

# AMS/SMT ANNUAL MEETING

Vancouver, 3–6 November 2016

Preliminary Program (as of 16 August 2016)



Mobile app available 1 October

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## WEDNESDAY 2 November

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- 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 AMS 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

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## THURSDAY 3 November

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- 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 SMT Executive Board
- 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**

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## THURSDAY AFTERNOON SESSIONS

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2:00–5:00

### Musical Literacy in the Early Middle Ages (AMS)

Peter Jeffery (University of Notre Dame), Chair

Daniel DiCenso (College of the Holy Cross), “Literacy and Transmission in the Earliest Mass-Chant Books: A Perspective from Neuroscience”

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 Heidlberger (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?’”

Frank Heidlberger (University of North Texas), “‘What Is the History of Music Theory?’ Dahlhaus’s Essay and its Relevance for the Current Understanding of the Discipline”

Nathan John Martin (University of Michigan), “Dahlhaus’s ‘Was heißt Geschichte der Musiktheorie?’ Between Kuhn and Weber”

Thomas Christensen (University of Chicago), “Dahlhaus and the Origins of the Origins”

Stefano Mengozzi (University of Michigan), “The History of Music Theory after Dahlhaus’s *Studies on the Origin of Harmonic Tonality*: On the Relationship between Musical Concepts and Musical Phenomena”

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-Mexican Catholic Song in Sixteenth-Century New Spain”

Sarah Eyerly (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”  
 Alejandro Vera (Pontificia Universidad Católica de Chile), “The Globalization of Instrumental Music in the Late Eighteenth Century: Reception and Transmission of the Galant-Classical Repertory in Lima, Peru (c. 1770–c. 1800)”

### 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 Glatthorn (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”  
 Erica Levenson (Cornell University), “From a Tune’s-Eye View: French Theater Music in London, 1714–45”  
 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 Messiaen: *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 McCorkle (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 *Gehörbildung* as 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 Kyprianides (IndyBaroque Music), “Musical Crimes and Misdemeanors from the Pages of the *Orchestra* (1863–81)”  
 Wiebke Thormahlen (Royal College of Music), “The Professionalization of Music and the Edification of Amateur Music-Making in Nineteenth-Century London: A Challenge to the Development of Pure Listening”

### Opera Exchanges (AMS)

Naomi André (University of Michigan), Chair  
 Katharina Clausius (University of Cambridge), “The Poet’s Prose: *Dramma per musica* after ‘Télémacomania’”  
 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*”

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## THURSDAY AFTERNOON SHORT SESSIONS

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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 Wolfenbüttel 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”

### Music Theory, African Rhythm, and the Politics of Data: Three Analyses of a Corpus of Jembe Drum Music from Mali (SMT)

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

Todd Decker (Washington University in St Louis), "Jim Crow in Times Square: Racial Segregation as a Structural Element of Broadway Musical Theatre History"

Marian Smith (University of Oregon), "A Dash of Hi-di-hi': Balanchine's Met *Aida*, 1935"

3:30–5:00

## Enlightenment Tarantism (AMS)

Elisabeth 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"

Sean Lorre (McGill University), "1951 Britain in Black and White: The Minstrel Mask, Migration, and the Transatlantic Flow of Black Musics"

## 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 *Scraps*"

## 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"

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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**

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## THURSDAY EVENING SESSIONS

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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 Bakan (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"

Stefan Sunandan Honisch (Vancouver, British Columbia), "Disability Aesthetics as a Pedagogical Framework: Implications for the Study of Piano Repertoire"

### **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 Kuhner 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 McCreless (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 Gosden (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 *Larrache coeur*”

Amy Bauer (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 Babyak (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 Tzotzkova (Harvard University), Chair

Patrick Boyle (University of Victoria), “The Jazz Process: Negotiating Error in Practice and Performance”

John Lutterman (University of Alaska, Anchorage), “*Werktreue* vs. *Praxistreue*: On the Problems of Representing Historical Performing Practices in the Modern Concert Hall”

Charles Neidich (The Juilliard School/Queens College, CUNY), “Knowledge and Imagination: On Performing Elliott Carter’s *Gra* 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

Darwin F. Scott (Princeton University), “A Rapid, International *Tour d’horizon* of Digital Scores in Late 2016”

Christina Linklater and Sarah J. Adams (Harvard University), “Accessing Pre-1800 Music via RISM and Other Resource Portals: Discovery, Content, Synthesis”

Deborah Campana (Oberlin College & Conservatory), “Free in the Ether: Digital Scores for Music Research”

