

American Musicological Society

San Francisco

10–13 November 2011

Program and Abstracts



Program

and

Abstracts of Papers Read

at the

American Musicological Society

Seventy-Seventh Annual Meeting

10–13 November 2011

Hyatt Regency
San Francisco, California



AMS 2011 Annual Meeting

Edited by Caryl Clark
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AMS San Francisco 2011

Program

WEDNESDAY 9 November

- 9:00–12:00 Grove Music Editorial Board (Golden Gate)
12:30–5:00 Grove Music Editorial Board and Advisory Panel (Golden Gate)
2:00–8:00 AMS Board of Directors Meeting (Board Room C)

THURSDAY 10 November

- 7:30–9:00 Meeting Worker Orientation (Golden Gate)
8:00–12:00 AMS Board of Directors Meeting (Board Room C)
8:00–2:00 Ecocriticism Study Group Outing to Lands End
9:00–7:00 Registration (Pacific Concourse Foyer)
11:00–12:30 Howard Mayer Brown Award Committee Meeting (Garden View A)
11:00–1:30 Society for Seventeenth-Century Music,
Governing Board Meeting (Regency A)
12:00–2:00 Membership and Professional Development
Committee Meeting (Golden Gate)
1:00–6:00 Exhibits (Pacific Concourse)

THURSDAY AFTERNOON SESSIONS

2:00–5:00

Americans in Opera (Seacliff D)

Katherine K. Preston (College of William and Mary), Chair

Katherine Graber (Worthington, Ohio), “From Festivals to Organ Grinders: Race and Opera in Nineteenth-Century Chicago”

Esmeralda Rocha (University of Western Australia), “‘Upon the Yellow Brick Road’: Opera on the Gold Rush Circuit (San Francisco to Melbourne, 1851–1861)”

John Graziano (Graduate Center, CUNY), “The Rise and Fall of German Opera in 1860s New York”

Hannah Chan-Hartley (University of Illinois at Urbana-Champaign), “Americans at Bayreuth: ‘Pilgrims’ at the 1876 Festival and the Responses of the American Press”

Constructions of Devotion in the Sixteenth Century (Grand Ballroom A)

Marica Tacconi (Pennsylvania State University), Chair

David Crook (University of Wisconsin-Madison), “The Exegetical Motet”

Jane Hatter (McGill University), “Constructed Tenor, Constructing the Composer, ca. 1500”

Frank D’Accone (University of California, Los Angeles), “Liturgy, Polyphony, and Tradition: An Episcopal Entrance into Florence in 1567”

Helena Kopchick Spencer (University of Oregon), “The Coronation of Two Marys in William Mundy’s *Maria Virgo Sanctissima*”

French Echoes (Seacliff A)

Katharine Ellis (Royal Holloway, University of London), Chair

Rebekah Ahrendt (Tufts University), “‘Qui veut ouïr, qui veut scavoïr’: Society and Tradition in the *chanson à danser*”

Steven Zohn (Temple University), “Aesthetic and Stylistic Mediation in Telemann’s *VI Overtures à 4 ou 6*”

Erin Brooks (East Central College), “‘Pourquoi ajouter à qui n’a besoin de rien?’: Debating Tradition and Innovation through Massenet and Saint-Saëns’s Music for Racine”

Bruce Alan Brown (University of Southern California), “*Weiß und Rosenfarb*: The End of Noverrian Ballet in Vienna and the Beginnings of the *Wienerischer Musenalmanach*”

Institutionalizing Music (Seacliff B)

Karen Ahlquist (George Washington University), Chair

Leta Miller (University of California, Santa Cruz), “Ernest Bloch at the San Francisco Conservatory, 1924–30”

Michael Mauskopf (University of Michigan), “New York Goes Corporate: The Philharmonic’s Shift to a Nonprofit Operating Model”

Michael Joiner (University of California, Santa Barbara), “This Most Refining and Humanizing of the Arts: Music, the American University, and the Tenets of Liberal Culture”

Edward Jurkowski (University of Lethbridge), “*Koevat Auki!* The ‘Ears Open!’ Society and its Role in Late Twentieth-Century Finnish Musical Culture”

Keyboards Around the World (Seacliff C)

James Parakilas (Bates College), Chair

Hyun Kyong Chang (University of California, Los Angeles), “The Meaning of Piano in Colonial Korea: Womanhood and Nationalism in Yi Kwangsu’s Fiction”

Jessica Wood (Durham, North Carolina), “An Old World Instrument for Cold War Diplomacy: The Touring Harpsichord in 1950s Asia”

(Thursday afternoon, cont.)

Ivan Raykoff (New School), "Play It Again, Franz: The Recital as Technology"

Kathryn Libin (Vassar College), "Daily Practice, Musical Accomplishment, and the Music Collection of Jane Austen and Her Family"

Revisiting History from Hip Hop to Honky Tonk (Grand Ballroom C)

David Ake (University of Nevada, Reno), Chair

Stephanie Vander Wel (University at Buffalo), "Voices of Angels: Kitty Wells and the Emergence of Women's Honky-Tonk Music"

Dana C. Gorzelany-Mostak (McGill University), "'Beautiful Girl' or 'Big Strong Tower'? Hillary Clinton's Sonic Identity and *Feminist* Destiny"

Loren Kajikawa (University of Oregon), "'Bring That Beat Back!': Sounding Race in Hip Hop and Rap Songs"

Ken McLeod (University of Toronto), "Afro-Samurai: Hybridity and Techno-Orientalism in Hip Hop"

Sensible Number: Geometry, Mathematics, and Sound in the History of Musical Thought (Garden View B)

Ryan McClelland (University of Toronto), Chair

Elizabeth Mellon (University of Pennsylvania), "The Picture of Sound: Mathematics and Visual Listening in the Diagrams of Boethius's *De institutione musica*"

Alexander Ness (New York University), "The Ethics of Approximation in Italian Renaissance Tuning Theory"

Jairo Moreno (University of Pennsylvania), "Rameau's Last Music Treatise and Spinoza's Ethics of Affect"

Roger Mathew Grant (University of Michigan), "On Harmonic 'Progressions' and Infinite Quantities in the Music Theory of Leonhard Euler"

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Creating Opera (Bayview A)

Francesco Izzo (University of Southampton), Chair

Andreas Giger (Louisiana State University), "A New Partially Autograph Source of *I due Foscari* and Its Significance for Verdi's Early Career"

Laura Watson (National University of Ireland, Maynooth), "Paul Dukas's *Le sang de Méduse*: The Rediscovery of a 'Lost' Scenario"

Theosophy and Music (Grand Ballroom B)

Sander van Maas (University of Utrecht), Chair

Rachel Cowgill (Cardiff University), "Filling the Void: Theosophy, Modernity, and the Rituals of Armistice Day in the Reception of John Foulds's *A World Requiem*"

Anna Gawboy (Ohio State University), “What does Theosophy Tell Us about Scriabin’s *Prometheus, Poem of Fire?*”

3:30–5:00

Echoes of Marx (Grand Ballroom B)

Jamie Currie (University at Buffalo), Chair

P. Murray Dineen (University of Ottawa), “Hans Wind (Kurt Blaukopf), *Die Endkrise der bürgerlichen Musik*, Schoenberg, and Marxist Musical Historiography”

Kailan Rubinoff (University of North Carolina, Greensboro), “A Passion According to St. Marx? Andriessen’s *Mattheus Passie* (1976), Historical Performance, and Bach Reception in the Netherlands”

The ‘Livre d’or’ of Charlotte de Rothschild and Nineteenth-Century Autograph Albums (Bayview A)

Philip Gossett (University of Chicago / University of Rome “La Sapienza”), speaker, piano, Francesco Izzo (University of Southampton), piano, Charlotte de Rothschild (Southampton, England), soprano

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|-------------------|---|
| 4:30–5:30 | Development Committee Meeting (Golden Gate) |
| 5:00–7:00 | Mozart Society of America Board Meeting (Marina Room) |
| 5:15–6:15 | Committee on Career-Related Issues Conference
Buddy Meeting (Plaza Room) |
| 5:30–8:00 | Opening Reception (Grand Ballroom Foyer) |
| 6:00–7:30 | Journal of Musicology Board Meeting (Golden Gate) |
| 6:00–8:00 | Journal of Seventeenth-Century Music,
Editorial Board (Board Room A) |
| 7:30 | San Francisco Opera: <i>Don Giovanni</i>
War Memorial Opera House, 301 Van Ness Avenue |
| 8:00 | San Francisco Symphony: “Project San Francisco:
Joshua Bell in Recital”
Davies Symphony Hall, 201 Van Ness Avenue |
| 8:00–9:30 | Alvin H. Johnson AMS 50 Open Forum (Garden View A) |
| 8:00–10:00 | M.I.T. Alumni, Applicants, and Friends Reception (Board Room C) |
| 9:30–11:00 | Student Reception (Hospitality) |

THURSDAY EVENING SESSIONS

8:00–11:00
**The Beginnings of a Composer: The Early Works of
Carl Philipp Emanuel Bach (Seacliff D)**

Jason B. Grant (Packard Humanities Institute), Moderator

 Christoph Wolff (Harvard University), Peter Wollny (Bach-Archiv Leipzig), Darrell M. Berg
(Washington University in St. Louis), Laura Buch (Packard Humanities Institute)

 Performers: Robert D. Levin (Harvard University), Steven D. Zohn (Temple University),
Julie Andrijeski (Case Western Reserve University)

 Respondents: Paul Corneilson (Packard Humanities Institute), Mark W. Knoll (Packard
Humanities Institute)

**Composing Ecology: The Art of Soundscape and the
Science of Field Recording (Seacliff C)**

Sponsored by the Ecocriticism Study Group

 Aaron S. Allen (University of North Carolina, Greensboro), Tyler Kinnear (University of
British Columbia), Naomi Perley (Graduate Center, CUNY), Rachel Mundy (Columbia
University), Aaron Ximm (San Francisco, Calif.)

