AMS/SMT ANNUAL MEETING
Vancouver, 3–6 November 2016
Preliminary Program (as of 16 August 2016)

WEDNESDAY 2 November

8:00–5:00  Haydn Society of North America Conference 2016
8:00–5:00  New Beethoven Research Conference 2016
9:00–12:00  Grove Editorial Board
1:00–5:00  Grove Editorial Board and Advisory Panel
2:00–6:00  SMT Executive Board
2:00–8:00  SMT Board of Directors
6:15–7:30  SMT Executive Board, Networking Committee, Publications Committee, and 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

THURSDAY 3 November

9:00–7:00  Registration
11:00–7:00  Speaker Ready Room
1:00–6:00  Exhibits
7:30–9:00  Meeting Worker Orientation
8:00–12:00  AMS Board of Directors
8:00–12:00  Haydn Society of North America Conference 2016
8:00–12:00  New Beethoven Research Conference 2016
9:00–12:00  SMT Music Theory Hack Day sponsored by the SMT Music Informatics Interest Group
9:00–12:00  SMT Peer Learning Program Seminar I: “Empirical Approaches to Musical Narrative”
            Elizabeth Hellmuth Margulis (University of Arkansas), instructor
9:00–12:00  SMT Peer Learning Program Seminar II: “The Musical Language of Il Trovatore”
            William Rothstein (City University of New York), instructor
9:00–1:00  Editorial Board of The Works of Giuseppe Verdi

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

THURSDAY AFTERNOON SESSIONS

2:00–5:00  Musical Literacy in the Early Middle Ages (AMS)
            Peter Jeffery (University of Notre Dame), Chair
            Susan Rankin (University of Cambridge), “A New Kind of Literacy: Writing Music”
            Henry Parkes (Yale University), “Remembering or Dismembering? The Implications of Written Collections for Early Medieval Trope Performance”
            Emma Hornby and Rebecca Maloy (University of Bristol / University of Colorado Boulder), “Melodic Language and Musical Literacy in the Old Hispanic Chant”

Between Music Theory and Music History: Carl Dahlhaus on the History of Music Theory (SMT)
            Frank Heidberger (University of North Texas), Chair
            Stephen Hinton (Stanford University), Respondent
            Jan Philipp Sprick (Hochschule für Musik und Theater, Rostock), “On the Implicit and Explicit Reception of Dahlhaus’s ‘Was heißt Geschichte der Musiktheorie?’”
            Nathan John Martin (University of Michigan), “Dahlhaus’s ‘Was heißt Geschichte der Musiktheorie?’ Between Kuhn and Weber”
            Gesine Schröder (Universität für Musik und darstellende Kunst Wien / Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy”), “Theorist and Teacher of Theory: Carl Dahlhaus as a Model for the Classroom Teaching of Music Theory at German Conservatories”

Colonial Music in the New World (AMS)
            Louise K. Stein (University of Michigan), Chair
            Lorenzo Candelaria (University of Texas at El Paso), “Pedro de Gante and the Creation of Euro-Mexica Catholic Song in Sixteenth-Century New Spain”
Sarah Eyery (Florida State University), “Mozart and the Moravians”
Faith S. Lanam (University of California, Santa Cruz), “Mothers, Sisters, Niñas, and Nuns: The Professional Training of Young Female Musicians of Colonial Mexico”

Extending Topic Theory (SMT)
Danuta Mirka (University of Southampton), Chair
Martha E. Sullivan (Rutgers University), “The Siren Topos, Male Anxiety, and Female Agency”
Johanna Frymoyer (Indiana University), “Octatonic and Ombra: The Russian Supernatural as a Musical Topic”
Thomas Johnson (Graduate Center, CUNY), “Lying About Tonality: A New World of Topic in Early Twentieth-Century Modernist Music”
Daniel J. Thompson (Florida State University), “A Topical Exploration of the Jazz Messengers’ 1963 Recording ‘One by One’”

French Music at Home and Abroad in the Long Eighteenth Century (AMS)
Caryl Clark (University of Toronto), Chair
Austin Glatthor (Dalhousie University), “Out with the Old, In with the New: Music and Regime Change During the French Occupation of Mainz, 1792–93”
Jenna Harmon (Northwestern University), “Silent Songs, Royal Orgies: Listening to the Political Pornography of the French Revolution”
Diane Tisdall (King’s College London), “Blood, Sweat, and Scales: The Birth of Modern Bureaucracy at the Paris Conservatoire”

Musical Histories of Modern Nationhood (AMS)
Richard Miller (University of Nevada-Las Vegas), Chair
Stephen Armstrong (Eastman School of Music, University of Rochester), “Japan’s Messiah: Sept Haïkai and the French-Japanese Cold War Connection”
Danielle Fosler-Lussier (Ohio State University), “Public-Private Cooperation in the Curation of America’s Musical Diversity”
Kunio Hara (University of South Carolina), “Music, Sound, and Nostalgia in Animated Films of Studio Ghibli”
Brooke McCorrdle (SUNY Geneseo), “Was ist Japanisch?: Wagnerism and Nationhood in Modern Japan”

Nineteenth-Century Music and Social History (AMS)
Halina Goldberg (Indiana University), Chair
Sara Ballance (University of California, Santa Barbara), “Nineteenth-Century Gebührung als a Means of Self-Cultivation”
Katherine Fry (London), “The Reception of German Music and Philosophy in Victorian Britain: George Eliot as Music Critic and Translator ca. 1855”
Christine Kyrianiades (Indiana Baroque Music), “Musical Crimes and Misdemeanors from the Pages of the Orchestra (1863–81)”

Opera Exchanges (AMS)
Naomi André (University of Michigan), Chair
Katharina Clausius (University of Cambridge), “The Poet’s Prose: Drama per musica after ‘Telémaco’”
Caroline Anne Ellsmore (Melbourne), “Fra le quinte with Aida: Teresa Stolz Writes to Giuseppe Verdi”
Edward Jacobson (University of California, Berkeley), “Reading at the Opera: The Case of Donizetti’s Historicism”
Laura Moeckli (University of Bern), “Analyzing Time Structures in Nineteenth-Century Opera”

Modernism’s Tensions (AMS)
Blake Howe (Louisiana State University), Chair
Christopher Chowrimootoo (University of Notre Dame), “The Burning Fiery Furnace and the Redemption of Religious Kitsch”
Ryan Dohoney (Northwestern University), “Antimodernism, Ultramodernism, and ‘After Modernism’”
Erin K. Maher (Delaware Valley University), “The Lens of Disability in Darius Milhaud’s Postwar U.S. Reception”
Charissa Noble (University of California, Santa Cruz), “Extended From What?: Confronting Constructions of Voice, Gender, and the Machine in the Canonization of ‘Extended’ Vocal Techniques through Joan La Barbara’s Cathing”

THURSDAY AFTERNOON SHORT SESSIONS
2:00–3:30

Early Modern Performance (AMS)
Daniel R. Melamed (Indiana University), Chair
Gregory Johnston (University of Toronto), “Heinrich Schütz’s Musical Gift to the Wollenbüttel Court: What the Partbooks Tell Us”
Andrew Shryock (Boston Conservatory), “Reviving Messiah: Handel’s 1743 Oratorio Season”

Logics of Late Modernism (SMT)
Robert Hasegawa (McGill University), Chair
Laurence Willis (McGill University), “Harmonic Dualism in Ben Johnston’s Ninth String Quartet”
Antares Boyle (University of British Columbia), “Conoscere e riconoscere: Fragmentation, Repetition, and Formal Process in Sciarrino’s Instrumental Music”

John Roeder (University of British Columbia), Chair
Kofi Agawu (Princeton University), Respondent
Justin London (Carleton College), “Statistical Learning and Rhythm-Meter Relationships in Jembe Drum Ensemble Music from Mali”
Rainer Polak (Cologne University for Music and Dance, Germany), “Non-Isochronous Beat Subdivision and Ensemble Synchronization in Jembe Drum Ensemble Music from Mali”
Nori Jacoby (Massachusetts Institute of Technology), “Musical Roles and Individual Behavior in Ensemble Entrainment in Jembe Drum Ensemble Music from Mali”
Race in Midtown (AMS)
Elizabeth Craft (University of Utah), Chair

3:30–5:00

Enlightenment Tarantism (AMS)
Elizabeth Le Guin (University of California, Los Angeles), Chair
Virginia Georgallas (University of Toronto), “The Maniac’s Affliction: Music, Madness, and Caprice in Late Eighteenth Century Spain”
Ana Sánchez-Rojo (Tulane University), “Enlightened or Feverish? Tarantism and the Formation of Public Opinion in Spain”

Minstrelsy (AMS)
Dale Cockrell (Vanderbilt University), Chair
David Blake (Stony Brook University), “Minstrelsy and the Yale College Man, 1845–75”

Performing Babbitt and Morris (SMT)
Andrew Mead (Indiana University), Chair
Zachary Bernstein (Eastman School of Music, University of Rochester), “Babbitt’s Gestural Dialectics”
Brian Alegant (Oberlin College & Conservatory), “Once More with Feeling: Analyzing and Performing Robert Morris’s Scrap”

Positional Listening/Positional Analysis (SMT)
Mark Spicer (Hunter College / Graduate Center, CUNY), Chair
Elizabeth Marvin (Eastman School of Music, University of Rochester), Respondent
John Covach (University of Rochester), “A View from Guitar Land: Shifting Positional Listening in Complex Textures”
Kevin Holm-Hudson (University of Kentucky), “Stratified Keyboard Harmony in the Music of Todd Rundgren”
Brad Osborn (University of Kansas), “Metric Levels from Behind the Kit (and Elsewhere)”
Gregory R. McCandless (Appalachian State University), “Attentional Cost and Positional Analysis: A Bassist’s Perspective”