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”

Kent Underwood (New York University), “Scores and Libraries in the World of Web-Based, Self-Publishing Composers”

### **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”

Tim Sterner Miller (University of Wisconsin-Milwaukee), “Visiting a Pedal Steel Graveyard: Instruments and the Valuation of Popular Music Artifacts”

### **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 Timpone, mezzo soprano

Nancy Sinkoff, respondent

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## THURSDAY EVENING SHORT SESSIONS

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8:00–9:30

### Musical Significations (SMT)

Judith Lochhead (Stony Brook University), Chair

Bruno Alcalde (Northwestern University), “Signification in Plurality: A Typology of Chimeric Environments in Polystylistic Music of the Post-1950s”

Aaron Marcus (Graduate Center, CUNY), “Between Sign and Convention: On the Phenomenology of Modernist Musical Topics”

9:30–11:00

### Nineteenth-Century Periods (SMT)

Poundie Burstein (Hunter College / Graduate Center, CUNY), Chair

Stephen Rodgers (University of Oregon), “Schubert’s Idyllic Periods”

Xieyi (Abby) Zhang (Graduate Center, CUNY), “Between Half and Perfect Cadences: Alternate Antecedent Tonicizations within Parallel Periods”

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## FRIDAY 4 November

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

Richard Cohn (Yale University), instructor

9:00–12:00 **SMT Graduate Student Workshop II: “Topics, Phrase Structure, and Sonata Form in Haydn’s Chamber Music”**

Danuta Mirka (University of Southampton), instructor

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## FRIDAY MORNING SESSIONS

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9:00–12:00

### Behind and Beyond the Iron Curtain (AMS)

Martha Sprigge (University of California, Santa Barbara), Chair

Kevin Bartig (Michigan State University), “Olin Downes and the Soviets”

Elaine Kelly (University of Edinburgh), “Cultivating the Middle East: The German Democratic Republic on Tour”

Anicia Timberlake (Williams College), “East German Listening Lessons: Pedagogy and the Idea of Musical Content in the German Democratic Republic”

Joan Titus (University of North Carolina at Greensboro), “The Arnshtam/Shostakovich Collaboration: Scoring Women in the Soviet War Film”

### Constructing the Past in the Long Nineteenth Century (AMS)

Sanna Pederson (University of Oklahoma), Chair

Ellen Exner (New England Conservatory of Music), “Dr. Burney’s Complaint and the Case of Mendelssohn’s Great Passion”

Karen Leistra-Jones (Franklin & Marshall College), “Hans von Bülow’s Gospel of Beethoven”

Fabio Morabito (King’s College London), “Replacing Haydn: Luigi Cherubini’s ‘affair Esterházy,’ 1810–11”

Reuben Phillips (Princeton University), “Burying Brahms: Vienna’s *Ehrengräber* for Composers and the Fashioning of a City’s Self-Image”

### Music and Everyday Life in Eighteenth-Century England (AMS)

Jeanice Brooks (University of Southampton), Chair

Bethany Cencer (SUNY Potsdam), “Dealing with Capitalism: Card Decks and the Circulation of Portable Music in Georgian England”

Katelyn Clark (University of Toronto), “The *Myrtle of Venus* and *Bacchus’s Vine* at London’s Anacreontic Society”

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”

Sarah F. Williams (University of South Carolina), “Traveling Music and Theatrics: Jemmy LaRoche and John Eccles’ ‘Raree Show’”

### Finding Voice in Popular Music (AMS)

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

Andrew Flory (Carleton College), “‘She Needs Me’: Marvin Gaye, Crooning, and Vocal Agency at Motown”

Mark Burford (Reed College), “Mahalia Jackson’s Class Politics of Voice”

Allison McCracken (DePaul University), “The Vocal Politics of NBC’s ‘The Voice’: Exposing Cultural Essentialism, Affirming Social Hierarchy”

Maureen Mahon (New York University), “Not Like a Girl: Tina Turner’s Vocal Sound and Rock and Roll Success”

## Frames, Fantasia, and Formal Functions (SMT)

William Caplin (McGill University), Chair

Catrina 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 *Kleinmeister*”

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*”

Alèxandros Maria Hatzikiriakos (University of Rome-Sapienza), “The *Chansonnier 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

Maryam 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* (1935)”

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 1911”

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 Bathe’s Table (1596) 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 Frühauf (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*”

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## FRIDAY MORNING SHORT SESSIONS

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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”