The Ethics of Musical Labor (Grand Ballroom C)

 Sponsored by the AMS Music and Philosophy Study Group in collaboration with the Royal
Music Association Music Philosophy Study Group

 Tomas McAuley (King's College, London), Chair; Stephen Decatur Smith (New York Uni-
versity), Introduction; Nanette Nielsen (University of Nottingham), Respondent

Huw Hallam (King's College, London), "Eternal Labor: Arendt, Deola"

Trent Leipter (University of Chicago), "Lyotard and Music's Labor(er)s Lost"

 Stephan Hammel (University of Pennsylvania), "Musicological Passion: Ethics and the Pre-
carious Labor of Music History"

Martin Scherzinger (New York University), "Economic Virtualism, Musical Labor"

**"If You're Going to San Francisco": Popular Music
and the Bay Area (Grand Ballroom B)**

Sponsored by the Popular Music Study Group

Rob Walser (Case Western Reserve University), Chair

 Jessica A. Schwartz (New York University), "Listening Beyond Myth: The San Francisco Bay
Area Punk Scene (1978–Present)"

 Lincoln Ballard (Seattle, Wash.), "Preservation or Profiteering? The Fillmore, from Bill
Graham to Live Nation"

 Michael T. Spencer (Michigan State University), "At Night We Wail: West Coast Jazz and
the Challenge of Jazz (FM) Radio"

Interpreting Terezín: Works, Contexts, Sources (Grand Ballroom A)

Sponsored by the Jewish Studies and Music Study Group

Michael Beckerman (New York University), moderator and organizer

Wayne Alpern (Mannes College), Introductory slide show: "Images of the Broader World"

Works: Klára Móricz (Amherst College), Chair; Candice Aipperspach (Texas Tech University), "*Brundibar: An Afterlife*", Peter Laki (Bard College), "*Le petit macabre: The Personification of Death in Ullmann's Kaiser von Atlantis and Ligeti's Le grand macabre*," Sivan Etedgee (Boston, Mass.), "Viktor Ullmann's 'Variations and Fugue on a Hebrew Folksong' as a Means of Resistance"

Context and Sources: Ronit Seter (Hebrew University of Jerusalem), Chair; Amy Lynn Wlodarski (Dickinson College), "Musical Memories of Terezín: A Trans-traumatic Approach", David Fligg (Leeds College of Music), "Searching for Gideon", Emile Wennekes (Utrecht, Netherlands), "Musicians in Exchange for Medicines: The Terezín Red Cross List", Judah Matras (Hebrew University of Jerusalem), "Note on Israeli Sources and Data Concerning Music in Terezín/Theresienstadt"

Musicological Conformities (Bayview A)

Sponsored by the Committee on Women and Gender

Jane A. Bernstein (Tufts University), Chair

Craig Monson (Washington University in St. Louis), "'How Do You Solve a Problem Like Maria?'—'They Would Claw Each Other's Flesh if They Could': Conflicting Conformities in Convent Music"

Emily Willbourne (Queens College / Graduate Center, CUNY), "Same Old Story: Women Artists and the Persistence of Biographical Reductionism"

Sindhumathi Revuluri (Harvard University), "Civilizing Harmonies: Folksong Collection in Fin-de-siècle France"

Melanie Marshall (University College Cork), "The Sound of Whiteness: Early Music Vocal Performance Practice in Britain"

FRIDAY 11 November

- 7:00–8:45 Chapter Officers' Meeting (Marina Room)
- 7:00–8:45 Committee on Career-Related Issues Meeting (Regency B)
- 7:00–8:45 Committee on Communications Meeting (Board Room A)
- 7:00–8:45 History of the Society Committee Meeting (Regency A)
- 7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting (Board Room C)
- 7:30–8:45 Graduate Education Committee Meeting (Garden View A)
- 7:30–8:45 Program Committees for the 2011 and 2012 Annual Meeting (Board Room B)

Maps showing room locations are found at the end of the Program and Abstracts Book.

- 7:30–8:45 **Student Representatives to AMS Council Meeting (Plaza Room)**
- 7:30–9:00 **American Brahms Society Board Meeting (Garden View B)**
- 8:30–6:00 **Registration (Pacific Concourse Foyer)**
- 8:30–6:00 **Exhibits (Pacific Concourse)**

FRIDAY MORNING SESSIONS

9:00–12:00

Cage and Friends (Bayview B)

Michelle Fillion (University of Victoria) and Gordon Mumma (University of California, Santa Cruz), Co-chairs

Brett Boutwell (Louisiana State University), “Morton Feldman’s *Projections*: Origins, Development, and Spin”

You Nakai (New York University), “To Imitate their Manner of Operation: John Cage’s Use of Technological Media as Metaphorical Models in the 1950s and ’60s”

Richard Brown (University of Southern California), “Hearing Through, Seeing Through’: John Cage, Richard Lippold, and Open Sculpture”

Philip Gentry (University of Delaware), “Writing *Silence*”

Chant across the Ages (Grand Ballroom B)

Luisa Nardini (University of Texas), Chair

Calvin Bower (University of Notre Dame), “Notker and Neumes”

Lorenzo Candelaria (University of Texas), “Bernardino de Sahagún’s *Psalmodia Christiana*: A Christian Songbook from Sixteenth-Century New Spain”

Deborah Kauffman (University of Northern Colorado), “Guillaume-Gabriel Nivers’s *plain-chant musical* Motets in the Repertory of the Maison royale de Saint-Louis at Saint-Cyr”

Lori Kruckenberg (University of Oregon), “The New Sequence, *Nova Cantica*, and the Relationship to the Festal Offices”

Cold War Conflicts (Seacliff A)

Joy Calico (Vanderbilt University), Chair

Elaine Kelly (University of Edinburgh), “Late Beethoven and Late Socialism in the German Democratic Republic”

Peter Schmelz (Washington University in St. Louis), “Cycles of Kitsch: Valentin Silvestrov’s Conflicted Soundscapes”

Lisa Jakelski (Eastman School of Music, University of Rochester), “New Sounds, New Ears: Listening at the Warsaw Autumn in the Early 1960s”

Andrea F. Bohlman (Harvard University), “Reviving the Popular: Sacred Song and the Polish Opposition”

Highbrow/Nobrow (Seacliff B)

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

John Howland (Rutgers University, Newark), “Nobrow Pop in the New Millennium?: Nico Muhly and Post–2000 Chamber Pop”

Andre Mount (SUNY Potsdam), “Happenings, Freak Outs, and Radical Reflexivity: Avant-garde and Countercultural Overlap in 1960s Los Angeles”

Sarah F. Williams (University of South Carolina), “From Marketplace Tabloid to Operatic Entertainment: Musical Notation and the Broadside Ballad in Late Seventeenth-Century London”

Tes Slominski (Northampton, Mass.), “Following ‘The High Road to Galway’: Class, Gender, and Style in Early Twentieth-Century Irish Music Competitions”

Masculinities (Grand Ballroom A)

Suzanne G. Cusick (New York University), Chair

Alexandra Wilson (Oxford Brookes University), “Becoming a Modern Milo: Opera Propaganda, Imperialism, and Masculinity in 1920s Britain”

Mark Seto (Connecticut College), “Wagnerism and the Aesthetic of Virility in Augusta Holmès’s *Les Argonautes*”

Corbett Bazler (University of Rochester), “Reforming Handel: The Failed Heroics of *Imeneo* (1740) and *Deidamia* (1741)”

Paula Higgins (University of Nottingham), “Josquin and the Dormouse: Aesthetic Excess, Masculinity, and Homoeroticism in the Reception of *Planxit autem David*”

Mourning and Purging in the Renaissance (Seacliff C)

Cristle Collins Judd (Bowdoin College), Chair

Vincenzo Borghetti (University of Verona), “*Fors seulement l’attente que je meure*: Ockeghem’s Rondeau and the Gendered Rhetoric of Grief”

Sean Hallowell (Columbia University), “*In Epitaphiis Gasparis Othmari*: A Memorial Volume of *Déplorations* from the German Renaissance”

Randall Goldberg (Youngstown State University), “Purging Heretics through Music Theory: Gioseffo Zarlino and the *Sopplimenti musicali*”

Kateljne Schiltz (Ludwig-Maximilians-Universität, Munich), “Deep Mourning in Cinquecento Venice: Gioseffo Zarlino’s *Tres lectiones pro mortuis*”

Nature and Science (Seacliff D)

Julian Rushton (University of Leeds), Chair

Jonathan Gibson (James Madison University), “The Rhetoric of *Roland: L’Artifice* and *Le Naturel* in Lully’s France”

Stephen Groves (University of Southampton), “The Picturesque Glee: New Horizons in Late-Eighteenth Century English Vocal Music”

Chien-Chang Yang (National Taiwan University), “Music as Abstract Energy: On the Genealogies of Music Aesthetics 1770–1830”

Emily Dolan (University of Pennsylvania), “Charles Burney’s Natural History: A Musical Empiricist Enters the Laboratory”

(Friday morning, cont.)