4:15–5:15
AMS Development Committee
4:30–5:30
AMS Committee on Career-Related Issues Conference Buddy Mixer
5:15–7:15
SMT Dance and Movement Interest Group Meeting
5:15–7:15
SMT Adjunct Faculty Interest Group
5:30–6:00
SMT Conference Guides
5:30–6:30
AMS President’s Endowed Plenary Lecture
Robert Gjerdingen (Northwestern University), “Suffer the Little Children: The Institutionalization of Craft Apprenticeship in the Conservatories of Europe”

6:00–7:30
Opening Reception
6:00–7:30
RILM Reception for RAFT
7:00–8:00
Journal of Seventeenth-Century Music Editorial Board
9:30–11:00
Student Reception

THURSDAY EVENING SESSIONS

8:00–10:00
Susanne Langer Reconsidered (AMS)
Sponsored by the AMS Music and Philosophy Study Group
Michael Gallope (University of Minnesota), Chair
Holly Watkins (Eastman School of Music, University of Rochester), Respondent
Anne Pollok (University of South Carolina), “To Feel Is Not to Say: Immediacy at the Center of Langer’s Theory of Music as ‘Living Form’”
Bryan Parkhurst (University of South Florida), “Right and Left Formalism”
Eldritch Priest (New York University), “Do Animals Get Earworms?”

8:00–11:00
Apocalypse, Ecomusicology, and Radical Listening (AMS)
Sponsored by the AMS Ecocriticism Study Group
Kate Galloway (Wesleyan University/Memorial University of Newfoundland), Chair
Alexander Rehding (Harvard University), Respondent
Christopher DeLaurenti (College of William & Mary), Noriko Manabe (Temple University), Jessica A. Schwartz (University of California, Los Angeles), Mitchell Morris (University of California, Los Angeles)

Crippling the Music Theory/Music History Curriculum
Sponsored jointly by the AMS Music and Disability Study Group and SMT Disability and Music Interest Group
Samantha Bassler (Westminster Choir College of Rider University), Chair, AMS Study Group on Music and Disability
Bruce Quaglia (University of Minnesota, Twin Cities), Chair, SMT Interest Group on Music and Disability

Roundtable of Respondents: Michael Balkan (Florida State University), Andrew Dell’Antonio (University of Texas at Austin), Blake Howe (Louisiana State University), Jennifer Iverson (University of Chicago), Stephanie Jensen-Moulton (Brooklyn College, CUNY), Laurie Stras (University of Southampton), Joseph Straus (Graduate Center, CUNY)
William Cheng (Dartmouth College), “Inspiration Porn: A Classroom Quandary”
Robin Wallace (Baylor University) and Jeannette Jones (Boston University), “The ‘Deaf Composer: Teaching Beethoven’”
James Deaville (Carleton University), “Teaching ‘Madness,’ Teaching ‘Schumann: A Workshop’”

Preliminary Program 28 July 2016
**Experimenting with the Canon: New Approaches to the Music History Survey (AMS)**

Sponsored by the AMS Pedagogy Study Group
Mark Clague (University of Michigan), Chair
Vilde Aaslid (University of Rhode Island), Ryan Raul Bañagale (Colorado College), Gwynne Kuhnner Brown (University of Puget Sound), John Spilker (Nebraska Wesleyan University)

**Ginastera at 100: Politics, Ideology, and Representation (AMS)**

Sponsored by the AMS Ibero-American Music Study Group
Deborah Schwartz-Kates (University of Miami), Chair
Esteban Buch (École des hautes études en Sciences Sociales, Paris), Guest Speaker
Eduardo Herrera (Rutgers University), Melanie Plesch (University of Melbourne)

**The Hermeneutics of Sonata Deformation (SMT)**

Patrick McClees (Yale University), Chair
James Hepokoski (Yale University), “Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory”
Charity Lofthouse (Hobart and William Smith Colleges), “The Success of Russian ‘Failure’: Tonal and Post-Tonal Resolution in Twentieth-Century Russian Sonata Movements”
Stephen Godsen (University of North Florida), “From Apotheosis to Breakthrough: Intertextuality and Climax in Rachmaninoff’s Piano Concerto no. 4”
Rebecca Perry (Yale University), “Between the Signposts: Thematic Interpolation and Structural Defamiliarization in Prokofiev’s Sonata Process”

**Ligeti (SMT)**

Jennifer Iverson (University of Chicago), Chair
Benjamin R. Levy (University of California, Santa Barbara), “Ligeti’s Uses of Literature”
Sara Bakker (Utah State University), “Interpreting Flexible Repetition in the Late Works of György Ligeti”
John Cuciurean (University of Western Ontario), “The Mysterious Case of György Ligeti’s ‘L’arrache coeur’”
Amy Bauter (University of California, Irvine), “Ligeti’s Études and the Heroic Codes of Late Modernity”

**Ludomusicology outside Video Games (AMS)**

Sponsored by the AMS Ludomusicology Study Group
Michael Austin (Howard University), Chair
Steven Beverburg Reale (Youngstown State University), “Glass Beads and Graphic Analysis: A Ludist Account of Contemporary Music Theory”
Carmel Raz (Columbia University), “Anne Young’s ‘Musical Games’ (1801): Music Theory, Gender, and Game Design”
Tekla Babayak (Cornell University), “Music, Card Games, and the Play of Sensation: Kant’s Ludomusical Aesthetics”
Karen Cook (University of Hartford), “Beyond (the) Halo: Chant in Video Games”
Kirsten Carithers (Northwestern University), “Not Just Fun and Games: Musical Indeterminacy as User-Generated Content”

**Musical Performers, Musical Works (SMT)**

Sponsored by the SMT Performance and Analysis Interest Group
Victoria Tzotzko (Harvard University), Chair
Patrick Boyle (University of Victoria), “The Jazz Process: Negotiating Error in Practice and Performance”
Charles Neidich (The Juilliard School/Queens College, CUNY), “Knowledge and Imagination: On Performing Elliott Carter’s Gia for B-Flat Clarinet”
Eric Clarke (University of Oxford), Respondent: “Knowing and Doing”

**Digital Scores: Navigating Online Music from Antiphons to Mozart to Zorn (AMS)**

John Shepard (University of California, Berkeley), Chair
Bonna J. Boettcher (Cornell University), “Collections of Digitized Scores from Publishers and Third-Party Providers: From Free to Fee”
Laura Stokes (Brown University), “Containing the Dogfight: Digital Popular Sheet Music in the Curriculum”

**Musical Artifacts (AMS)**

Sponsored by the AMS Popular Music Study Group
Jasen Emmons (Curatorial Director, Experience Music Project), Keynote Speaker
Elizabeth Ann Lindau (California State University, Long Beach), “Music Re-materialized: The Revival of the 78”
Amy Coddington (University of Virginia), “Rap’s Merchandise: How Commodified Musical Artifacts Affect Historical Narratives”
Loren Kajikawa (University of Oregon) and Amanda Lalonde (Mount Allison University), “Art of Facts: Reconstructing Early Hip Hop Performance”
Deirdre Morgan (University of London), “The Anatomy of Style: Playing Technique as Musical Artifact”

**Songs of the Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1761–1854) (AMS)**

Sponsored by the AMS Jewish Studies and Music Study Group
Rebecca Cypess, lecturer, fortepiano
Sonya Headlam, soprano
Sahoko Sato Timpane, mezzo soprano
Nancy Sinkoff, respondent
## THURSDAY EVENING SHORT SESSIONS

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<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tr>
<td>8:00–9:30</td>
<td><strong>Musical Significations (SMT)</strong></td>
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<td>Judith Lochhead (Stony Brook University), Chair</td>
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<td>Bruno Alcalde (Northwestern University), “Signification in Plurality: A Typology of Chimeric Environments in Polystylistic Music of the Post-1950s”</td>
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<td>Aaron Harcus (Graduate Center, CUNY), “Between Sign and Convention: On the Phenomenology of Modernist Musical Topics”</td>
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## FRIDAY 4 November

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<th>Time</th>
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<td>8:30–6:00</td>
<td>Registration &amp; Speaker Ready Room</td>
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<td>8:30–6:00</td>
<td>Exhibits</td>
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<td>7:00–8:45</td>
<td>AMS Chapter Officers</td>
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<td>7:00–8:45</td>
<td>AMS Committee on Career-Related Issues</td>
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<td>7:00–8:45</td>
<td>AMS Communications Committee</td>
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<td>7:00–8:45</td>
<td>AMS Committee on the History of the Society</td>
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<td>7:00–8:45</td>
<td>SMT Committee on the Status of Women Breakfast</td>
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<td>7:00–8:45</td>
<td>SMT MTO Editorial Board</td>
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<td>7:00–8:45</td>
<td>SMT Music Theory Spectrum Editorial Board</td>
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<td>7:30–8:45</td>
<td>Alvin H. Johnson AMS 50 Dissertation Fellowship Committee</td>
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<td>7:00–8:45</td>
<td>Mozart Society of America Board</td>
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<td>7:30–8:45</td>
<td>AMS Graduate Education Committee</td>
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<td>7:30–8:45</td>
<td>AMS Program Committees for the 2016 and 2017 Annual Meetings</td>
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<td>7:30–8:45</td>
<td>AMS Student Representatives to Council</td>
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<td>7:30–8:45</td>
<td>SMT Breakfast Reception for Students hosted by the Professional Development Committee</td>
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<td>7:30–9:00</td>
<td>American Brahms Society Board of Directors</td>
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<td>7:30–9:00</td>
<td>SMT Scholars for Social Responsibility Interest Group</td>
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<td>9:00–12:00</td>
<td>SMT Graduate Student Workshop 1: “Meter and Form in 19th-Century Music”</td>
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Richard Cohn (Yale University), instructor