C. Catherine Losada (College-Conservatory of Music, University of Cincinnati), “Middleground Structure in the Cadenza to Boulez’s *Éclair*”

10:30–12:00

### Canon 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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12:00–1:30	<b>A-R Online Music Anthology Board Meeting (by invitation)</b>
12:00–1:30	<b>AMS Committee on Cultural Diversity: Reception for Southern Travel Grant Recipients, Associates, and Alliance Representatives</b>
12:00–1:45	<b>SMT Queer Resource Interest Group</b>
12:00–2:00	<b>New Networks of Music Literature: RILM and Musicology in the Twenty-First Century</b> Barbara Dobbs Mackenzie (Editor-in-Chief) and Tina Frühauf (Content Acquisitions Director), Répertoire International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, Graduate Center, CUNY
12:15–1:15	<b>CCRI Session I: Master-Teacher Roundtable: Interdisciplinary Strategies</b> Sponsored by AMS Committee on Career-Related Issues Alexandra Monchick (California State University, Northridge), Chair David Huron (Ohio State University), Music Theory and Cognition; Laura Pruett (Merrimack College), Music and Spirituality; Peter Garcia (Cal State Northridge), Music and Chicano Studies; Mark Katz (University of North Carolina at Chapel Hill), Teaching Music and Entrepreneurship to Non-majors
12:15–1:15	<b>Alvin H. Johnson AMS 50 Fellowship Forum</b>
12:15–1:45	<b>AMS Music and Dance Study Group Salsa Dance</b>
12:15–1:45	<b>AMS Pedagogy Study Group Business Meeting</b>
12:15–1:45	<b>Lecture: Stravinsky Comes to Vancouver (AMS)</b> Anne Shreffler (Harvard University), Chair H. Colin Slim (University of California, Irvine)
12:15–1:45	<b>JAMS Editorial Board</b>
12:15–1:45	<b>SIMSSA: Single Interface for Music Score Searching and Analysis</b>
12:15–1:45	<b>SMT Committee on Diversity Travel Grant Recipients Lunch</b>
12:15–1:45	<b>SMT Jazz Theory and Analysis Interest Group</b>
12:15–1:45	<b>SMT Performance and Analysis Interest Group</b>
12:15–1:45	<b>SMT Post-1945 Music Analysis Interest Group</b>
12:15–1:45	<b>SMT World Music Interest Group</b>
12:15–1:45	<b>Society for Seventeenth-Century Music Business Meeting</b>
1:00–3:00	<b>SMT CV Review</b>
3:30–5:00	<b>AMS/MLA Joint RISM Committee</b>

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

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<b>FRIDAY AFTERNOON SESSIONS</b>	
2:00–5:00	<b>After Machaut and before Monteverdi: Current Trends in Music of the Renaissance (AMS)</b> Anna Zayaruznaya (Yale University), Chair Margaret Bent (All Souls College, Oxford), Jane A. Bernstein (Tufts University), Philippe Canguilhem (Université de Toulouse Le Mirail), Anne Walters Robertson (University of Chicago), Jesse Rodin (Stanford University), Kate van Orden (Harvard University)
	<b>Agency in Instrumental Music of the Long Eighteenth Century (SMT)</b> Seth Monahan (Eastman School of Music, University of Rochester), Chair Edward Klorman (McGill University), “Koch and Momigny: Theorists of Agency in Mozart’s Quartets?” W. Dean Sutcliffe (University of Auckland), “Versatility and Floating Agency in Later Eighteenth-Century Instrumental Music” Mary Hunter (Bowdoin College), “The Agency of the Performer in Mozart’s C-minor Fantasia K. 475” Robert S. Hatten (University of Texas at Austin), “Agentially and Expressively Motivated Counterpoint”
	<b>Case Studies in Late Medieval Devotion (AMS)</b> Alejandro Planchart (University of California, Santa Barbara), Chair Alison Altstatt (University of Northern Iowa), “The Dramatic Sequence of the Wilton <i>Visitatio sepulchri</i> ” Margot Fassler (University of Notre Dame), “The Artful Sequence: Texts, Music, and Decoration among Fourteenth-Century German-Speaking Dominican Nuns” James Maiello (University of Manitoba), “Making Sense of the Sequence at Pistoia” Michelle Urberg (University of Chicago/Pacific Lutheran University), “Nordic Cult Building through Music and Ritual: Mary’s Suffering Heart and the Office <i>Stabat Virgo Dolorosa</i> ”

## Constructing the Artist (AMS)

David Brackett (McGill University), Chair

Mary Jones (Yale University), "Fighting for the 'Dignity of a Creator': Schoenberg, Lieberon, 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)"

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## 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](http://www.ams-net.org/vancouver).