Simply Brahms (Bayview A)

David Brodbeck (University of California, Irvine), Chair

Matthew Werley (University of Cambridge), “*Von Salonkleinigkeiten bis Moderne: Toward a History of the Gavotte in Late Nineteenth-Century Germany*”

Roger Moseley (Cornell University), “Technologies of Symmetry in Brahms’s ‘Double Concerto’”

Paul Berry (Yale University), “Gestures of Effacement in Johannes Brahms’s *Intermezzo*, Op. 118/6”

Christopher Reynolds (University of California, Davis), “Brahms’s Forlorn Bridal Song: The Alto Rhapsody as Wedding Cento”

Thinking Through Performance: Operatic Production since 1960 (Grand Ballroom C)

Emanuele Senici (University of Rome “La Sapienza”), Chair

Mary Ann Smart (University of California, Berkeley), Ryan Minor (Stony Brook University), Richard Will (University of Virginia), Nancy Guy (University of California San Diego), Heather Wiebe (University of Virginia), David Levin (University of Chicago)

12:00–1:30 **Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives (Golden Gate)**

12:15–1:15 **Committee on Career-Related Issues, Session I: Master Teacher Session (Seacliff D)**

Jim Cassaro (University of Pittsburgh), Chair,
Marian Wilson Kimber (University of Iowa)

12:15–1:45 **Music and Philosophy Study Group Business Meeting (Regency B)**

12:15–1:45 **JAMS Editorial Board Meeting (Regency A)**

12:15–1:45 **Mozart Society of America Meeting (Seacliff C)**

12:15–1:45 **Society for Seventeenth-Century Music Business Meeting (Seacliff B)**

12:15–1:45 **Teaching Western Music in China Today (Grand Ballroom C)**

Stephen C. Meyer (Syracuse University), Chair

Li Xiujun (China Conservatory of Music, Beijing), “A Review of the Development of Writing the History of Western Music by Chinese Scholars”

Yang Yandi (Shanghai Conservatory of Music), “Past, Present, and Future: Thoughts on Situations of Teaching and Research of Western Music in China”

Yao Yijun (China Conservatory of Music, Beijing), “Traditional Music Education in China: The China Conservatory of Music as a Case Study”

Yu Zhigang (Central Conservatory of Music, Beijing), “Teaching Western Music History at Beijing’s Central Conservatory of Music”

12:30–1:30 **Internship Possibilities in The Library of Congress Collections (Bayview B)**

- 12:30–1:30** **Music for a City, Music for the World: 100 Years with the San Francisco Symphony (Bayview A)**
Larry Rothe (San Francisco Symphony)
- 12:30–2:00** **Friends of Stony Brook Reception (Hospitality)**
- 1:30–2:30** **Recital: “Organ Works of Jehan Alain and Franz Liszt”**
Phillip Kloeckner (Rice University)
Grace Cathedral, 1100 California Street

FRIDAY AFTERNOON SESSIONS

2:00–5:00

Fin-de-siècle France (Grand Ballroom A)

Jane Fulcher (University of Michigan), Chair

David Kasunic (Occidental College), “Beethoven in the Background: Music and Fine Dining in Nineteenth-Century France”

Matthew Mugmon (Harvard University), “Annotating Mahler: Boulanger’s Take on the Fourth Symphony”

Julianne Lindberg (University of California, Los Angeles), “Satie’s Looking Glass World: Pedagogy, Play, and the Future of France”

Jann Pasler (University of California, San Diego), “Performing Frenchness: A View from the Colonial Edge”

The Idea of Opera (Grand Ballroom B)

Ryan Minor (Stony Brook University), Chair

Emanuele Senici (University of Rome “La Sapienza”), “Memory, Textualization, and the Early Reception of Rossini’s Self-Borrowing”

Douglas L. Ipson (Southern Utah University), “‘Leagued with Desperadoes’: The Risorgimento Romance of Brigandage in Verdi’s *Ernani* and *I masnadieri*”

Martin Harlow (Royal Northern College of Music), “Wordless Theatre: *Harmoniemusik* Arrangements and the Reception of Opera and Ballet in Early Nineteenth-Century Vienna”

Matthew D. Blackmar (California State University, Long Beach), “Pianoforte Students of Wagner: The *Ring* Domesticated, Wagner Democratized”

Interrogating Swing (Bayview B)

Scott DeVaux (University of Virginia), Chair

C. Matthew Balensuela (DePauw University), “Conflicting Strategies of Management and Memory at the Indiana Roof Ballroom in the Early 1930s”

Matthew Butterfield (Franklin and Marshall College), “Swing as the Rhythmic Essence of Jazz: A History of Its Meaning”

(Friday afternoon, cont.)

Laura Risk (McGill University), “‘The Bronze Gypsy and Her Violin’: Writing a Biography of Ginger Smock”

Rika Asai (Indiana University), “Music, Advertising, and Radio: The National Biscuit Company and *Let’s Dance*”

Late Twentieth-Century Avant-garde and Theory (Grand Ballroom C)

Anne Shreffler (Harvard University), Chair

Adalyat Issiyeva (McGill University), “‘Connected by the Ties of Blood’: Russian Music Theory and the Quest for the Asian/Aryan Identity”

Marcus Zagorski (Bowling Green State University), “Stockhausen’s Theory of Experimentation and Dahlhaus’s Writing of History”

Jennifer Iverson (University of Iowa), “Stockhausen, Boulez, and the Shared Concept of Statistical Form”

Holly Watkins (Eastman School of Music, University of Rochester), “The Economics of Musical Space”

Local Musics and Global Perspectives: Reimagining Eastern Europe in Post-Cold-War Musicology (Seacliff A)

Sponsored by the Cold War and Music Study Group

Kevin Bartig (Michigan State University), Michael Beckerman (New York University), Andrea F. Bohlman (Harvard University), Lynn Hooker (Indiana University), Lisa Jakelski (Eastman School of Music, University of Rochester), Kevin C. Karnes (Emory University)

Mad, Bad, and Lewd on the Seventeenth-Century Italian Stage (Bayview A)

Wendy Heller (Princeton University), Chair

Francesco Dalla Vecchia (University of Iowa), “Sopranos Gone Wild: Flashing in Seventeenth-Century Venetian Opera”

Thomas Lin (Harvard University), “*Giasone’s* Transformations: Narrative and Action in a Forty-Year Journey”

Maria Anne Purciello (University of Delaware), “Madness, Myth, and Identity in *L’Egisto* (1643)”

Emily Wilbourne (Queens College / Graduate Center, CUNY), “Reviving *Arianna* (1608): Claudio Monteverdi, Virginia Andreini, and the Popularization of Opera”

New Paradigms of Medieval Song (Seacliff C)

Anne Stone (Queens College, CUNY), Chair

Mark Everist (University of Southampton), “*Organum* and Heresy”

Jeremy Llewellyn (Schola Cantorum Basiliensis), “Paradigms of Secular Monophony from the Middle Ages: Workers’ Songs”

- Jennifer Saltzstein (University of Oklahoma), “Vernacular Hermeneutics and the Thirteenth-Century Motet: The Case of *Ceste quadruple/Vos n’i dormires/Biaus cuers/Fiat*”
- Anna Zayaruznaya (Princeton University), “‘Severing Speech to Bind It in Silence’: Hockets as Compositional and Scribal Practice in the *Ars nova* Motet”

Twentieth-Century Nationalisms (Seacliff D)

Beth Levy (University of California, Davis), Chair

- Jennifer Sheppard (London, England), “Muscle Tone: Music, Sports, and the Modern Olympic Games”
- Louis Epstein (Harvard University), “Music in the Service of the Nation: The *Fêtes de la Lumière* at the 1937 Paris Expo”
- Sheryl Kaskowitz (Harvard University), “‘God Bless America’ in War and Peace: Irving Berlin, Kate Smith, and the Evolution of an Interventionist Anthem, 1918–1940”
- Michael Ethen (McGill University), “The American Revolution: Live Popular Music in the Bicentennial Era”

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Confraternity and Carnival in France and Florence, ca. 1500 (Seacliff B)