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<tr>
<td>9:00–12:00</td>
<td>SMT Graduate Student Workshop II: “Topics, Phrase Structure, and Sonata Form in Haydn's Chamber Music”</td>
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<td>Danuta Mirka (University of Southampton), instructor</td>
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## FRIDAY MORNING SESSIONS

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<tr>
<td>9:00–12:00</td>
<td><strong>Behind and Beyond the Iron Curtain (AMS)</strong></td>
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<td>Martha Sprigge (University of California, Santa Barbara), Chair</td>
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<td>Kevin Bartig (Michigan State University), “Olin Downes and the Soviets”</td>
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<td>Elaine Kelly (University of Edinburgh), “Cultivating the Middle East: The German Democratic Republic on Tour”</td>
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<td>Anicia Timberlake (Williams College), “East German Listening Lessons: Pedagogy and the Idea of Musical Content in the German Democratic Republic”</td>
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## Constructing the Past in the Long Nineteenth Century (AMS)

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<td>Sanna Pederson (University of Oklahoma), Chair</td>
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<td>Ellen Exner (New England Conservatory of Music), “Dr. Burney’s Complaint and the Case of Mendelssohn’s Great Passion”</td>
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<td>Fabio Morabito (King’s College London), “Replacing Haydn: Luigi Cherubini’s ‘affair Esterházy,’ 1810–11”</td>
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## Music and Everyday Life in Eighteenth-Century England (AMS)

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<td>Jeanice Brooks (University of Southampton), Chair</td>
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<td>Katelyn Clark (University of Toronto), “The Myrtle of Venus and Bacchus’s Vine at London’s Anacreontic Society”</td>
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<td>Alison DeSimone (University of Missouri-Kansas City), “‘For the Benefit Of . . .’: Italian Opera and the Establishment of the Singer’s Benefit in Early Eighteenth-Century Britain”</td>
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<td>Sarah F. Williams (University of South Carolina), “Traveling Music and Theatrics: Jimmy LaRoche and John Eccles’ Raree Show”</td>
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## Finding Voice in Popular Music (AMS)

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<td>Nina Eidsheim (University of California, Los Angeles), Chair</td>
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<td>Andrew Flory (Carleton College), “‘She Needs Me’: Marvin Gaye, Crooning, and Vocal Agency at Motown”</td>
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<td>Mark Burford (Reed College), “Mahalia Jackson’s Class Politics of Voice”</td>
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<td>Allison McCracken (DePaul University), “The Vocal Politics of NBC’s ‘The Voice’: Exposing Cultural Essentialism, Affirming Social Hierarchy”</td>
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<td>Maureen Mahon (New York University), “Not Like a Girl: Tina Turner’s Vocal Sound and Rock and Roll Success”</td>
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Frames, Fantasia, and Formal Functions (SMT)
William Caplin (McGill University), Chair
Carolina S. Kim (Eastman School of Music, University of Rochester), "Mendelssohn's Formal Frames: Multi-Stage and Recurring Introductions"
Christopher Brody (Eastman School of Music, University of Rochester), "Thematic Design and Tonal Structure in the Viennese String Quartet Minuet, circa 1770: Haydn and the Kleinehnstein"
René Rusch (University of Michigan), "The Four-Key Exposition? Schubert's Sonata Forms, the Fantasia, and Questions of Formal Coherence"
Graham G. Hunt (University of Texas at Arlington), "Diverging Subordinate Themes and Internal Transitions: Assessing Internal Modulations in Three-Key Expositions"

Genre and Geography in the Thirteenth-Century Motet (AMS)
Emma Dillon (King's College London), Chair
Catherine Bradley (Stony Brook University), "Mini Clausulae and the Magnus liber organi"
Alexandros Maria Hatzikiriakos (University of Rome-Sapienza), "The Chansonnerie du Roi, Naples, and the Geography of Thirteenth-Century Music"
Thomas B. Payne (College of William & Mary), "A Conductus, an Organum, and a Very Poor Loser: Philip the Chancellor, Pérotin, and the Paris Bishop's Election of 1227–28"
Gaël Saint-Cricq (Université de Rouen), "Motets in Songbooks and the Borderland Culture of the Thirteenth-Century Motet"

New Perspectives in the History of Music Theory (SMT)
Susannah Clark (Harvard University), Chair
Mary A. Moshaver (University of Alberta), "Rameau, the Subjective Body, and the Forms of Theoretical Representation"
August Sheehy (Stony Brook University), "A. B. Marx and the Politics of Sonata Form"
Rodney Garrison (SUNY Fredonia), "Schenker's Elucidations on Unfolding Compound Voices from Der Tonwille 6 (1923) to Der freie Satz (1933)"
Áine Heneghan (University of Michigan), "Rethinking Repetition: Schoenberg and the 'endless reshaping of a basic shape'"

Classical Music on the Big Screen (AMS)
Mary Simonson (Colgate University), Chair
Erin Brooks (SUNY Potsdam), "Movies at the Met: Space and Meaning in Early Film Screenings"
Olga Haldey (University of Maryland), "Bach Is a Great Responsibility: the B-minor Mass in the Maksimova-Vasiliev film Fouetté (1986)"
Christy Thomas (Bates College), "A Combination Made for Experiment: Casa Ricordi, Aida, and Opera on Screen in 1917"
Danielle Ward-Griffin (Christopher Newport University), "As Seen on TV: Putting the NBC Opera Theatre on Stage"

The Reach of Humanistic Learning (AMS)
John McKay (University of South Carolina), Chair
Nicholas Johnson (Butler University), "Johannes Kepler's Astro-Musical Soul and Early Modern Speculative Music Theory"
Sarah Koval (University of Toronto), "Pills to Purge Melancholy: The Restorative Power of Songs in Restoration England"
Loren Ludwig (University of Virginia), "Marketh it well: William Barthe's Table (1996) and Experimental Practice"
Joseph Ortiz (University of Texas at El Paso), "Between Humanism and Praxis: Concepts of Musical Literacy in Early Modern Europe"

SMT Goes to High School: The AP Music Theory Outreach Project (SMT)
Co-sponsored by the SMT Committee on Diversity and the Pedagogy Interest Group
J. Daniel Jenkins (University of South Carolina), Chair
Timothy Chenette (Utah State University), Philip Duker (University of Delaware), Gabriel Fankhauser (University of North Georgia), Cynthia Gonzales (Texas State University), Rebecca Jemian (University of Louisville), Jocelyn Neal (University of North Carolina at Chapel Hill), Daniel B. Stevens (University of Delaware), Ji Hyun Woo (SUNY Fredonia)

Sounding Stereotypes (AMS)
Tina Frihaufl (Graduate Center, CUNY), Chair
Siel Agugliaro (University of Pennsylvania), "They are not Alfredo and Violetta': Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of Porgy and Bess"
Dan Blim (Denison University), "MacDowell's Vanishing Indians"
Daniel Goldmark (Case Western Reserve University), "Musical Stereotyping American Jewry in Early Twentieth-Century Mass Media"
Daniel Grimley (University of Oxford), "I will meet you when the sun goes down': From Place to Race in Delius's Appalachia"

FRIDAY MORNING SHORT SESSIONS
9:00–10:30
Bernstein (AMS)
Ryan Raul Bañagale (Colorado College), Chair
Katherine Baber (University of Redlands), "‘Radical Chic’ and Leonard Bernstein’s Politics of Style"
Daniel Callahan (Boston College), "Bernstein’s Body"

Boulez: From Sketch to Score (SMT)
Ciro Scotto (Ohio University), Chair
Joseph Salem (University of Victoria), "The Melodies of L’Orestie and Pierre Boulez's New Compositional Method"
Catherine Losada (College-Conservatory of Music, University of Cincinnati), "Middleground Structure in the Cadenza to Boulez’s Éclat"

10:30–12:00
Canonic American Composers (AMS)
David Paul (University of California, Santa Barbara), Chair
Ryan Raul Bañagale (Colorado College), "Reconstructing the Rhapsody in Blue Piano Solo"
Jacob A. Cohen (Graduate Center, CUNY), "Dancing in the Barn with Charles Ives"

