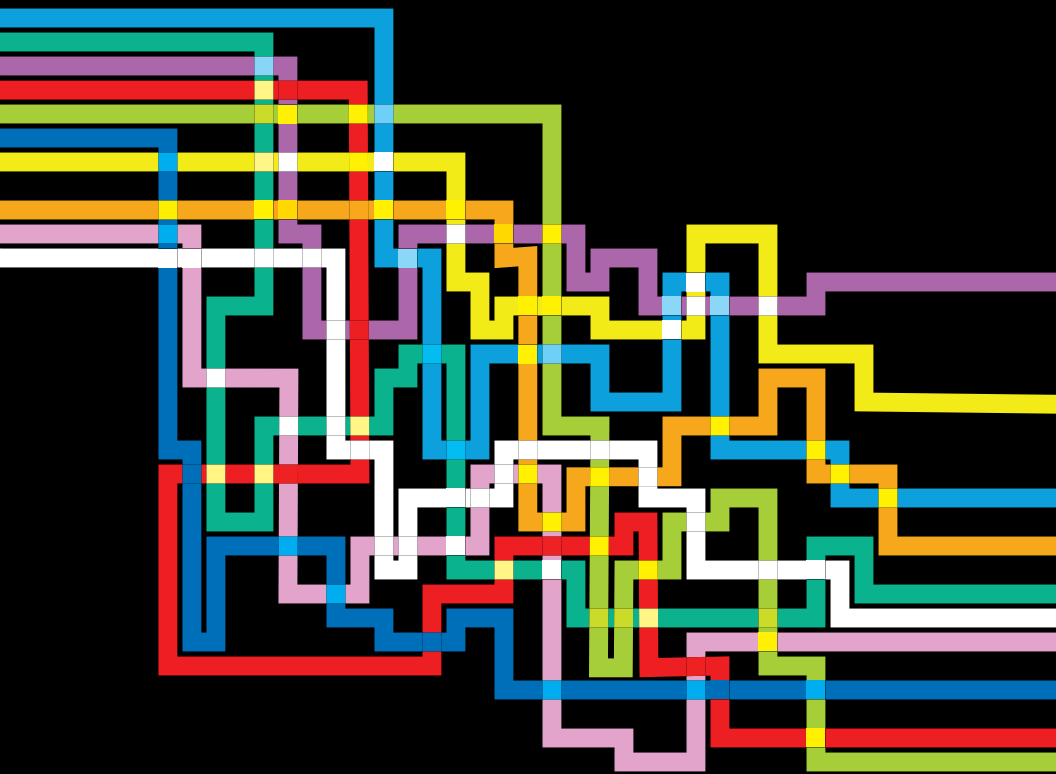


American Musicological Society
Society for Music Theory



Milwaukee

6-9 November 2014

Program



Program

and

Abstracts of Papers Read

at the

American Musicological Society

Eightieth Annual Meeting

and the

Society for Music Theory

Thirty-seventh Annual Meeting

6–9 November 2014

Hilton Hotel and Wisconsin Center
Milwaukee, Wisconsin



AMS/SMT 2014 Annual Meeting

Edited by Judy Lochhead and Richard Will
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Abstracts PDF



Guidebook (mobile app)

AMS/SMT Milwaukee 2014

Program

WEDNESDAY 5 November

- 9:00–12:00 Grove Editorial Board (H: Walker)
- 12:30–5:00 Grove Editorial Board and Advisory Panel (H: Walker)
- 2:00–6:00 SMT Executive Board (H: Juneau)
- 2:00–8:00 AMS Board of Directors (H: Mitchell)
- 6:15–7:30 SMT Executive Board, Networking Committee, Publications Committee, and Awards Committee Dinner (H: Oak)
- 7:30–11:00 SMT Networking Committee (H: Walker)
- 7:30–11:00 SMT Publication Awards Committee (H: Juneau)
- 7:30–11:00 SMT Publications Committee (H: MacArthur)

THURSDAY 6 November

- 9:00–7:00 Registration (W: Ballroom Lobby)
- 11:00–7:00 Speaker Ready Room (W: 103 A)
- 1:00–6:00 Exhibits (W: Ballroom AB)
- 7:30–9:00 Meeting Worker Orientation (W: 101 D)
- 8:00–12:00 AMS Board of Directors (H: Oak)
- 8:00–12:00 SMT Executive Board Breakfast (H: MacArthur)
- 9:00–12:00 SMT Music Theory Hack Day (H: Wright Ballroom C)
sponsored by the SMT Music Informatics Interest Group
- 9:00–12:00 SMT Peer Learning Seminar I: “Shostakovich’s Twelfth String Quartet”
(H: Wright Ballroom A)
Patrick McCreless (Yale University), leader

(Thursday morning, cont.)