Laurie Stras (University of Southampton), Chair

- Sarah Long (Katholieke Universiteit Leuven), “Plague, Popular Devotions, and the French Realm: Musical and Textual Imagery in Monophonic Votive Masses from a Late Fifteenth-Century Parisian Confraternity Manuscript”
- Patrick Macey (Eastman School of Music, University of Rochester), “Henricus Isaac and Carnival Songs on Texts by Lorenzo de’ Medici”

3:30–5:00

Sounds of Early Modern Germany (Seacliff B)

Mary Frandsen (University of Notre Dame), Chair

- Alexander Fisher (University of British Columbia), “The Uses of Bells in Counter-Reformation Bavaria”
- Esther Criscuola de Laix (University of California, Berkeley), “‘Hört man die Bergleut singen’: The *Bergreihen* as Early Modern Work Song”

3:30–5:00 **AMS/MLA Joint RISM Committee Meeting (Regency A)**

5:00–6:00 **The University of Chicago Press Retirement Reception
for Kathleen Hansell (Exhibit Hall booth 203)**

5:00–6:30 **Graduate Education Committee Open Session (Regency B)**

- 5:00–6:30 **Rice University Alumni Reception (Plaza Room)**
- 5:00–7:00 **Ecocriticism Study Group Business Meeting (Seacliff C)**
- 5:15–6:15 **Committee on Career-Related Issues, Session II: Grant Writing for Music Faculty I (Seacliff B)**
 Jim Cassaro (University of Pittsburgh), Chair, Richard Benedum (University of Dayton), Donald J. Polzella (University of Dayton)
- 5:30–6:30 **Singing from Renaissance Notation, directed by Valerie Horst and hosted by Early Music America (Seacliff A)**
- 5:45–6:45 **Eighteenth-Century Music Editorial Board Meeting (Board Room A)**
- 5:30–7:30 **University of North Carolina at Chapel Hill Alumni Reception (Marina Room)**
- 6:00–7:00 **George F. Bristow – Symphony No. 2 in D Minor “The Jullien”**
 San Francisco Conservatory of Music *Just-in-Time* Orchestra
 San Francisco Conservatory, 50 Oak Street
- 6:00–7:30 **Popular Music Study Group Business Meeting (Bayview B)**
- 6:00–7:30 **W. W. Norton Reception (Grand Ballroom B)**
- 6:00–8:00 **Boston University Alumni Reception (Golden Gate)**
- 6:00–8:00 **Florida State University College of Music Alumni Reception (Garden View B)**
- 6:30–8:00 **Oxford University Press and Grove Music Reception (Garden View A)**
- 6:45–7:45 **Committee on Career-Related Issues, Session III: Grant Writing for Music Faculty II (Seacliff B)**
 Jim Cassaro (University of Pittsburgh), Chair, Richard Benedum (University of Dayton), Donald J. Polzella (University of Dayton)
- 7:00–9:00 **A-R Editions Online Music Anthology Reception (Boardroom A)**
- 7:30 **San Francisco Opera: *Xerxes***
 War Memorial Opera House, 301 Van Ness Avenue
- 6:00–7:30 **“The View from Backstage: Roundtable Discussion with Musicologists on Staff at the San Francisco Symphony”**
 Davies Symphony Hall, 201 Van Ness Avenue
- 8:00 **San Francisco Symphony: “Michael Tilson Thomas Conducts Schubert”**
 Davies Symphony Hall, 201 Van Ness Avenue

- 8:00** **LGBTQ Study Group: Trans/gendering the Voice: Julia Serano in Conversation with Stephan Pennington**
 Ceremonial Room, LGBT Center, Castro District, 1800 Market Street
 Followed by **LGBTQ Study Group Party** at
 Blackbird Bar, 2124 Market Street
- 9:00–11:00** **Eastman School of Music Alumni Reception (Garden View B)**
- 9:00–12:00** **University of Chicago Alumni Reception (Marina Room)**
- 9:00–12:00** **University of Pittsburgh Alumni and Friends Reception (Plaza Room)**
- 10:00–12:00** **Columbia University Department of Music Reception (Garden View A)**
- 10:00–12:00** **Harvard Music Reception (Hospitality)**
- 10:00–12:00** **Reception, Forum on Music and Christian Scholarship (Board Room C)**

FRIDAY EVENING SESSIONS

7:00–9:00

One Hundred-Plus Years of Gilbert and Sullivan, in Recognition of the Hundredth Anniversary of the Death of W. S. Gilbert (Seacliff D)

Paul-André Bempéchat (Lyrica Society, Center for European Studies, Harvard University), Chair

Christopher M. Scheer (Utah State University), “A Statutory Creation? *The Grand Duke* and Intertextuality in the Performance of the Savoy Operas”

Derek B. Scott (University of Leeds), “Operatic Parody in Nineteenth-Century Operetta”
 James Brooks Kuykendall (Erskine College), “Gilbert’s Italianate Recitatives—Sullivan’s Responses?”

Kathryn Lowerre (Michigan State University), “Fairy Queens, Modern Music, and the Glorious Past: *Iolanthe* and Her Ancestors”

8:00–11:00

Challenges in Latin American Music Research and Pedagogy (Seacliff B)

Sponsored by the Ibero-American Music Study Group

Carol A. Hess (Michigan State University), Chair

Luiz Fernando Lopes (Indiana University), “Indiana University’s Latin American Music Center at Fifty (1961–2011): Past Challenges and Future Plans”

Leonora Saavedra (University of California, Riverside), “One More Time: Musical Identities, the Western Canon, and Speech about Music, Revisited”

Susan Thomas (University of Georgia), “Lost in Translation: Navigating Cuban Musicologies”

(Friday evening, cont.)

Mushrooms in the Forest: Challenging Nationalist and Cold War-Era Models for Czech Musical Research (Seacliff A)

Michael Beckerman (New York University), Chair

Andrew Burgard (New York University), Scott Edwards (University of California, Berkeley), Erika Honisch (University of Toronto), Jennifer Sheppard (London, England), Clare Thornley (Minneapolis/St. Paul)

Jazz and Gender: The Melba Liston Research Collective (Grand Ballroom A)

Sherrie Tucker (University of Kansas), Chair

Tracy McMullen (University of California, Berkeley), Respondent

Tammy Kernodle (Miami University), Lisa Barg (McGill University), Dee Spencer (San Francisco State University), Monica Hairston (Center for Black Music Research)

Music and the Future of Nostalgia (Seacliff C)

Patrick Burke (Washington University in St. Louis), Chair

Alejandro L. Madrid (University of Illinois at Chicago), Ruth Rosenberg (University of Illinois at Chicago), Peter Schmelz (Washington University in St. Louis), Gabriel Solis (University of Illinois at Urbana-Champaign)

**Reconsidering Narrative in the Music History Survey (Grand Ballroom C)
Pedagogy Study Group Program and Business Meeting**

Sponsored by the Pedagogy Study Group

Travis Stimeling (Millikin University), Chair

Michael Puri (University of Virginia), “Memory as Master Trope? Strategies for Integrating Memory Studies into the Pedagogy of Music History”

Ilana Schroeder (University of Wisconsin-Madison), “Virtuosity as an Alternative Narrative of the Twentieth Century”

Christopher Wilkinson (West Virginia University), “Reinventing the Survey Course”

Researching Broadway Legacies (Bayview A)

Geoffrey Block (University of Puget Sound), Chair

Todd Decker (Washington University in St. Louis), Kara Gardner (University of San Francisco), Jeffrey Magee (University of Illinois), Carol Oja (Harvard University)

SATURDAY 12 November

7:00–8:30 **Haydn Society of North America Business Meeting (Seacliff B)**

7:00–8:45 **Committee on Women and Gender Meeting (Garden View A)**

7:00–8:45 **Publications Committee Meeting (Regency A)**

- 7:00–9:00 A-R Recent Researches Series Editors’
Breakfast Meeting (Golden Gate)
- 7:00–9:00 Journal of Music History Pedagogy Editorial Board (Regency B)
- 7:00–9:00 Web Library of Seventeenth-Century Music
Editorial Board (Marina Room)
- 7:30–8:30 American Institute for Verdi Studies Board Meeting (Board Room A)
- 7:30–8:45 Committee on Cultural Diversity Business Meeting (Plaza Room)
- 7:30–9:00 Alexander Street Press Breakfast Reception (Hospitality)
- 7:30–9:00 Society for Eighteenth-Century Music Board of
Directors Meeting (Board Room C)
- 7:30–9:30 Journal of Musicological Research Editorial
Board Meeting (Garden View B)
- 7:45–8:45 American Bach Society Editorial Board Meeting (Board Room B)
- 8:00–9:30 Cambridge Opera Journal Editorial Board Meeting (Eclipse Cafe)
- 8:30–5:00 Registration (Pacific Concourse Foyer)
- 8:30–6:00 Exhibits (Pacific Concourse)
- 9:00–12:00 Committee on Career-Related Issues, C.V. and Cover
Letter Workshop (Pacific Concourse Foyer)

SATURDAY MORNING SESSIONS

9:00–12:00

Beethoven (Bayview A)

Daniel Chua (University of Hong Kong), Chair

Martin Nedbal (University of Arkansas), “Enlightenment Censorship in Vienna as a Source of Creative Inspiration: *Fidelio* and Franz Karl Hägelin’s Notes on the Tasks of Theatrical Censors”

Mark Ferraguto (Cornell University), “Beethoven à la *moujik*: Russianness and Learned Style in the ‘Razumovsky’ String Quartets”

Peter Tregear and Michael Christoforidis (Monash University), “Athenian Ruins, Austrian Despots, and the Turkish Music in Beethoven’s Ninth”

Nicholas Mathew (University of California, Berkeley), “Joining In and Joining Up: Military Attention, Active Listening, and Beethoven’s Public Music”

(Saturday morning, cont.)