Dallapiccola and the Dynamics of Influence (SMT)
Jamuna Samuel (University of Pennsylvania), Chair
Angela Ida De Benedictis (Paul Sacher Foundation, Basel) and Christoph Neidhöfer (McGill University), "The Composer and his Advocate: Taking Clues from the Dallapiccola-Mila Correspondence for an Analysis of Tre Poemi (1949)"
Angela Carone (Fondazione Giorgio Cini, Venezia), "Teaching Beyond the Craft of Composition: The Relationship between Luigi Dallapiccola and Luciano Berio"
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<th>Time</th>
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<tr>
<td>12:00–1:30</td>
<td>A-R Online Music Anthology Board Meeting (by invitation)</td>
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<td>12:00–1:30</td>
<td>AMS Committee on Cultural Diversity: Reception for Southern Travel Grant Recipients, Associates, and Alliance Representatives</td>
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<td>12:00–1:45</td>
<td>SMT Queer Resource Interest Group</td>
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<td>12:00–2:00</td>
<td>New Networks of Music Literature: RILM and Musicoledgy in the Twenty-First Century</td>
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<td>12:15–1:15</td>
<td>CCRI Session I: Master-Teacher Roundtable: Interdisciplinary Strategies</td>
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<td>Sponsored by AMS Committee on Career-Related Issues</td>
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<td></td>
<td>Alexandra Monchick (California State University, Northridge), Chair</td>
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<td>David Huron (Ohio State University), Music Theory and Cognition; Laura Pruett (Merrimack College), Music and Spirituality; Peter Garcia (Cal State Northridge), Music and Chicoano Studies; Mark Katz (University of North Carolina at Chapel Hill), Teaching Music and Entrepreneurship to Non-majors</td>
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<tr>
<td>12:15–1:15</td>
<td>Alvin H. Johnson AMS 50 Fellowship Forum</td>
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<td>12:15–1:45</td>
<td>AMS Music and Dance Study Group Salsa Dance</td>
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<td>12:15–1:45</td>
<td>AMS Pedagogy Study Group Business Meeting</td>
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<td>12:15–1:45</td>
<td>Lecture: Stravinsky Comes to Vancouver (AMS)</td>
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<td>Anne Sheffler (Harvard University), Chair</td>
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<td>H. Colin Slim (University of California, Irvine)</td>
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<td>12:15–1:45</td>
<td>JAMS Editorial Board</td>
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<td>12:15–1:45</td>
<td>SIMSSA: Single Interface for Music Score Searching and Analysis</td>
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<td>12:15–1:45</td>
<td>SMT Committee on Diversity Travel Grant Recipients Lunch</td>
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<td>12:15–1:45</td>
<td>SMT Jazz Theory and Analysis Interest Group</td>
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<td>12:15–1:45</td>
<td>SMT Performance and Analysis Interest Group</td>
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<td>12:15–1:45</td>
<td>SMT Post-1945 Music Analysis Interest Group</td>
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<td>12:15–1:45</td>
<td>SMT World Music Interest Group</td>
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<tr>
<td>12:15–1:45</td>
<td>Society for Seventeenth-Century Music Business Meeting</td>
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<tr>
<td>1:00–3:00</td>
<td>SMT CV Review</td>
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<tr>
<td>3:30–5:00</td>
<td>AMS/MLA Joint RISM Committee</td>
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**FRIDAY AFTERNOON CONCERTS**

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<th>Time</th>
<th>Event</th>
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<tr>
<td>12:30–1:30</td>
<td>Lecture-Recital: “Redefining the Concept of Latin-American Music for Guitar through the Works of Guastavino and Santórnsola” (at St. Andrews Wesley United Church)</td>
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<td>Nicolás Emilfork (University of Texas at Austin), classical guitar</td>
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<tr>
<td>2:00–3:00</td>
<td>Lecture-Recital: “Integrating the Violoncello Music of Angelo Maria Fiorè with Early Baroque Performance Practice” (at St. Andrews Wesley United Church)</td>
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<td>Elinor Frey, Baroque cello</td>
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<td>Stephen Stubbs, lute</td>
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**FRIDAY AFTERNOON SESSIONS**

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<th>Time</th>
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<tr>
<td>2:00–5:00</td>
<td>After Machaut and before Monteverdi: Current Trends in Music of the Renaissance (AMS)</td>
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<td>Anna Zayaruznaya (Yale University), Chair</td>
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<td>Margaret Bent (All Souls College, Oxford), Jane A. Bernstein (Tufts University), Philippe Canguilhem (Université de Toulouse Le Mirail), Anne Winters Robertson (University of Chicago), Jesse Rodin (Stanford University), Kate van Orden (Harvard University)</td>
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<td>Agency in Instrumental Music of the Long Eighteenth Century (SMT)</td>
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<td>Seth Monahan (Eastman School of Music, University of Rochester), Chair</td>
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<td>Edward Klorman (McGill University), “Koch and Momigny: Theorists of Agency in Mozart’s Quartets?”</td>
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<td>W. Dean Sutcliffe (University of Auckland), “Versatility and Floating Agency in Later Eighteenth-Century Instrumental Music”</td>
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<td>Mary Hunter (Bowdoin College), “The Agency of the Performer in Mozart’s C-minor Fantasia K. 475”</td>
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<td>Robert S. Hatten (University of Texas at Austin), “Agentially and Expressively Motivated Counterpoint”</td>
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<td>Case Studies in Late Medieval Devotion (AMS)</td>
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<td>Alejandro Planchart (University of California, Santa Barbara), Chair</td>
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<td>Alison Altstatt (University of Northern Iowa), “The Dramatic Sequence of the Wilton Visitatio sepulchri”</td>
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<td>Margot Fassler (University of Notre Dame), “The Artful Sequence: Texts, Music, and Decoration among Fourteenth-Century German-Speaking Dominican Nuns”</td>
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<td>James Mianiello (University of Manitoba), “Making Sense of the Sequence at Pistoia”</td>
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<td>Michelle Urberg (University of Chicago/Pacific Lutheran University), “Nordic Cult Building through Music and Ritual: Mary’s Suffering Heart and the Office Stabat Virgo Dolorosa”</td>
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Constructing the Artist (AMS)
David Brackett (McGill University), Chair
Mary Jones (Yale University), "Fighting for the 'Dignity of a Creator': Schoenberg, Lieberson, and the First Recording of Pierrot lunaire"
Nate Sloan (Stanford University), "Constructing Cab Calloway"
Oren Vinogradov (University of North Carolina at Chapel Hill), "Defining Impressions: Franz Liszt's Press Kits and the New German Authorship"
Paula Harper (Columbia University), "Beyoncé: How Viral Techniques Circulated a Visual Album"

Early Modern Women (AMS)
Nina Treadwell (University of California, Santa Cruz), Chair
Eleonora Beck (Lewis & Clark College), "More Than a Pretty violeta: Santa Caterina de' Vigri's Contributions to Renaissance Musical Culture"
Seth Coluzzi (Boston, Mass.), "The First Songstress: The Fragmented History of Lucia Quinciani's Monody of 1611"
Ascensión Mazuela-Anguita (Spanish National Research Council), "Women, Urban Experiences of Music, and the Inquisition in the Early Modern Iberian World"
Sara Pecknold (Catholic University of America), "Pretiosissimo sangue: Giulio Strozzi and the Sacri musicali affetti (1655)"

The AMS Dance
The 2016 AMS Dance takes place on Friday 4 November at the Sheraton Vancouver Wall Centre Hotel (9 p.m. to 1 a.m.). We are very grateful for the support of the University of Rochester Institute for Popular Music (IPM) and its director, John Covach. Music will be supplied by a rock band from the IPM. The main purpose of the band, however, is to provide a group that attendees can join for a couple of songs. If you are a rock musician, this may be your big break! There is no need to bring your own guitar or drum kit, since you will borrow one from the band.

Admission is $5, tickets to be purchased in advance (conference registration form, AMS web site, or at the registration desk in Vancouver). Additional details, including instructions for reserving playing time with the band, will be announced in early September: see www.ams-net.org/vancouver.

Effect and Affect (AMS)
Nicholas Mathew (University of California, Berkeley), Chair
Estelle Joubert (Dalhousie University), "Gluck's Timbral Effects and an Alternate Aesthetic of a Classic"
Tomas McAuley (University of Cambridge), "Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland"
Catherine Motuz (McGill University), "'Such as the Mind Sees When It Hears': The Rise of Word-Painting as a Tool for Expression"
Annette Richards (Cornell University), "Glass Music and the Virgin Warrior"

Encounters with the Music of Milton Babbitt: A Centennial Celebration (SMT)
Zachary Bernstein (Eastman School of Music, University of Rochester) and Andrew Mead (Indiana University), Co-chairs
Zachary Bernstein (Eastman School of Music, University of Rochester), "And we go... even we [,... even so]: Memory and Closure at the End of Babbitt's A Solo Req"
Daphne Leong (University of Colorado, Boulder), "Simple Ways of Hearing, Playing, and Teaching Babbitt's Semi-Simple Variations"
Joshua Mailman (University of Alabama), "Babbitt's Beguiling Surfaces, Improvised Inside"
Andrew Mead (Indiana University), "Between Innocence and Experience: How Analysis Might or Might Not Have Affected My Hearing of Milton Babbitt's Music"
Robert Morris (Eastman School of Music, University of Rochester), "Listening to Babbitt's Occasional Variations"
Joseph N. Straus (Graduate Center, CUNY), "Octave Doubling in Babbitt's Swan Song no. 1"
Anton Vishio (William Paterson University), "Babbitt via Feldman: Surfaces of Echoes and Reflection"

Meters in Global Perspective (SMT)
Noriko Manabe (Temple University), Chair
Fernando Benadon (American University), "Polyrhythmic Phrasing in Rumba's Quinto"
Daniel Goldberg (Yale University), "What's the Meter of Elenino Héro? Rhythm and Timing in Drumming for a Bulgarian Folk Dance"
Peter Selinsky (Yale University), "Conceptualizing Meter in Early Indojazz"

Poster Presentations (AMS)
Denise Odello (University of Minnesota), "Tradition, Audience, and Performance Style in Collegiate Marching Musical Performance"
Dana Gorzelany-Mostak, Mark Misinco, Cannon McClain, and Sarah Kitts (Georgia College), "Trail Trax: A Campaign Music Database"
Mia Tootill (Cornell University), "Mapping Paris Theaters: A Digital Dissertation Appendix"

Sounding (Out) the Archive: Western Music, Empire, and Aural History (AMS)
Roe-Min Kok (McGill University), Chair
Gavin Williams (University of Cambridge), Respondent
Erin Johnson-Williams (Trinity Laban Conservatoire of Music and Dance), "Singing of Lovedale in London: Mobilizing the Archival Imaginary"
Philip Burnett (University of Bristol), "A Strange Monotonous Air?: Travel Writing, Sound, and the Cape Colony, ca. 1790–1854"
FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Radio Canada (AMS)