John Covach and friends at the AMS Louisville 2015 Dance

## 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 Requiem*"

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

Chris Stover (The New School), "Timeline Spaces: A Theory of Temporal Process in African Drum/Dance Music"

Fernando Benadon (American University), "Polymetric Phrasing in Rumba's Quinto"

Daniel Goldberg (Yale University), "What's the Meter of *Elenino Horo*? Rhythm and Timing in Drumming for a Bulgarian Folk Dance"

Peter Selinsky (Yale University), "Conceptualizing Meter in Early Indo jazz"

## 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 Disertation 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"



Yvonne Liao (King's College London), "Colonial Documents, Communist Archives: Evidence of Western Musical Sound in Shanghai"

Joanna Bullivant (University of Oxford), "Imperial Constructions of 1950s Guyana: Alan Bush's *The Sugar Reapers*"

### Technologies of the Avant-Garde (AMS)

Sumanth Gopinath (University of Minnesota), Chair

Jonathan Goldman (University of Montreal), "Of Doubles, Groups and Rhymes: Spatialized Works and the Artistic Response to Sound Technology"

Madison Heying (University of California, Santa Cruz), "The Coding of Community: Carla Scaletti, Kyma, and Community Formation in Computer Music"

Nicholas Jurkowski (University of California, Santa Barbara), "The Avant-Garde Goes Corporate: Soundtracks and Sound Experiments at the Siemens Studio for Electronic Music"

Rachel S. Vandagriff (Oakland, Calif.), "The Pre-history of the Columbia-Princeton Electronic Music Center"

### Transatlantic Opera (AMS)

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

Charlotte Bentley (University of Cambridge), "Transatlantic *grand opéra*: Rethinking the Théâtre d'Orléans"

Rachel Cowgill (University of Huddersfield), "Adaptation in English Opera: New Light from the Norwich Theatre Royal Music Collection, Norfolk Heritage Centre"

April Greenan (University of Richmond), "Performing National Identity: Francis Hopkinson and the First Productions of Serious Opera in Colonial America"

Jennifer C. H. J. Wilson (Brooklyn College), "*Vive la France! Vive la Révolution! . . . à New York*"

### Theory and Practice (SMT)

Roger Mathew Grant (Wesleyan University), Chair

Ryan Taycher (Indiana University), "De fundamento discanti"

Peter Schubert and Julie Cumming (McGill University), "'Maintaining a Point': Repeated Motives over an Equal-Note Cantus Firmus from Josquin to Monteverdi"

Megan Kaes Long (Oberlin College & Conservatory), "Tonality's Missing Link: Text Setting and Metrical Regularity in Italianate Part-song at the Turn of the Seventeenth Century"

Layne Vanderbeek (University at Buffalo, SUNY), "Tactical Approaches to Tactus in Praetorius and Burmeister: Differences in their Rhetorical Understanding and Purpose"

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## FRIDAY AFTERNOON SHORT SESSIONS

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2:00–3:30

### Radio Canada (AMS)

Mary Ingraham (University of Alberta), Chair

Robert Bailey (University of Calgary), "Radio Orchestras and the Cultivation of a National Music Culture: The CBC Vancouver Chamber Orchestra, 1938–2008"

Kimberly Francis (University of Guelph), "The Stravinsky Venture: Igor Stravinsky and the Canadian Broadcasting Corporation, 1961–62"

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 Gyration: Exotic Dance and Interwar Jazz"

Dale Cockrell (Vanderbilt University), "Everybody's (Over) Doin' It: Sex, Alleged Music, and Rotten Dance in New York, 1910–17"

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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 academe.

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 Sührig (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**

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## FRIDAY EVENING SESSIONS

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8:00–10:00

**Race-ing Queer Music Scholarship: Critiquing Racial Blindness (AMS)**

Sponsored by the AMS LGBTQ Study Group

Kira Dralle (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”

Kai Finlayson (New York University), “Defense Mechanisms: Queering Musicological Aversions to Critical Race Theory”

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

Sabine Feisst (Arizona State University), Tyler Kinnear (University of British Columbia), Stephen Meyer (University of Cincinnati)

**Concepts, Spaces, Sounds (SMT)**

Julian Hook (Indiana University), Chair

Max Silva (University of Chicago), “Un-Quin(n)ing Qualia”