Bounding Music of the Americas (Grand Ballroom B)

Carol Oja (Harvard University), Chair

Sarah Gerk (University of Michigan), “Irish? American? Rethinking Irishness in Amy Beach’s *Gaelic Symphony*”

Christine Fena (Stony Brook University), “The ‘Sensational’ *Ballet Mécanique*: The General Public and American Musical Modernism in the 1920s”

Matthew McDonald (Northeastern University), “Cumulative Composition: The Apotheosis of Ives’s ‘Emerson’”

Carol A. Hess (Michigan State University), “Revisiting Rosenfeld: Carlos Chávez and the Boundaries of American Music”

Italian Traditions (Grand Ballroom A)

Roger Parker (King’s College London), Chair

Margaret Butler (University of Florida), “‘Non bisogna tutto d’un colpo introdurre un gusto straniero’: Traetta’s Reform Operas for Parma and du Tillot’s ‘French Project’”

Nicholas Baragwanath (University of Nottingham), “Methods and Formulas for Composing Opera in Nineteenth-Century Italy”

Stefano Mengozzi (University of Michigan), “Between Church and State: The Inauguration of Guido’s Monument in Arezzo (1882) and the Birth of Modern Musicological Research in Italy”

Laura Protano-Biggs (University of California, Berkeley), “Conducting Teatro alla Scala: Before Toscanini”

Pedagogies (Bayview B)

David Gramit (University of Alberta), Chair

Stuart Cheney (Texas Christian University), “French Choirboys and the Viol, ca. 1580 to 1700”

Guido Olivieri (University of Texas), “At the Origins of Music Education: New Sources for the History of the Early Conservatories”

Amanda Eubanks-Winkler (Syracuse University), “High School Musicals: Understanding Seventeenth-Century English Pedagogical Masques”

Gabriel Ferraz (University of Florida), “Heitor Villa-Lobos and Getúlio Vargas: Indoctrinating Children through Music Education”

Text Settings and Adaptations (Seacliff A)

Susan Youens (University of Notre Dame), Chair

Sarah Day-O’Connell (Knox College), “Origins and Journeys of Haydn’s English Canzonetta ‘The Wanderer’”

Daniel Donnelly (McGill University), “Endless Falling: Musical Glossing in Parallel Settings of ‘Ma di che debbo lamentarmi’”

Melina Esse (Eastman School of Music, University of Rochester), “Saffo’s Lyre: Improvisation and Neoclassicism in Nineteenth-Century Italian Opera”

Andrew Shryock (Boston University), “Scene Unseen: The Sublime Role of the Oratorio Messenger”

SATURDAY MORNING SHORT SESSIONS

9:00–10:30
Acoustic Imagination and Film (Grand Ballroom C)

Sherry Lee (University of Toronto), Chair

James Deaville (Carleton University), “Seeing and Hearing Is Believing: The Role of Music and Sound in the First ‘Talking’ Newsreels”

Heather Wiebe (University of Virginia), “Humphrey Jennings and the Auditory Nation”

Imagining New Sounds: The Invention of Electronic Instruments (Seacliff D)

Friedemann Sallis (University of Calgary), Chair

Thomas Patteson (University of Pennsylvania), “Electric Music of the Spheres: Jörg Mager’s Technologies of Enchantment”

Emily C. Hoyle (Northwestern University), “Bridging the Gap Between Music and Machine: Cyril N. Hoyle’s Lecture Demonstration of the RCA Mark II Synthesizer ca. 1958”

Music and the Law (Seacliff B)

Jennifer Shaw (University of New England), Chair

Lily Hirsch (Cleveland State University), “Music and Criminal Law: Rap Lyrics as Evidence of Crime”

Derek Miller (Stanford University), “Copyright Law’s Absolute Music and the Impossibility of Absolute Musicology”

Workshop: Sixteenth-Century Solmization in Practice: What Use Does It Have in the Twenty-First Century? (Seacliff C)

Anne Smith (Schola Cantorum Basiliensis)

10:30–12:00
Also Sprach Weber und Riemann (Seacliff D)

Brian Hyer (University of Wisconsin-Madison), Chair

Kathy Fry (King’s College London), “Theories of Rhythm: Nietzsche and Riemann”

 Suzannah Clark (Harvard University), “*Dichterliebe* as Schumann’s Critique of Gottfried Weber’s Music Theory”

Mass Cultural Appropriations (Grand Ballroom C)

Stephen Hinton (Stanford University), Chair

 Christopher Williams (University of Toledo), “Bach in the Shop Window: Weill’s *Mahagonny* and the Commodification of Musical Style”

Joanna Love-Tulloch (University of California, Los Angeles), “When Soda Met Pop: Re-presenting Michael Jackson and His Music in Pepsi’s 1984 Campaign”

(Saturday morning, cont.)

The Myth of Venice Revisited (Seacliff C)

David Kidger (Oakland University), Chair

Jamie Greenberg Reuland (Princeton University), “Voicing the Doge’s Sacred Image”

Masataka Yoshioka (Frisco, Texas), “Cultural Dialogue and Political Power of Singing: The Mass of Andrea Gabrieli at the 1585 Visit of the Japanese Delegation”

Workers Unite! (Seacliff B)

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

Andrew Burgard (New York University), “Janáček’s ‘Svatopluk’ Choir and the Making of the Czech Working Class in Late-Habsburg Brno”

Jane Ferencz (University of Wisconsin-Whitewater), “*How Long, Brethren?* Geneviève Pitot’s Music for the WPA’s Federal Dance Project”

- 12:00–2:00 American Bach Society Advisory Board,
Luncheon Meeting (Regency B)**
- 12:00–2:00 American Handel Society, Board Meeting (Golden Gate)**
- 12:00–5:00 Committee on the Publication of American Music,
Luncheon Meeting (Plaza Room)**
- 12:15–1:45 Committee on Career-Related Issues, Session IV: “How to Secure
a Tenure Track Position,” joint with Committee on Cultural
Diversity and Committee on Women and Gender (Seacliff D)**
- 12:15–1:45 AMS Council Meeting (Grand Ballroom C)**
- 12:15–1:45 “Bringing Early Music Performance and Musicology Back
Together Again” (Seacliff A)
Early Music America Open Session for Early Music Directors**
Panelists: Adam Gilbert (University of Southern California), Corey
Jamason (San Francisco Conservatory of Music), Davitt Moroney
(University of California, Berkeley), and Jesse Rodin (Stanford University)
- 12:15–1:45 Haydn Society of North America General Meeting (Regency A)**
- 12:15–1:45 North American British Music Studies
Association Meeting (Seacliff C)**
- 12:15–1:45 Lecture-Recital: “‘Music is the Continuation of Life’: The Post-
War Songs of Hanns Eisler (1898–1962) and Paul Dessau (1894–
1979) (Bayview A)**
Margaret Jackson, soprano, Michael Hix, baritone, Allen Periello, piano

- 12:15–1:45 Presentations and Reception in Honor of
Richard Crocker (Garden View A)**
Judith Peraino (Cornell University), Chair, Hunter Hensley (Eastern Kentucky University), singer, Richard Taruskin (University of California, Berkeley), Anna Maria Busse Berger (University of California, Davis), James Grier (University of Western Ontario), Sean Curran (University of California, Berkeley), and Lori Kruckenberg (University of Oregon)
- 2:00–3:00 Lecture-Recital: The *Guitaromanie* and its Performance Practice:
The Interpretation of the Guitar in France between 1800
and 1830 (Marina Room)**
Pascal Valois, guitar

SATURDAY AFTERNOON SESSIONS

2:00–5:00

Early Twentieth-Century Genealogies (Grand Ballroom A)

Michael Puri (University of Virginia), Chair

Timothy Cochran (Rutgers, State University of New Jersey), “‘The Stone in the Water’: Debussy, Messiaen, and the Meaning of Rhythmic Contrast”

Jessie Fillerup (University of Richmond), “Ravel and Robert-Houdin, Magicians”

Joseph Auner (Tufts University), “Weighing, Measuring, Embalming Tonality”

Daniel Guberman (University of North Carolina, Chapel Hill), “Elliott Carter’s Cello Sonata: Mediating Schoenberg and Stravinsky in Post-War America”

Exoticism Revisited (Seacliff C)

W. Anthony Sheppard (Williams College), Chair

Ralph P. Locke (Eastman School of Music, University of Rochester), “Musical Exoticism 1500–1750: Some Methodological Considerations and Case Studies”

Kirsten Sullivan (University of Washington), “Puccini’s *La fanciulla del West* and the ‘Eastern’ Western”

Zarah Ersoff (University of California, Los Angeles), “‘Succumbing to the Orient’: Homoerotic Orientalism and the Arabesque in Ravel’s *Shéhérazade*”

David Kjar (Boston University), “Wanda, Sting, and ‘Other Performance’: Perceptions of Exoticism in the Early Music Movement”

Histories of Mediation (Bayview B)

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

Mauro Calcagno (Stony Brook University), “Negotiating Text and History in Recent Multimedia Productions of Early Baroque Works”

Beau Bothwell (Columbia University), “Sounding American: Radio Sawa’s Musical Diplomacy in the Middle Eastern Radioscape”

(Saturday afternoon, cont.)