Mary Ingraham (University of Alberta), Chair


3:30–5:00

Jazz and the Demimonde (AMS)

Charles Hiroshi Garrett (University of Michigan), Chair

Vanessa Blais-Tremblay (McGill University), “Gorgeous Girlies in Glittering Gyrations: Exotic Dance and Interwar Jazz”


5:00–6:30

Journal of Musicology Board

5:00–6:30

AMS Graduate Education Committee Reception for Prospective Graduate Students

5:00–6:30

Rice University Alumni Reception

5:00–7:00

AMS Ecocriticism Study Group Business Meeting

5:00–7:00

AMS Music and Philosophy Study Group Business Meeting

5:00–7:00

AMS/SMT Joint Film and Multimedia Music Interest Group

5:00–7:00

AMS/SMT Joint Philosophy Interest Group Business Meeting

5:00–7:00

Eastman School of Music Alumni Reception

5:00–7:00

Friends of Stony Brook Reception

5:00–7:00

SMT History of Music Theory Interest Group Meeting

5:00–7:00

SMT Music Improvisation Interest Group

5:00–7:00

SMT Mathematics of Music Analysis Interest Group

5:00–7:00

SMT Work and Family Interest Group

5:00–7:00

University of Oregon Reception

5:15–6:15

CCRI Session II: Vaulting Over the Ivy Wall: Alternatives for Musicologists to a Traditional Tenure-Track Academic Career

Sponsored by AMS Committee on Career-Related Issues

Paul Christiansen (Seton Hall University), Chair

Paul Christiansen (Seton Hall University), on job opportunities abroad. Naomi Perley (Graduate Center, CUNY), on doctoral training and alternate careers.

Susan Key (Pacific Symphony and Chapman University), on public musicology.

Ayden Adler (DePauw University), on moving in and out of academia.

5:15–6:15

Die Musik in Geschichte und Gegenwart (MGG) goes digital in 2016

Presenters: Laurenz Lütteken (University of Zurich), Clemens Scheuch and Ilka Süthig (Bärenreiter Verlag), Barbara Dobbs Mackenzie and Jonathan Greenberg (Répertoire, International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, The Graduate Center, City University of New York). With a welcome from Ellen Harris (AMS).

5:30–7:30

University of North Carolina at Chapel Hill Alumni Reception
6:00–7:30  Society for Eighteenth-Century Music General Meeting
6:00–7:30  AMS Special Session: Race, Ethnicity and the Profession

George E. Lewis (Columbia University) and Judy Tsou (University of Washington), Co-chairs
Ellie M. Hisama (Columbia University), Mark Burford (Reed College), Bonnie Gordon (University of Virginia)

6:00–7:30  W. W. Norton Reception with live music
6:00–8:00  CUNY Graduate Center Reception
6:00–8:00  Boston University Reception
6:15–7:30  MGG Online Reception
6:30–8:00  Oxford University Press Reception
6:45–7:45  CCRI Session III: Workshop on Career Alternatives

Sponsored by AMS Committee on Career-Related Issues
Susan Key (Pacific Symphony and Chapman University), Chair
Paul Christiansen (Seton Hall University), Naomi Perley (Graduate Center, CUNY) Susan Key (Pacific Symphony and Chapman University), Ayden Adler (DePauw University)

7:00–9:00  A-R Editions Online Music Anthology Reception
7:30–8:00  AMS Music and Dance Study Group Business Meeting
8:00–10:00  Mozart Society of America Business Meeting and Study Session
9:00–12:00  Brandeis University Alumni Reception
9:00–12:00  University of Chicago Alumni Reception
9:00–12:00  University of Michigan Alumni Reception
9:00–12:00  University of Pittsburgh Reception
10:00–10:30  AMS Pedagogy Study Group Business Meeting
10:00–11:00  Mozart Society of America Twentieth Anniversary Reception
10:00–12:00  AMS Dance
10:00–12:00  AMS LGBTQ Study Group Party
10:00–12:00  Case Western Reserve University Reception and Celebration of Susan McClary on the Occasion of Her Seventieth Birthday
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  MLA Notes Reception

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

FRIDAY EVENING SESSIONS

8:00–10:00  Race-ing Queer Music Scholarship: Critiquing Racial Blindness (AMS)
Sponsored by the AMS LGBTQ Study Group
Kira Drale (University of California, Santa Cruz), “On Beyoncé’s ‘Formation’ and Black Anger: How to Be an Ally in Musicological Discourse”
Eric Hung (Westminster Choir College of Rider University), “Race-ing and Queering the Historical Mission of American Musicology through Public Musicology”
Ali Na (University of California at Santa Cruz), “The Color of Queer Critique: Sonic Performances of Blackness and Queer Temporality”

8:00–11:00  Art and Advocacy in Environmentalist Music: Tensions, Dimensions, and Perceptions (AMS)
Mark Pedelty (University of Minnesota), Chair
Max Silva (University of Chicago), “Un-Quin(n)ing Qualia”
Clifton Callender (Florida State University), “The Tonal Extravagance of Large Pitch Sets”
Richard Plotkin (University at Buffalo, SUNY), “Harmonious Opposition: Maximal Displacement and Voice-Leading Parsimony”

Copyright Permissions and Fair Use in Music Scholarship (AMS)
Andy Flory (Carleton College), Chair
Nicole Biamonte (McGill University) and Robert Judd (AMS), Respondents
Keith Salley (Shenandoah Conservatory), “Navigating Copyright Permissions/Evaluating Fair Use”
Lars Helgert (Catholic University of America), “Music Scholarship and Music Publishers: Common Problems and Potential Solutions”
Walter Everett (University of Michigan), “Fair Use Considerations in Rock Scholarship”

Figuring the Rhythm: Black Social Dance and its Musics (AMS)
Sponsored by the AMS Music and Dance Study Group
Christopher J. Wells (Arizona State University), Chair
Thomas F. DeFrantz (Duke University), Keynote speaker
Frauenarbeit: Four Triptychs by Women in Music Theory (SMT)
Sponsored by the SMT Committee on the Status of Women
Jennifer Bain (Dalhousie University), Session Moderator
Gretchen Horlacher (Indiana University), "Movement in Music and Dance: A Neoclassical Collaboration for Orpheus"
Julie Hedges Brown (Northern Arizona University), "Re-Hearing Schumann: A Ballet, a Quartet Adagio, and Multivalent Identity"
Robin Artas (Elon University), "Dancing an Analysis: Approaching Popular Music 'Theory through Dance"
Ellen Bakulina (University of North Texas), "Non-Monotonality and Proto-Harmony in Rachmaninoff"
Charity Lofthouse (Hobart and William Smith Colleges) and Sarah Marlowe (New York University), "Pushing the Boundaries: Mismatch and Overlap in Shostakovich's 'Classical' Structures"
Deborah Rifkin (Ithaca College), "Prokofiev's Chromaticism in Fairy Tales: Cinderella and Peter and the Wolf"
Nancy Yunhwa Rao (Rutgers University), "Analysis, and the Dilemma of Music Genealogy: The Cases of Ruth Crawford and Johanna Beyer"
Antonella Di Giulio (Buffalo State College), "Blind and Imaged: Musical Intuitions in an Open Work"
Patricia Hall (University of Michigan), "Border Crossing' in Dario Marianelli’s Score for Atonement"
Laura Emmony (Emory University), "Repetition and Formal Destruction in Popular Music"
Victoria Malawey (Macalester College), "Analyzing the Popular Voice"
Jacqueline Warwick (Dalhousie University), "Listening with a Gendered Ear"

The Operatic Canon (AMS)
James Parakilas (Bates College), Chair
Katherine Hambridge (Durham University), Raymond Knapp (University of California, Los Angeles), Cormac Newall (Guildhall School of Music & Drama), Melanie Wald-Fuhrmann (Max Planck Institute for Empirical Aesthetics), William Weber (California State University, Long Beach), Flora Willson (King's College London)

Producing the Groove (SMT)
Mark Butler (Northwestern University), Chair
Nathan Hesselink (University of British Columbia), "The Backbeat as Expressive Device in Popular Music"
Michael D’Errico (Pitzer College), "Off the Grid: Self-Effecting Production in Electronic Dance Music"
Asaf Peres (Ann Arbor, Michigan), "(Dys)Functional Harmony: How Sound Production in Twenty-First Century Pop Music Liberates Harmony from its Functional Role"
Chris McDonald (Cape Breton University), "Groove, Timbre and the Metaphor of Weight"

FRIDAY EVENING SHORT SESSIONS

8:00–9:30
Analyzing Beethoven (AMS/SMT)
Alexander Rehding (Harvard University), Chair
John Z. McKay (University of South Carolina), "Formalizing the Eroica: The E Minor Theme and the Structure of Analytical Revolutions"
Mark Evan Bonds (University of North Carolina at Chapel Hill), "Positively Ironic: Beethoven's 'Serioso' String Quartet in F minor, op. 95"