Dmitri Tymoczko (Princeton University), “Shostakovich and ‘Playing Out’: Centric Set Theory and Polyoctatonicism in the Seventh String Quartet”

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 Attas (Elon University), "Dancing an Analysis: Approaching Popular Music Theory through Dance"

Ellen Bakulina (University of North Texas), "Non-Monotonicity 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 Emery (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 Newark (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-Effacing 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"

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## **FRIDAY EVENING SHORT SESSIONS**

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**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"

**9:30–11:00**

## **Performance and Analysis (SMT)**

Alan Dodson (University of British Columbia), Chair

Andrew M. Friedman (Harvard University), "Reimagining (Motivic) Analysis in Light of Performance"

Su Yin Mak (The Chinese University of Hong Kong), "Communications about Musical Structure in Professional String Quartet Rehearsal"

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## **SATURDAY 5 November**

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**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**

**8:00–9:00**

**AMS Performance Committee**

**9:00–12:00**

**AMS Committee on Career-Related  
Issues, CV and Cover Letter Workshop**

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## SATURDAY MORNING SESSIONS

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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 Reappraised: Lovesickness and Eroticism in *Calami sonum ferentes*"

Benjamin Dobbs (Greenwood, S.C.), "Comparing Cipriano de Rore's Four- and Five-Voice Madrigals: Indicators of Style in Cadential Practice"

Richard Hermann (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. Hartt (Oberlin College & Conservatory), "A Deliberate Hoax? Using Rore's *Calami sonum ferentes* as a Pedagogical Tool"

Heather Holmquest (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 (Ohio State University), 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. Kuntz (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 Rotenbucher'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 Faigniet's *Chansons, madrigales et motetz*"

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## SATURDAY MORNING SHORT SESSIONS

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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

Bradley Shope (Texas A & M Corpus Christi), "Trilateral Exchanges: Ragtime in Bombay in the 1910s and Its Musical Connections with London"

Gavin Williams (University of Cambridge), "Sound, Colony, and the Multinational: The Gramophone Company between London and Singapore, 1900–10"

### The Eloquent Body (AMS)

Janette Tilley (Lehman College / Graduate Center, CUNY), Chair

Christina Hutten (University of British Columbia), "The Claveciniste's Eloquent Body: Gestural Rhetoric in French Baroque Harpsichord Playing"

Bettina Varwig (King's College London), "'Mein Herze schwimmt im Blut': 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

Paul Hawkshaw (Yale University), "A Bequest and a Legacy: Editing Anton Bruckner's Music in 'Later Times'"

Benjamin Korstvedt (Clark University), "'It Will Now Achieve its Effect': Toward a Longer View of the Processes of Symphonic Composition"

10:30–12:00

## 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"

Evan 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

Rogério 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 McCready (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"

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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"

12:15–12:30 **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

12:50–1:50 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”

12:15–1:45 *Eighteenth-Century Music*  
Editorial Board Meeting

12:15–1:45 Haydn Society of North  
America General Meeting

12:15–1:45 Joint Disability and Music SMT  
Interest/AMS Study Group Meeting

12:15–1:45 SMT Committee on the Status of  
Women Brown Bag Open Lunch

12:15–1:45 SMT Early Music Interest Group

12:15–1:45 SMT Music Cognition Interest Group

12:15–1:45 SMT Music Theory Pedagogy Interest Group

12:15–1:45 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”

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## SATURDAY AFTERNOON CONCERTS

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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

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## SATURDAY AFTERNOON SESSIONS

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2:00–5:00

**Comparing Notes: Just Intonation, Japan, and the Ori-  
gins 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 Condi-  
tions of Hearing”

Daniel Walden (Harvard University), “Emancipating Microtones: Nine-  
teenth-Century Experiments with 53-Tone Equal Temperament”

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

Benjamin Steege (Columbia University), “The Ambivalent Ethics of Com-  
parative 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 Phen-  
omenology 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 Vance’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”

Ditlev Rindom (University of Cambridge), “Italians Abroad: The Milan  
Exposition of 1906”

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*: Mem-  
ory, Martyrdom and Modalities of Irishness”

**Re-Making Radio (AMS)**

Chair TBD

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

Jennifer Iverson (University of Chicago), “Beyond Darmstadt: Radio and  
the West German New-Music Ecology”

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)

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## SATURDAY AFTERNOON SHORT SESSIONS

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2:00–3:30

### News from the Ars Nova (AMS)

Anne Stone (Graduate Center, CUNY), Chair

Michael Scott Cuthbert (MIT), “Hidden in Our Publications: New Concordances, Quotations, and Citations in Fourteenth-Century Music”