Lynda Paul (Yale University), "Liveness Reconsidered: Sound and Concealment in Cirque du Soleil"

Sarah Carsman (University of California, Berkeley), "The YouTube Symphony: Orchestrating an Image of Inclusion On and Offline"

Instruments as Social Forces (Seacliff A)

John Spitzer (San Francisco Conservatory of Music), Chair

Christina Bashford (University of Illinois at Urbana-Champaign), "Art, Commerce, and Artisanship: Violin Culture in Late Nineteenth-Century Britain"

Marcelo Campos Hazan (Columbia University), "*Nabucco's* Band"

Anna-Lise Santella (University of Chicago), "The Orchestra Metaphor: Music as a Social Force in America"

Craig B. Parker (Kansas State University), "Sousa's Band in the South Pacific"

The Jewish Connection (Grand Ballroom B)

Klára Móricz (Amherst College), Chair

Yael Sela (Hebrew University of Jerusalem), "From Mendelssohn to Mendelssohn (Bartholdy): Reconsidering Jewish Participation in German Musical Culture in Late Eighteenth-Century Berlin"

Carol Baron (Stony Brook University), "The Reality Veiled in the Nightmare Scenarios of Schoenberg's Early Opera Librettos"

Elizabeth Wells (Mount Allison University), "The Jewish *West Side Story*"

Katherine Baber (University of Redlands), "Repositioning Bernstein's Symphony no. 2: *The Age of Anxiety*"

Music and Philosophy (Grand Ballroom C)

Leo Treitler (Graduate Center, CUNY), Chair

Amy Cimini (New York University), "Thomas Hobbes and the Unlikely Sonorous Subject of Seventeenth-Century Political Philosophy"

Tomas McAuley (King's College London), "Kant's Transcendental Idealism and the Doctrine of the Affects"

Stephen Decatur Smith (New York University), "Nature Opens Its Eyes: Adorno, Music, and Non-Human Nature"

Eric Drott (University of Texas), "Re-reading Jacques Attali's *Bruits*"

Pre-modern Materialities (Seacliff B)

Susan Boynton (Columbia University), Chair

Mitchell Brauner (University of Wisconsin-Milwaukee), "Scribal Publication and the Sixteenth-Century Italian Madrigal"

Lauren McGuire Jennings (University of Pennsylvania), "Words without Song: Genova, Biblioteca Universitaria A.IX.28, and Intersections between the Notated and Un-notated Transmission of Trecento '*Poesia per Musica*'"

Eva M. Maschke (Universität Hamburg and University of Southampton), “Material Culture and Music: Thirteenth-Century Conductus and Sigillography”

Emily Zazulia (University of Pennsylvania), “Tinctoris the Reader”

**Twenty-First-Century Methodologies for Teaching Music
History: A Roundtable Discussion (Bayview A)**

Colin Roust (Chicago College of Performing Arts, Roosevelt University), Chair; James Briscoe (Butler University), Steven Cornelius (Boston University), Mary Natvig (Bowling Green State University)

SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Opera and Oratory in Seventeenth-Century Rome (Seacliff D)

Anne MacNeil (University of North Carolina, Chapel Hill), Chair

Ayana Smith (Indiana University), “Deceiving the Eye and Pleasing the Ear in Alessandro Scarlatti’s *La Statira* (Rome, 1690)”

Virginia Christy Lamothe (Belmont University), “The Cardinal-Patron as Saint: Opera and the Oratory in Seventeenth-Century Rome”

3:30–5:00

German Opera: Future/Past (Seacliff D)

Bryan Gilliam (Duke University), Chair

Daniel Sheridan (Carleton University), “‘The Sovereign Art of the Present’: The *Lobengrin* Premiere, Franz Brendel, and the ‘War’ for German Music”

Jason Geary (University of Michigan), “Strauss’s *Elektra* and the Modernist Assault on Antiquity”

5:30–7:00 **AMS Business Meeting and Awards Presentation (Grand Ballroom A)**

7:00–9:00 **University of Illinois Reception for Alumni
and Friends (Plaza Room)**

7:30–9:30 **North American British Music Studies Association
Reception and Musicales (Seacliff C)**

7:30 **San Francisco Opera: *Carmen***
War Memorial Opera House, 301 Van Ness Avenue

8:00 **San Francisco Symphony: “Michael Tilson Thomas Conducts
Schubert”**
Davies Symphony Hall, 201 Van Ness Avenue

- 8:00–10:00 University of Texas at Austin Reception (Regency A)
- 9:00–11:00 AMS Dessert Reception (Grand Ballroom Foyer)
- 9:00–11:00 Indiana University Reception (Hospitality)
- 9:00–12:00 New York University Reception (Regency B)
- 9:00–12:00 Brandeis University Alumni Reception (Bayview A)
- 10:00–1:00 Cornell Reception (Plaza Room)
- 10:00–1:00 McGill University Reception (Seacliff D)
- 10:00–1:00 Princeton University Department of Music Reception (Garden View B)
- 10:00–1:00 Stanford University Reception (Board Room C)
- 10:00–1:00 University of California Reception (Grand Ballroom B)
Berkeley, Davis, Irvine, Los Angeles, Riverside, San Diego,
Santa Barbara, and Santa Cruz participating
- 10:00–1:00 University of North Texas Alumni Reception (Marina Room)
- 10:00–1:00 University of Pennsylvania Party (Bayview B)
- 10:00–1:00 Yale Party (Garden View A)

SATURDAY EVENING SESSION

7:30–9:30

American Beethoven Society Panel: Future Directions in Beethoven Studies (Grand Ballroom C)

Joanna Biermann (University of Alabama, Tuscaloosa), “Current Research On and Around Beethoven in Europe”

Norbert Gertsch (Henle) and Julia Ronge (Beethoven-Archiv, Bonn), “The New Beethoven Catalog: What’s to Be Expected”

William Kinderman (University of Illinois at Urbana-Champaign), “Creative Process Studies on Beethoven”

David Levy (Wake Forest University), “How Recent Editions Have Affected Performances of Beethoven”

William Meredith (Ira F. Brilliant Center for Beethoven Studies), “Forensic Beethoven: The Conflicting Results on Lead Testing”

SUNDAY 13 November

7:00–8:45 **AMS Board of Directors Meeting (Golden Gate)**

7:00–8:45 **Performance Committee Meeting (Regency A)**

8:30–12:00 **Registration (Pacific Concourse Foyer)**

8:30–12:00 **Exhibits (Pacific Concourse)**

SUNDAY MORNING SESSIONS

9:00–12:00

1811/1911 (Seacliff A)

Dana Gooley (Brown University), Chair

David Cannata (Temple University), “Liszt: Organist, Lector, Acolyte, and Rubrician”

Rena Mueller (New York University), “‘Form aus jeder Note’: Liszt’s Intentions—The Devil’s in the Details”

Timothy David Freeze (Indiana University), “The Topicality of Nostalgia: Multiplicity of Reference in the Posthorn Solos of Mahler’s Third Symphony”

Julian Johnson (Royal Holloway, University of London), “Mahler and the Breaking of the Musical Voice”

African American Migrations (Bayview B)

Charles Carson (University of Texas), Chair

Michelle Boyd (Acadia University), “Border Crossings: The Anti-Slavery Movement and the Entrepreneurship of Señor Louis Casseres, a Spanish-African Pianist in Nova Scotia and Massachusetts, 1851–1862”

Christina Gier (University of Alberta), “‘On Patrol in No Man’s Land’: Black Soldiers and Sheet Music during World War I”

Nita Karpf (Case Western Reserve University), “Playing Eastern, Enacting Afro-Orientalism: The Hampton Singers and William Bradbury’s *Esther, the Beautiful Queen*”

Felicia Miyakawa (Middle Tennessee State University), “‘Many Are the Roads Which Lead to Hampton’: The Curious Case of the Institutional History of ‘Sometimes I Feel Like a Motherless Child’”

Composition and Theory in the Fifteenth Century (Grand Ballroom C)

Jessie Ann Owens (University of California, Davis), Chair

Linda Cummins (University of Alabama), “The *Coniuncta* in Fifteenth-Century Italian Music Theory”

Julie Cumming (McGill University), “From Two-Part Framework to Movable Module: Changing Compositional Process in the Fifteenth Century”

(Sunday morning, cont.)