SATURDAY 5 November

8:30–5:00
Registration & Speaker Ready Room
8:30–6:00
Exhibits
7:00–8:45
AMS Committee on Women and Gender
7:00–8:45
AMS Publications Committee
7:00–8:45
SMT Committee on Diversity Breakfast Meeting
7:00–8:45
SMT Professional Development Committee Breakfast Meeting
7:00–8:45
SMT Regional and Affiliate Societies Breakfast Meeting
7:00–9:00
A-R Recent Researches Series Editors' Breakfast Meeting
7:00–9:00
Journal of Music History Pedagogy Editorial Board
7:30–8:45
AMS Committee on Cultural Diversity
7:30–8:45
Haydn Society of North America Board Meeting
7:30–9:00
Journal of Musicological Research Editorial Board Meeting
7:30–9:00
Society for Eighteenth-Century Music Board of Directors Meeting
7:30–9:00
Web Library of Seventeenth-Century Music Editorial Board
7:45–8:45
American Bach Society Editorial Board Meeting
7:45–8:45
RILM Governing Board
7:45–8:45
AMS Performance Committee
8:00–9:00
AMS Committee on Career-Related Issues, CV and Cover Letter Workshop
9:00–12:00
AMS Committee on Women and Gender Breakfast Meeting
SATURDAY MORNING SESSIONS

9:00–12:00

Cipriano de Rore’s Quincentenary: Looking Back at His Madrigals with Modern Eyes (SMT)
Sponsored by the SMT Early Music Analysis Interest Group
Devin Chaloux (Southern New Hampshire University), Chair
Jason Rosenholtz-Witt (Northwestern University), “Cipriano de Rore Re-appraised: Lovesickness and Eroticism in Calami sonum ferentes”
Richard Herrmann (University of New Mexico), “Is there Evidence for Meter via Cumulative Rhythm and Attack-Point Density in Cipriano de Rore’s Madrigals?”
Timothy R. McKinney (Baylor University), “Scheme and Schism in Rore’s Mia benigna fortuna”
Jared C. Harrrt (Oberlin College & Conservatory), “A Deliberate Hoax? Using Rore’s Calami sonum ferentes as a Pedagogical Tool”
Heather Holmquist (Umpqua Community College), “Building a Narrative: Music and Text Relationships in the Undergraduate Analysis Classroom”

Lost Repertories of the Cold War Era (AMS)
Alison Furlong (University of South Carolina), Chair
Hyun Kyong Hannah Chang (Ewha Womans University), Brian Locke (Western Illinois University), Lisa Cooper Vest (University of Southern California), Joy H. Calico (Vanderbilt University), Danielle Fosler-Lussier (Ohio State University)

Melodic Motivations (SMT)
Ben Givan (Skidmore College), Chair
Christopher Gupta (Princeton University), “A Theoretical Account of Cueing Systems in Collective Improvisation”
Jeremy Smith (University of Minnesota), “I Know It’s Over’: Melodically-Established Keys and Tonal (Non-)Closure in Contemporary Popular Music”
Joon Park (University of Arkansas), “Long Dissonance and the Metaphors of Musical Work”
Rich Pellegrin (University of Missouri), “Salience, Common Tones, and Middleground Dissonance in the Fourth Chorus of Brad Mehldau’s Improvisation on ‘All the Things You Are’”

Music and Encounter in the Seventeenth and Eighteenth Centuries (AMS)
Thomas Irvine (University of Southampton), Chair
Claudia Jensen (University of Washington), “Cavalli, Communiques, and the Kremlin: Muscovite Witnesses to Seventeenth-century Italian Music and Theater”
Kevin C. Karnes (Emory University), “Inventing Eastern Europe in the Ear of the Enlightenment”
Danielle M. Kunz (Baldwin Wallace University), “Old Lisbon, New Rome: Marginalized Voices in Early Eighteenth-Century Portuguese Villancico and Oratorio”
Craig Russell (Cal Poly), “Smudged Blotches, Glued Paste-overs, and Crosshatched Rewrites: Uncovering Sumaya’s Murió por el pecado and His Compositional Process”

Music and Historical Materialism (SMT)
Sponsored by the SMT Music and Philosophy Interest Group
Brian Kane (Yale University), Chair
Sumanth Gopinath (University of Minnesota), “Marxism and Minimalism: A Troubled Intersection”
Stephan Hammel (University of California, Irvine) and Bryan Parkhurst (University of South Florida), “The Conceptual Foundations of Historical Musical Materialism”
Jarek Ervin (University of Virginia), “Popular Music Studies, Marxism, and the Cultural Concept”
Naomi Waltham-Smith (University of Pennsylvania), “Are You Deaf?’ Historical Materialism and the Art of the (Im)possible”
Eric Drott (University of Texas at Austin), “Music, Technology, Music-As-Technology”

Sacred/Secular Exegetical Practices (AMS)
Jessie Ann Owens (University of California, Davis), Chair
Megan Eagen (University of North Carolina at Chapel Hill), “A Literary . . . or Musical Gift’: Erasmus Rotenbacher’s Bergkreyen as a Primer for Protestant Lay Exegesis”
Barbara Eichner (Oxford Brookes University), “The Woman at the Well: Divine and Earth(ly) Love in Orlando di Lasso’s Parody Masses”
Mary Ellen Ryan (Indiana University), “’Our Enemies Are Gathered Together’: The Politics of Motets in the Newberry Partbooks”
Sienna Wood (University of Colorado at Boulder), “Anti-Inquisition Propaganda at the Outbreak of the Dutch Revolt: Noé Faignient’s Chansons, madrigales et motets”

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Beyond Propaganda: Music and Politics in Napoleonic Theater (AMS)
Gundula Kreuzer (Yale University), Chair
Annelies Andries (Yale University), “Dreaming ’Opéra de Luxe’: Spectacle in Le Sueur’s Ossian ou les Bardes”
Katherine Hambridge (Durham University), “Genre Consciousness’ in the Napoleonic Theater”

Circuits of Empire (AMS)
Brigid Cohen (New York University), Chair

The Eloquent Body (AMS)
Janette Tilley (Lehman College / Graduate Center, CUNY), Chair
Christina Hutten (University of British Columbia), “The Clavecinist’s Eloquent Body: Gestural Rhetoric in French Baroque Harpsichord Playing”
Bettina Varwig (King’s College London), “’Mein Herze schwimmt im Blur’: Early Modern Physiologies and Metaphors of the Heart”
Holograms and Hauntings (AMS)
Joseph Auner (Tufts University), Chair
Lucie Vagnerova (Columbia University), “Blackness, Telepresence, and the Carceral State: Listening to the Hologram in American Music”
Griffin Woodworth (Inver Hills Community College), “Symphonic Funk and the Discourse of ‘Hot Rhythm’ in the Music of Prince”

Performing Meter (SMT)
Mitchell Ohriner (Shenandoah University), Chair
Richard Beaudoin (Brandeis University and The Royal Academy of Music, London), “Creaking Chairs and Metric Clarity: Microtiming Glenn Gould Recording Schoenberg op. 19/1”
Galen DeGraf (Columbia University), “Types of Temporal Knowledge beyond the Mode of Attending”

Reforming the Nation (AMS)
Carol A. Hess (University of California, Davis), Chair
Marco Cosci (Fondazione Giorgio Cini), “Listening to Another Italy: New Music for Ancestral Legacies in 1960s Italian Documentaries”
Christina Taylor Gibson (Catholic University of America), “‘Whirling Around Mexico’: Mabel Dodge Luhan and Carlos Chávez”

Shedding New Light on Questions about Bruckner Versions (AMS)
John Deathridge (King’s College London), Chair
Benjamin Korstvedt (Clark University), “It Will Now Achieve its Effect: Toward a Longer View of the Processes of Symphonic Composition”

Alla Bastarda (AMS)
Emily Wilbourne (Queens College / Graduate Center, CUNY), Chair
Paul Schleuse (Binghamton University), “Transgendered Voices in Early-Modern Italy: Cantare alla bastarda, Everyday Virtuosity, and Performing Otherness”
Nina Treadwell (University of California, Santa Cruz), “Anamorphic Display: The basso alla bastarda as Progenitor”

Body and Spirit (SMT)
Arnie Cox (Oberlin College & Conservatory), Chair
Rosa Abrahams (Northwestern University), “Synchronization in the Synagogue”
Evans Campbell (McGill University), “The Spiritual Experience of Jonathan Harvey’s Body Mandala”

Brazil and the Difference Within (AMS)
Leonora Saavedra (University of California, Riverside), Chair
Rogerio Budasz (University of California, Riverside), “Outsiders and Insiders: Musical Practices of African and Brazil-Born Slaves as recorded in Brazilian Newspapers”
Silvio dos Santos (University of Florida), “‘Mata cacique’ (Kill the Indian Chief): The Crossroad Between Musical Activism and Indigenous Imagination in Brazilian Music”

Dystopic Soundtracks (AMS)
Julie Hubbert (University of South Carolina), Chair
Rebecca Fulop (Oberlin College & Conservatory), “A ‘most authentic American folk music’: Nostalgia and Colonialism in the Soundtrack of The Man in the High Castle”
Katherine Reed (Utah Valley University), “‘Hooked to the Silver Screen’: David Bowie’s Hunger City”

Out of Time: The (A)historicity of Nineteenth-Century Instrumental Technologies (AMS)
Jonathan De Souza (Western University), Chair
Emily Dolan (Harvard University), “Mendacious Technology”
Roger Moseley (Cornell University), “Grids and Filters: Chopinian Methods of (Dis)closure”

The Parisian Stage in the Nineteenth Century (AMS)
Francesca Brittan (Case Western Reserve University), Chair
Anna McCreary (Royal College of Music), “The ‘Girouette’ Effect: Les Pages du duc de Vendôme and Political Iconography in 1820”
Tommaso Sabbatini (University of Chicago), “Beyond Opera and Musical Theater: Rethinking Nineteenth-Century Parisian Theater with Music through the Lens of Féerie”