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”

Fanny Gribenski (University of California, Los Angeles), “Tuning the World: A History of Global Negotiations at the Crossroads of Aesthetics, Politics, Science, and Industry (1834–1939)”

### 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

Mollie Ables (Indiana University), “The Chiesa di Santa Maria della Consolazione and Giovanni Legrenzi’s Early Venetian Career: 1671–77”

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 Vilknor (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

William Gibbons (Texas Christian University), “The Sounds in the Machine: Hirokazu Tanaka’s Cybernetic Soundscape for *Metroid*”

Joseph E. Jones (Texas A&M University-Kingsville), “Encultured Musical Codes in Bear McCreary’s Video Game and TV Soundtracks”

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5:00–7:00 **SMT Sketches and Autographs Interest Group Informational Meeting**

5:30–7:00 **AMS Business Meeting and Awards Presentation**

5:30–7:30 **SMT Music Informatics Interest Group**

5:30–7:30 **SMT Music and Psychoanalysis Interest Group**

5:30–7:30 **SMT Popular Music Interest Group**

8:00–10:00 **University of Texas at Austin Reception**

8:00–10:00 **Viola da Gamba Society of America presents: Come play consort music!**  
Viols, music and stands provided

9:00–10:30 **Duke University Reception**

9:00–11:00 **AMS Dessert Reception**

9:00–11:00 **University at Buffalo Reception**

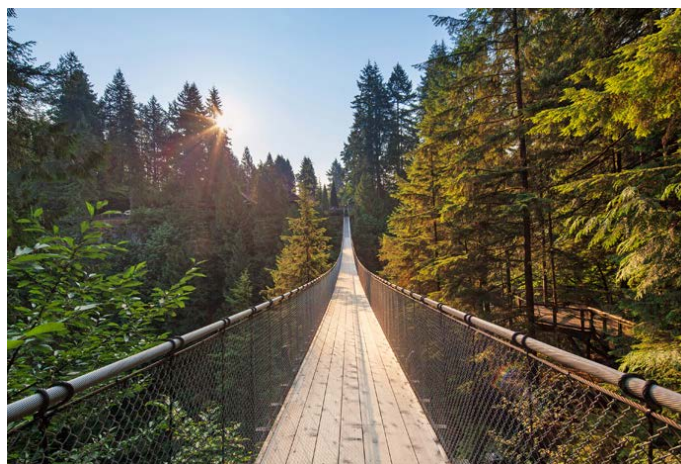
9:00–11:00 **Indiana University Reception**

9:00–11:00 **New York University Reception**

9:00–11:00 **University of Toronto Reception**

9:00–12:00 **Stanford Reception**

9:30–12:00 **McGill University Reception**



Capilano Suspension Bridge Park

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

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## SATURDAY EVENING SESSIONS

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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 Tripaldi (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)

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## SATURDAY EVENING SHORT SESSION

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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)

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## SUNDAY 6 November

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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

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## SUNDAY MORNING SESSIONS

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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. Hoyle (School of the Art Institute of Chicago), “Highbrow Bullies and Lowbrow Menaces: Judgments of Music and Taste in Interwar BBC Periodicals”

Michelle Meinhart (Durham University / Martin Methodist College), “It’s a Long Way to Tipperary . . .’ and Tennessee: Unlikely Musical Exchanges in the English Country House during World War I”

Rachel Moore (University of Oxford), “Articulating Allied Identity: Cross-Channel Musical Exchange between Paris and London during World War I”

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 Zbikowski (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”



Esti Sheinberg (University of Nebraska-Lincoln), “Shostakovich’s *Lady Macbeth from the Mtzensk District*: the finale of Scene Four as opera buffa parody”

Daniil Zavlnov (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 Recomposition 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 Glixon (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”

Hendrik Schulze (University of North Texas), “Monteverdi, Cavalli, ‘Natural’ Depiction of Affection, and the Principle of Dialogue”

Emily Wilbourne (Queens College / Graduate Center, CUNY), “*Abi ghidy, Abi Chavo*: 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 *Pelléas and 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”

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## **SUNDAY MORNING SHORT SESSIONS**

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**9:00–10:30**

### **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 *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 *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

Lauron Kehrer (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 Odessan’: 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 *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”

**10:30–12:00**

### **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”

Gayle Murchison (College of William & Mary), “Chicago Blues in the Studio: Bill Putnam, Muddy Waters, ‘Still a Fool’ and the Chess Sound”

### **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"