Jesse Rodin (Stanford University), "Pacing as Form in Fifteenth-Century Music: A Tale of Two Tracts"

Jennifer Thomas (University of Florida), "Motivic Organization in Josquin's Core-Repertory Motets: Innovation and Convention"

Genre, Code, and Tradition in Film Music (Grand Ballroom A)

James Buhler (University of Texas), Chair

Kevin Clifton (Sam Houston State University), "Unraveling Music in Hitchcock's *Rope*"

Andy Fry (King's College London), "*Paris Blues*: History by Hollywood"

Cormac Newark (University of Ulster), "The Phantom on Film"

Raymond Knapp (University of California, Los Angeles), "Getting off the Trolley: Musicals *contra* Cinematic Reality"

Instruments from the Inside Out (Seacliff B)

Elisabeth Le Guin (University of California, Los Angeles), Chair

Graham Freeman (University of Toronto), "'Writing, not about the body, but the body itself': Lute Manuscripts and the Resistance to Print in Early Modern England"

Aaron S. Allen (University of North Carolina, Greensboro), "'Fatto di Fiemme': Forests, Stradivari, Music, and Sustainability"

Joshua Walden (Johns Hopkins University), "'The Hora Staccato in Swing!': Jascha Heifetz and Musical Eclecticism"

Kira Alvarez (Stanford University), "The Politics of Music: Bronislaw Huberman's Musical Internationalism"

Maps, Paths, and Temporalities: Music in the Twentieth and Twenty-First Centuries (Seacliff C)

Seth Brodsky (Yale University), Chair

William Kinderman (University of Illinois at Urbana-Champaign), "The Elusive Path: The Genesis of Kurtág's *Kafka Fragments* and Its Paradoxes"

Caroline O'Meara (University of Texas), "Musical Mappings: The Culture of Late Twentieth-Century New Music in New York City"

Robert Lintott (University of Maryland, College Park), "'No more minutes, no more seconds!': The Manipulation of Time in Act II of John Adams's *Doctor Atomic*"

Arman Schwartz (Columbia University), "Germany Year 38,969,364,735: Operatic Remediation and Contemporary Art"

The Operatic Voice in the Age of Mechanical Reproduction (Bayview A)

Hilary Poriss (Northeastern University), Chair

Ellen Lockhart (Princeton University), "Giuditta Pasta and the History of Musical Electrification"

Roger Freitas (Eastman School of Music, University of Rochester), "The Art of Artlessness, or, Adelina Patti Teaches Us How to Be Natural"

Kunio Hara (University of South Carolina), “‘Recollections of Puccini’: Tamaki Miura’s Final Recording of *Madama Butterfly*”

Karen Henson (Columbia University), “Rough Tunes: Enrico Caruso and the Emergence of the Operatic Recording Artist”

Power and Aesthetics in Eighteenth-Century France (Seacliff D)

Downing Thomas (University of Iowa), Chair

Eric J. Wang (University of California, Los Angeles), “The Quiet Hand: Aesthetics of Bodily Decorum in the Keyboard Music of François Couperin”

Byron Sartain (Stanford University), “‘Unpardonable Negligence’: Aesthetic Contingency and the Manuscript Dissemination of François Couperin’s *Pièces de clavecin*”

Olivia Bloechl (University of California, Los Angeles), “The Tormenting Orchestra”

David A. Wells (Stockton, Calif.), “The Case of Rameau’s *Parques*: Cross Casting in *Hippolyte et Aricie*”

Seeing the Body (Grand Ballroom B)

Susan McClary (Case Western Reserve University), Chair

Louise K. Stein (University of Michigan), “*Siface* (Giovanni Francesco Grossi), a Castrato, Voice, and Virility”

Berta Joncus (Goldsmiths College, University of London), “Listening to Portraits: Music and the Eighteenth-Century Opera Celebrity”

Kira Thurman (University of Rochester), “‘She is neither Cleopatra nor the Queen of Sheba, neither Aida nor L’Africaine’: The Black Female Other in Postwar German Opera Productions”

Silvio dos Santos (University of Florida), “Feminine, Masculine, and ‘In-Between’: *Geschwitz* as *neue Frau* in Berg’s *Lulu*”

Exhibit Hall Map

Pacific Concourse

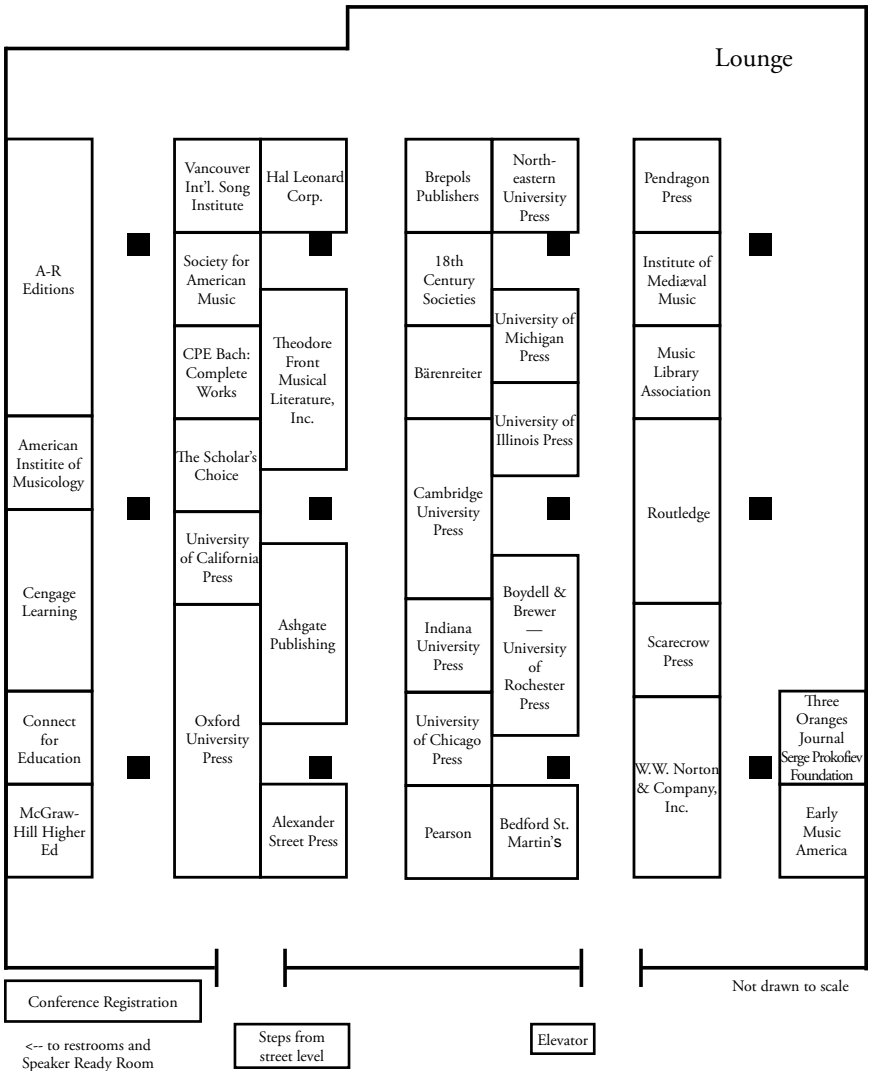


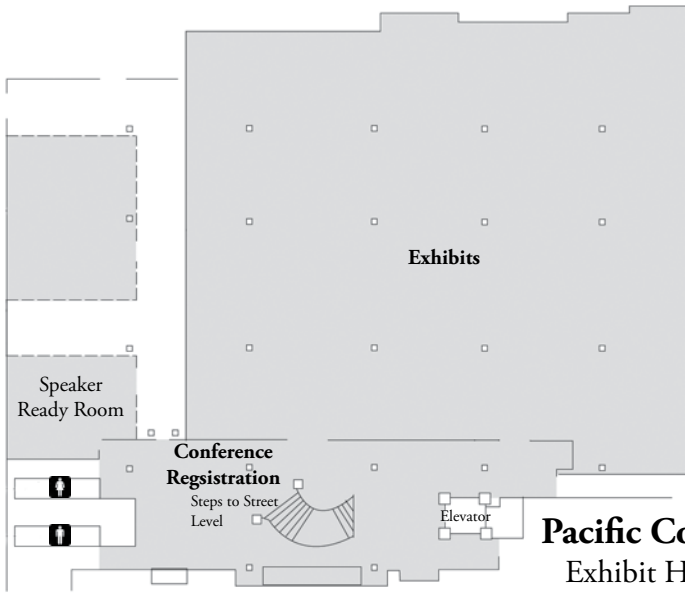
Exhibit Hours:

Thursday, 1 p.m. to 6 p.m.

Friday and Saturday, 8:30 a.m. to 6 p.m.