Sharing the Gospel (AMS)
Mark Burford (Reed College), Chair
C. Megan MacDonald (Florida State University), “Embodying Faith and Fandom: Songs of Identity in Depression-Era Gospel Singing Communities”
Braxton Shelley (University of Chicago), “‘Tuning Up’ in Contemporary Gospel Performance”

12:00–2:00 American Bach Society Advisory Board Luncheon
12:00–2:00 American Handel Society Board
12:00–5:00 AMS Committee on the Publication of American Music Luncheon
12:15–1:15 North American British Music Studies Association
12:15–1:15 CCRI Session IV: “The Mid-Career Crisis, or, What to Do after Tenure”

Sponsored by AMS Committee on Career-Related Issues
Bryan Proksch (Lamar University), Chair
Olga Haldey (University of Maryland), “Family and Personal Life After Tenure”
Stephen Meyer (University of Cincinnati), “Moving in Mid-Career”
Elizabeth Hudson (Northeastern University), “The Pleasures and Perils of Moving into the Dean’s Office”
Bryan Proksch (Lamar University), “And Now for Something Completely Different: Research Agendas after Tenure”

12:15–1:30 AMS By-laws Changes Meeting
12:30–1:45 AMS Council
12:15–1:45 AMS LGBTQ Open Board Meeting
12:15–1:45  AMS Music and Dance Study Group Syllabus Development Workshop

12:15–12:50  AMS Popular Music Study Group

12:50–1:15  AMS Popular Music Study Group Panel presentation “Pedagogy through Artifacts”

Elizabeth Clendinning (Wake Forest University), “Don’t read my diary when I’m gone: Teaching scene and sketch studies through Kurt Cobain Journals”

Mandy Smith (Rock and Roll Hall of Fame/Case Western Reserve University), “Popular Music Performance as Pedagogical Artifact”

Emily Gale (University of California, Merced), “eBay Musicology”

12:15–1:15  Eighteenth-Century Music Editorial Board Meeting

12:15–1:15  Haydn Society of North America General Meeting

12:15–1:15  Joint Disability and Music SMT Interest/AMS Study Group Meeting

12:15–1:15  SMT Committee on the Status of Women Brown Bag Open Lunch

12:15–1:15  SMT Early Music Interest Group

12:15–1:15  SMT Music Cognition Interest Group

12:15–1:15  SMT Music Theory Pedagogy Interest Group

12:15–1:15  SMT Russian Theory Interest Group Meeting

2:00–3:00  SMT Business Meeting

3:00–3:15  SMT Awards Presentation

3:30–5:00  SMT Keynote Address
Scott Burnham (Graduate Center, CUNY), “Words and Music”

SATURDAY AFTERNOON CONCERTS

12:30–1:30  Lecture-Recital: “Beyond an Accomplishment: Vocal Music Studied and Performed at Troy Female Seminary, 1838–72” (at St. Andrews Wesley United Church)

Jewel A. Smith (Xavier University)
The Edgecliff Vocal Ensemble, Xavier University (Cincinnati, Oh.)
Richard Schnipke, Conductor, Matthew Umphreys, Accompanist

2:00–3:00  Recital: “Piano Works by Twentieth- and Twenty-First-Century Canadian Composers” (at Christ Church Cathedral)

Réa Beaumont (Royal Conservatory of Music, Toronto), piano

SATURDAY AFTERNOON SESSIONS

2:00–5:00  Comparing Notes: Just Intonation, Japan, and the Origins of Musical Disciplines (AMS)
Jonathan Service (University of Oxford), Chair
Richard Miller (University of Nevada-Las Vegas), Respondent

Julia Kursell (University of Amsterdam), “A Well-Tuned History of the Music of the World: Helmholtz’s Investigation into the Material Conditions of Hearing”


Jonathan Service (University of Oxford), “Tanaka Shôhei’s Quixotic Quest for Just Intonation and Pure Ears”

Benjamin Steege (Columbia University), “The Ambivalent Ethics of Comparative Musicology: A Japanese Case Study”

Jazz and the In Between (AMS)

Graeme Boone (Ohio State University), Chair

Ritwik Banerji (University of California, Berkeley), “Outlining a Phenomenology of Ethics: Moral Failures in the Listening Practices of an Artificially-Intelligent ‘Free’ Improviser”

Darren LaCour (Washington University in St. Louis), “Composing within the Lines, Working behind the Scenes: Duke Ellington, Billy Strayhorn, and Dick Vanc’s Arrangements for At the Bal Masque (1958)”

Lucille Mok (Chicago, Ill.), “Earwitnessing Jazz and the Leonard Feather Blindfold Tests”

J. Cole Ritchie (University of North Texas), “Recent Jazz Arrangements of Western Art Music as Foreignized Translations”

National Entanglements (AMS)

Klára Móricz (Amherst College), Chair

Thomas Irvine (University of Southampton), “Hubert Parry’s Dream of German Music”


Kelly St. Pierre (Wichita State University), “Measuring a Czech Ethnicity: Musicology, Race, and the (German) State”

Aidan Thomson (Queen’s University, Belfast), “Bax’s In Memoriam: Memory, Martyrdom and Modalities of Irishness”

Re-Making Radio (AMS)

Chair TBD

Brian Kane (Yale University), “Your Hit Parade and the Soundscape of Standards”


Joshua Tucker (Brown University), “Broadcast Sound as Cultural and Natural Resource: Indigenous Music, Community Radio, and Ecological Activism in the Peruvian Andes”

Eric Drott (University of Texas at Austin), “Music as a Technology of Surveillance”

Sexual Violence on Stage: How Musicologists Promote Resistance in the Twenty-First Century (AMS)

Suzanne Cusick (New York University), Chair

Richard Will (University of Virginia), Micaela Baranello (Smith College), Monica Hershberger (Harvard University), Bonnie Gordon (University of Virginia), Ellie M. Hisama (Columbia University)

AMSSMT Vancouver 2016
SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30

**News from the Ars Nova (AMS)**
Anne Stone (Graduate Center, CUNY), Chair
Gillian Gower (Southern Methodist University), “Reassessing the Manuscript New York, Pierpont Morgan Library M. 978”

**Performance and Conceptual Art in New York City (AMS)**
Alexa Woloshyn (Carnegie Mellon University), Chair
Caitlin Schmid (Harvard University), “‘Musicians Using Bizarre Sounds’: Charlotte Moorman's New York Avant Garde Festival and Performance Art as Music”
Maria Edurne Zuazu (Graduate Center, CUNY), “Audiotopias and Remembrance in the Reception of Janet Cardiff’s *The Forty Part Motet* in New York City, 2001–14”

**Regulating Pitch (AMS)**
Gregory Barnett (Rice University), Chair
Michael Dodds (University of North Carolina School of the Arts), “Internal and External Factors of Seicento Modal Conventions”

**Transatlantic Utopias (AMS)**
Stephanie Jensen-Moulton (Brooklyn College), Chair
Michael Accinno (University of California, Davis), “A Music Conservatory for the Blind? Francis Joseph Campbell’s American Dream”
Samuel Dwinell (University of Akron), “Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor’s *Thelma* and the Endless Melody of Interracial Dreams”

3:30–5:00

**Musical Institutions in the Seventeenth Century (AMS)**
Margaret Murata (University of California, Irvine), Chair
Arne Spohr (Bowling Green State University), “Privileged Dependency: The Legal and Social Position of Black Court Trumpeters in Seventeenth-Century Germany”

**Paris Streets in the Nineteenth Century (AMS)**
Steven Huebner (McGill University), Chair
Jacek Blaszkiewicz (Eastman School of Music, University of Rochester), “Listening to the Old City: Street Cries and Urbanization in Second-Empire Paris”
Nicole Vilkner (Rutgers University), “*Musiciens ambulants*: The Politics of Sound and Street Space in Nineteenth-Century Paris”

Rethinking Tridentine Reform: Orlando di Lasso’s Cipriano de Rore (AMS)
Robert Kendrick (University of Chicago), Chair
M. Jennifer Bloxam (Williams College), Respondent
David Crook (University of Wisconsin-Madison), “Da le belle contrade and the ‘stella matutina’”
Jessie Ann Owens (University of California, Davis), “Scarco di doglia and ‘il bel pensier’”

**Video Games (AMS)**
William Cheng (Dartmouth College), Chair
Joseph E. Jones (Texas A&M University-Kingsville), “Encultured Musical Codes in Bear McCreary’s Video Game and TV Soundtracks”

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<td>Viola da Gamba Society of America presents: Come play consort music! Viols, music and stands provided</td>
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10:00–12:00 University of Cincinnati, College-Conservatory of Music Reception
10:00–12:00 University of Western Ontario Reception
10:00–1:00 Cornell Reception
10:00–1:00 University of California at Los Angeles Musicology Alumni Reception
10:00–1:00 University of California, Berkeley Alumni Reception
10:00–1:00 University of North Texas Alumni Reception
10:00–1:00 University of Pennsylvania Party
10:00–1:00 Princeton University Department of Music Reception
11:00–12:00 Yale Party

SATURDAY EVENING SESSIONS

8:00–11:00

Music and Medievalism: New Critical Approaches (AMS)
Stephen Meyer (University of Cincinnati), Chair
Jennifer Bain (Dalhousie University), Michael Richardson (Stony Brook University), Jacob Sagrans (McGill University), Kirsten Yri (Wilfrid Laurier University)

New Directions in Post-Soviet Musicology (AMS)
Vladimir Orlov (Smolny-Bard College / St. Petersburg State University), Chair
Richard Taruskin (University of California, Berkeley), Respondent
Marina Frolova-Walker (University of Cambridge), Olga Manulkina (St. Petersburg University / St. Petersburg Conservatory), Svetlana Savenko (Moscow Conservatory), Miriam Tripadli (University of Chicago)

