Westminster Choir College), “Tootling for Leisure: Recreational Coach Horn Music in the Late Nineteenth Century”

## Recorded Sound II (SMT)

Sumanth Gopinath (University of Minnesota), Chair

Stephen Lett (University of Michigan), “How to DJ a Psychedelic Trip: Helen L. Bonny’s Lesson from the Drastic”

Victoria Malawey (Macalester College), “Analyzing the Popular Voice, or Why Covers of Elliott Smith Songs Don’t Work”

Nancy Murphy (University of Houston), “‘Old, Weird America’: Metric Irregularities in Harry Smith’s Anthology of American Folk Music”

## Russian Music and Theory: Tradition and Transformation (SMT)

Philip Ewell (Hunter College / Graduate Center, CUNY), Chair

Christopher Segall (University of Cincinnati), “Form-Functional Modification in Prokofiev’s Variation Movements”

Daniil Zavlunov (Stetson University), “An Afterlife of *Tselostnyi Analiz* (Holistic Analysis): Topic Theory in Soviet Musicology”

Anabel Maler (Indiana University), “Rethinking the Cadence: Cadential Content and Function in the Music of Alfred Schnittke”

## Twentieth-Century Opera (AMS)

Harriet Boyd-Bennett (University of Nottingham), Chair

Alexander Kolassa (Institute of Musical Research, University of London), “Modernist Medievalisms from the Stage to the Screen: Collaborative Transformations and Early Music in *The Devils*”

Joseph Cadagin (Stanford University), “Piecing Together Ligeti’s Unfinished *Alice in Wonderland*”

Beth Snyder (University of Surrey), “‘When rocks crumble and humanity does not cry out’: Rudolf Wagner-Régeny’s 1959 *Prometheus* Opera in a Divided Germany”



Bill Solomon, percussion (Saturday, 12:45 p.m.)



David Korevaar, piano (Saturday, 2:15 p.m.)

## San Antonio Exhibitors

The following publishers and organizations will participate in the San Antonio Exhibits. See [ams-net.org/sanantonio](http://ams-net.org/sanantonio) for links to their websites.

A-R Editions, Inc.

A-R Online Music Anthology

American Institute of Musicology, Verlag  
Corpusmusicae GmbH

ArtsInteractive

Artusi

Bärenreiter

Bloomsbury Publishing

Boydell & Brewer/University of Rochester  
Press/Pendragon Press

C. P. E. Bach: The Complete Works, The  
Packard Humanities Institute

University of California Press

Cambridge University Press

Connect for Education

University of Chicago Press

Eighteenth-Century Societies (ABS, HSNA,  
MSA, SECM)

University of Illinois Press

Indiana University Press

medici.tv

Music Library Association

University of Michigan Press

Oxford University Press

RILM: Répertoire International de Littérature  
Musicale / MGG Online

RIPM: Répertoire international de la presse  
musicale

Routledge

The Scholar’s Choice

Theodore Front Musical Literature, Inc.

W. W. Norton & Company