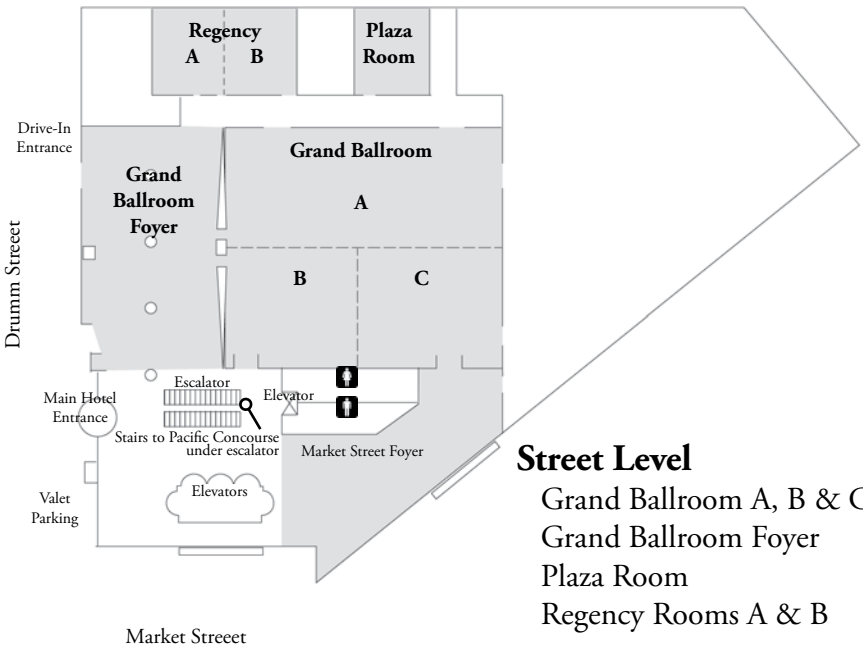
Sunday, 8:30 a.m. to noon

coffee breaks in the lounge morning and afternoon daily



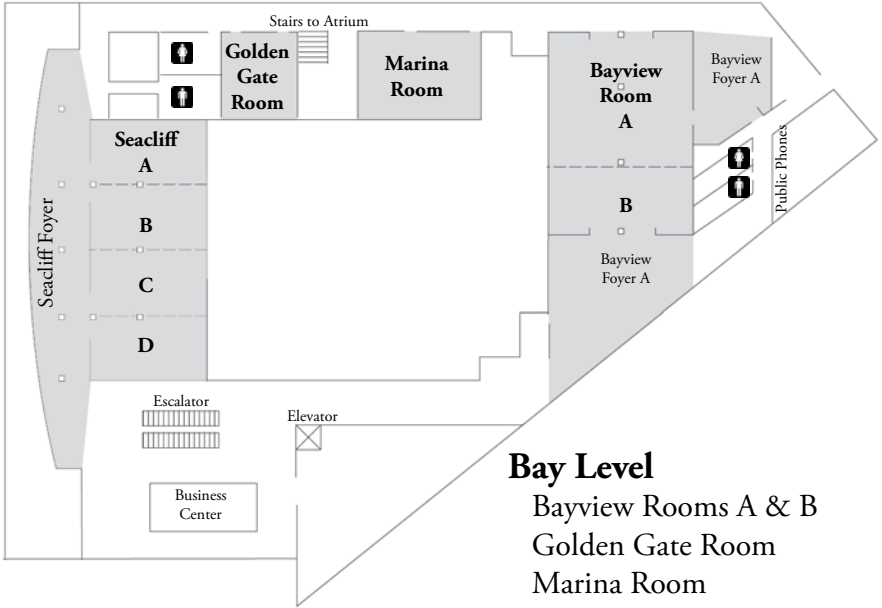
Pacific Concourse

- Exhibit Hall
- Conference Registration
- Speaker Ready Room



Street Level

- Grand Ballroom A, B & C
- Grand Ballroom Foyer
- Plaza Room
- Regency Rooms A & B



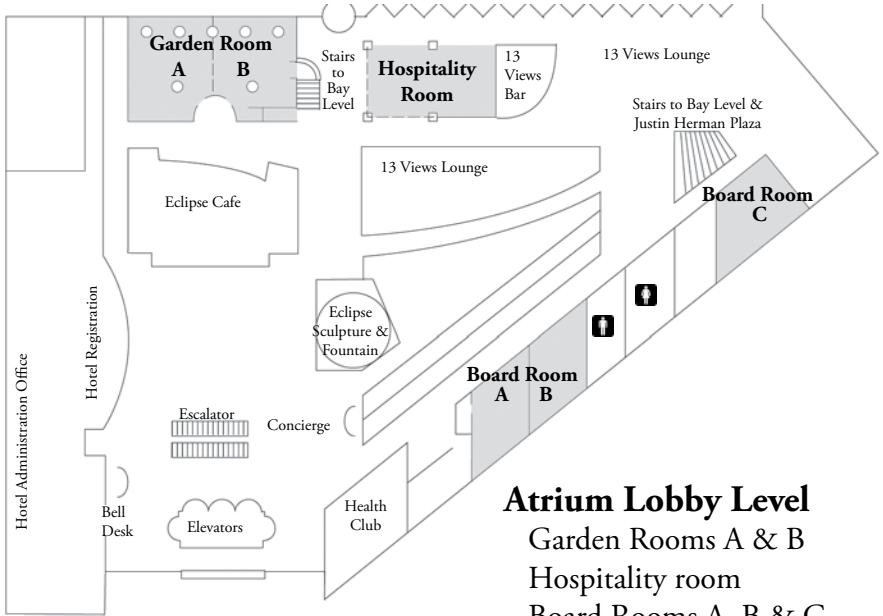
Bay Level

Bayview Rooms A & B

Golden Gate Room

Marina Room

Seacliff Rooms A, B, C, D



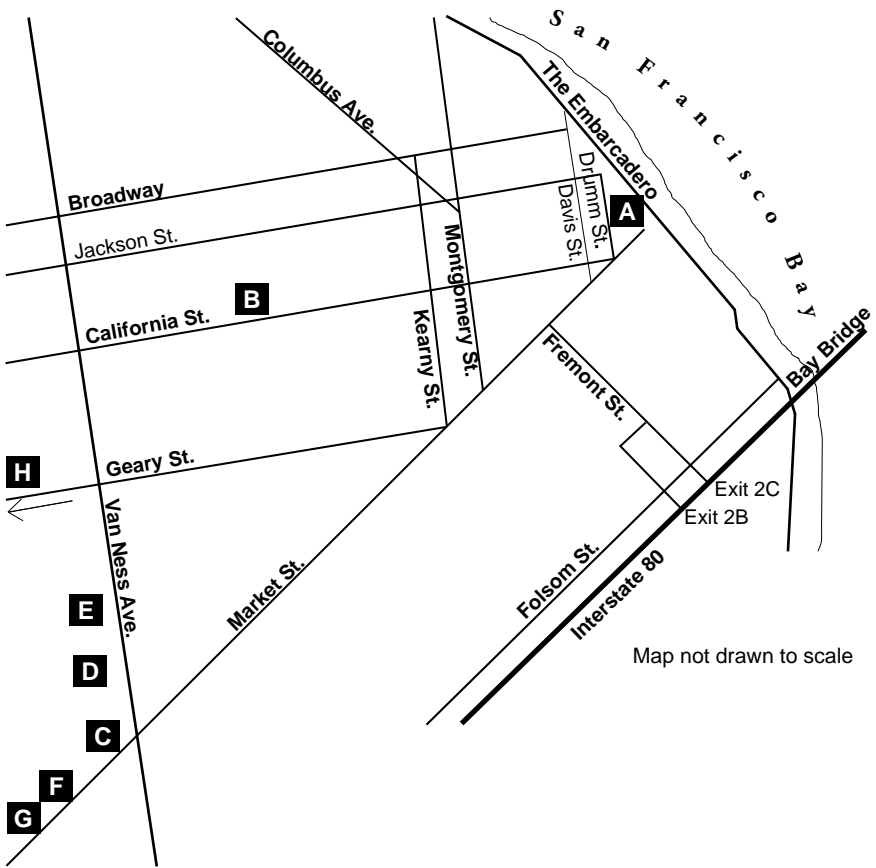
Atrium Lobby Level

Garden Rooms A & B

Hospitality room

Board Rooms A, B & C

San Francisco Conference Sites



- A Hyatt Regency Hotel, 5 Embarcadero
- B Grace Cathedral, 1100 California St. (0.9 miles, 5-12 min. by MUNI)
- C San Francisco Conservatory of Music, 50 Oak St. (2.5 miles, 9-17 min. by MUNI)
- D San Francisco Symphony, Davis Symphony Hall, 201 Van Ness Ave. (2.3 miles, 12-15 min. by MUNI)
- E San Francisco Opera, War Memorial Opera House, 301 Van Ness Ave. (2.2 miles, 9-15 min. by MUNI)
- F LGBT Center (LGBTQ Session), Castro District: 1800 Market St. (2.3 miles, 12-21 min. by MUNI)
- G Blackbird Bar (LGBTQ Party), 2124 Market St. (2.8 miles, 11-21 min. by MUNI)
- H Lands End, Ecocriticism Study Group outing, Lincoln Park (6.6 miles, bus leaving from Hotel at 8:00 am)