Toward a Critical World History of Music: Developing Theory for an Emergent Field (AMS)
Olivia Bloechl (University of California, Los Angeles) and Gabriel Solis (University of Illinois at Urbana-Champaign), Co-Chairs
David Irving (University of Melbourne), Ingrid Monson (Harvard University), Katherine Butler Schofield (King’s College London), Rachel Beckles Willson (Royal Holloway)

SATURDAY EVENING SHORT SESSION

8:00–9:30

Music and the Middlebrow (AMS)
Stephen Hinton (Stanford University), Chair
Benjamin Piekut (Cornell University), Respondent
Christopher Chowrimootoo (University of Notre Dame), Peter Franklin (University of Oxford), Kate Guthrie (University of Southampton), Heather Wiebe (King’s College London)

SUNDAY 6 November

8:30–12:00 Registration & Speaker Ready Room
8:30–12:00 Exhibits
7:00–8:45 AMS Board of Directors
7:00–9:00 SMT 2016/2017 Program Committees Breakfast
8:00–9:00 SMT Interest Group and Standing Committee Breakfast

SUNDAY MORNING SESSIONS

9:00–12:00

Case Studies in Radiophonic Art (AMS)
Michael Gallope (University of Minnesota), Chair
Kate Galloway (Wesleyan University/Memorial University of Newfoundland), “Soundscaping the Radio: Sonic Witnessing and the Resonances of Experimental Radio Soundwork through Electroacoustic Soundscape Composition”
John Klaess (Yale University), “105.9 WHBI-FM and the Cassette Economy of Early Hip Hop”
Danielle Simon (University of California, Berkeley), “In Search of a Futurist Radio Aesthetic”
Alexander Stalarow (University of California, Davis), “Pierre Schaeffer’s La coquille à planètes and Experiments in French Wartime Radio Production”

Music, Class, and the Great War (AMS)
Alain Frogley (University of Connecticut), Chair
Emily C. Hoyler (School of the Art Institute of Chicago), “Highbrow Bullying and Lowbrow Menaces: Judgments of Music and Taste in Interwar BBC Periodicals”
Vanessa Williams (University of Pennsylvania), “Near to Reality, but Not Quite: Lena Ashwell’s Concerts at the Front during the First World War”

Navigating the First Years on the Job (SMT)
Sponsored by the SMT Professional Development Committee
Samuel Ng (University of Cincinnati), Moderator
William Marvin (Eastman School of Music, University of Rochester), Joti Rockwell (Pomona College), Lynne Rogers (Mannes School of Music at The New School), Lawrence Zhikowski (University of Chicago)

Opera in Russia (AMS)
Inessa Bazayev (Louisiana State University), Chair
Elise Bonner (Columbia University), “Reassessing Russian Comic Opera: Singers, Aesthetics, and Success in Eighteenth-Century St. Petersburg”
Marina Frolova-Walker (University of Cambridge), “Newspaper to Opera: Orango, Topicality, and the Documentary Aesthetic”
Stephanie Probst (Harvard University), “Shostakovich’s \emph{Lady Macbeth from the Mtsensk District}: the finale of Scene Four as opera buffa parody”
Danil Zavulonov (Stetson University), “Opera as Policy during the Reign of Nicholas I: The First Decade (1825–35)"

**Rethinking Romantic Form: Mendelssohn’s Sonata-Form Practice (SMT)**
Janet Schmalfeldt (Tufts University), Chair
Benedict Taylor (University of Edinburgh), “Mendelssohn and Sonata Form: The Case of op. 44 no. 2”
Julian Horton (Durham University), “Mendelssohn’s Piano Trio op. 66 and the Analysis of Romantic Form”
Steven Vande Moortele (University of Toronto), “Expansion and Reconfiguration in Mendelssohn’s Symphonic Sonata Forms”
Thomas Grey (Stanford University), “Deformed Beauty? Form and Narrative in the Overture to the Tale of the Fair Melusine, op. 32”

**Theatrical Voices (AMS)**
Jonathan Gilson (University of Kentucky), Chair
Berta Joncus (Goldsmiths, University of London), “Scoring for Celebrity: The Authority of the Vocalist in Love in a Village (1762)”
Jessica Peritz (University of Chicago), “Orpheus, Timotheus, and the Politics of Voice in Enlightenment Italy”
Emily Willbourne (Queens College / Graduate Center, CUNY), “Abi ghidy, Abi Chavas: Racialized Difference and Theatrical Sound on the Early Modern Italian Stage”

**Timbre, Transformation, and Harmonic Dualism (SMT)**
Jack Boss (University of Oregon), Chair
Jennifer Beavers (University of Texas at San Antonio), “Timbrally-Marked Structures in Ravel’s Piano Concertos”
Andrew Pau (Oberlin College & Conservatory), “Plagal Systems in the Songs of Fauré and Duparc”
Timothy Jackson (University of North Texas), “Puccini’s \emph{Pelléas} and \emph{Butterfly’s Transformations of Partimenti}”
Catherine Nolan (University of Western Ontario), “Synergies of Musical and Poetic Transformation in Anton Webern’s Second Cantata, op. 31”

**SUNDAY MORNING SHORT SESSIONS**

**Gastromusicology (AMS)**
Massimo Ossi (Indiana University), Chair
Susan Lewis (University of Victoria), “A Feast for the Senses: The Use of Culinary Rhetoric in Music Books of the Seventeenth Century”
Pierpaolo Polzonetti (University of Notre Dame), “Banquets, Bacchanals, and the Birth of Opera: The Drinking Song in Politian’s \emph{Orfeo}”

**Modernist Intermedia (AMS)**
Stephen Hinton (Stanford University), Chair
Michael Christoforidis (University of Melbourne), “Forging Cubist Music: Igor Stravinsky’s Encounter with Pablo Picasso and the \emph{Etude pour Pianola} (1917)”
Stephanie Probst (Harvard University), “Making Points, Extending Lines: Visualizing Music at the Bauhaus”

**Performing Difference in the City (AMS)**
Loren Kajikawa (University of Oregon), Chair
Lauren Kehler (Eastman School of Music, University of Rochester), “‘Wut it is? Wut is up? Wut is wut?: New York City’s Black Queer Rap as Genre”
Natalie Oshukany (Graduate Center, CUNY), “‘Brighton Beach Has Long Been Odessa’: Willi Tokarev and the Third Wave Soviet Jewish Immigrant Community in 1980s New York City”

**Printing and Music in Post-Revolutionary America (AMS)**
Joice Waterhouse Gibson (Metropolitan State University of Denver), Chair
Christa Evans (Princeton University), “The Schaffner Manuscripts: Musical Commonplacing in an Age of Print”
Glenda Goodman (University of Pennsylvania), “Printing National Music: Form and Content in Post-Revolutionary America”

**Realism and Surrealism in French Film Music (AMS)**
Colin Roust (University of Kansas), Chair
Hannah Lewis (University of Texas at Austin), “Surrealist Sounds: French Film Music and the Cinematic Avant-Garde”
Leslie Sprout (Drew University), “Realism in Theory and Practice in Early French Sound Film: The Case of \emph{Rapt} (1934)”

**Sound and Image (SMT)**
Jonathan Bernard (University of Washington), Chair
Orit Hilewicz (Columbia University), “Reciprocal Interpretations of Music and Painting: Representation Types in Schuller, Tan, and Davies after Paul Klee”
Anna Gawboy (Ohio State University), “Toward an Analysis of Visual Music”

**Late Quattrocento Song (AMS)**
Giovanni Zanovello (Indiana University), Chair
Elizabeth Elmi (Indiana University), “Written and Oral Practice in Late-Quattrocento Neapolitan Song”
Adam Knight Gilbert (University of Southern California), “Palindromic Play in the Anonymous Chansons of the Chansonnier El Escorial IV.a.24”

**Mediating the Blues (AMS)**
Gabriel Solis (University of Illinois at Urbana-Champaign), Chair
Lawrence Davies (King’s College London), “Journey to the Land of the Blues: Encounters and Exchange in British and European Visits to Chicago, 1957–60”

**Music as Character in Film (AMS)**
Jordan Carmalt Stokes (Hunter College / The Juilliard School), Chair
Per Broman (Bowling Green State University), “To Joy and Failure: Ingmar Bergman’s Musicians”
Gregory Camp (University of Auckland), “The Articulation of Performance and Character through Music in the Films of James Dean”
Music for Stage and Screen (SMT)
James Buhler (University of Texas at Austin), Chair
Nathan Beary Blustein (Indiana University), “Playwriting in Song: ‘Reprise Types’ in Stephen Sondheim’s Sweeney Todd”
Frank Lehman (Tufts University), “Film-As-Concert Music and the Formal Implications of ‘Cinematic Listening’”

Music, Language, Voice, Failure: Views from Postwar (AMS)
Seth Brodsky (University of Chicago), Chair
Benjamin Downs (Stony Brook University), “Vocal Immediacy and Lingual Mediation at the End of the Darmstadt School”
Amy Bauer (University of California, Irvine), “Modernist Voice and the Failure of Language”

Prima Donnas (AMS)
Karen Henson (University of Miami), Chair
Margaret Butler (University of Florida), “The Gabrielli Mystique: Sovereignty, Fandom, and the Prima Donna in Late Eighteenth-Century Italian Opera”
Charles Edward McGuire (Oberlin College & Conservatory), “A Carnival or a Sacrament, a Fair or a Funeral: The Prima Donna at the 1820s British Musical Festival, 1824”