- 9:00–12:00** **SMT Peer Learning Seminar II: “Writing about Hearing and Making Aggregate-Based Music”** (H: Wright Ballroom B)
Andrew Mead (Indiana University), leader
- 10:00–12:00** **SIMSSA: Single Interface for Music Score Searching and Analysis, Working Group** (W: 101 D)
- 11:00–1:30** **Society for Seventeenth-Century Music Governing Board** (H: Pabst)
- 12:00–2:00** **AMS Membership and Professional Development Committee**
(H: Kilborn)
- 12:00–2:00** **Mozart Society of America Board** (W: 101 C)
- 1:00–2:00** **National Endowment for the Humanities** (W: Ballroom Lobby)
Grant program information and individual consultations

THURSDAY AFTERNOON SESSIONS**2:00–5:00****Ballet (AMS) (H: Juneau)**

Davina Caddy (University of Auckland), Chair

Erica Siegel (University of California, Riverside), “Vaughan Williams and the Reformation of Ballet in Britain”

Anne Searcy (Harvard University), “A Cold War Welcome: The American Reception of Prokofiev and His Choreographic Collaborators during the Bolshoi Ballet’s 1959 Tour”
Sarah Town (Princeton University), “Dancing the Revolutionary Dystopia: Nicolás Guillén Landrián’s *Los del baile* (1965)”Eftychia Papanikolaou (Bowling Green State University), “Uwe Scholz’s *Große Messe*”**Chant (AMS) (W: 102 A)**

Alejandro Planchart (University of California, Santa Barbara), Chair

Bibiana Gattozzi (Princeton University), “Beneventan Notated Fragments in Abruzzo: Exchange and the Domestication of Plainchant in Southern Italy”

James Maiello (University of Manitoba), “The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority”

Henry Parkes (Yale University), “Chant, Scripture, and Heresy in the Gregorian Antiphoner: A View from the Eleventh Century”

Matthew Peattie (University of Cincinnati), “Nuance-Rich Notation in Eleventh-Century Manuscripts from Benevento”

Eastern Borders (AMS) (H: Regency)

Simon Morrison (Princeton University), Chair

Elise Bonner (Princeton University), “Anti-French Villainies and Italian Opera at the Russian Court”

Miriam Tripaldi (University of Chicago), “Dispelling the Western Myth: Opera, Mobility, Experimentation, and the Emergence of the Russian Nation in Saint Petersburg”

Anne Marie Weaver (Eastman School of Music, University of Rochester), “Some Fuss about a Flea: Musorgsky’s ‘Mephistopheles’s Song in Auerbach’s Cellar’ and Its Sources in Beethoven and Gounod”

Kelly St. Pierre (Case Western Reserve University / Cleveland Institute of Music), “Smetana’s Music Battles and Wagner’s Music Dramas: Investigating a Propaganda War”

Eighteenth-Century Opera and Dance (AMS) (W: 102 E)

Mary Hunter (Bowdoin College), Chair

Don Fader (University of Alabama), “Le Régent en Bacchus? French Operatic Allegory, Noble Self-Construction, and Philippe d’Orléans’s Penthée (1703)”

Bruce Alan Brown (University of Southern California), “Opera in France, Italy, and on the Moon, as Viewed by a Frenchman, Financier, and *Philosophe*”

Joseph Fort (Harvard University), “Joseph Haydn and the 1792 Ball of the Gesellschaft bildender Künstler”

John Platoff (Trinity College), “Francesco Benucci, Nancy Storace, and Sarti’s *Fra i due litiganti* in Vienna”

The Final Frontier (SMT) (H: Walker)

Nora Engebretsen (Bowling Green State University), Chair

Justin Lundberg (New England Conservatory), “A Theory of Voice-Leading Sets for Post-Tonal Music”

John Muniz (Yale University), “Rethinking Enharmonic Modulations: Notation and Tendency”

Hyunree Cho (Seoul, Korea), “Contextualized Musical Transformations and Inconsistent Multiplicity”

Marek Zabka (Comenius University, Slovakia), “The *Tonnetz* vs. Voice Leading in the Constructions of Abstract Musical Spaces: A Chicken-and-Egg Dilemma”

Interactive Presentations: A Poster Session on Empirical Approaches to Music Theory and Musicology (AMS/SMT) (W: 101 B)

Sponsored by the Society of Music Theory Music Informatics Interest Group

Johanna Devaney (Ohio State University), Moderator

Eamonn Bell (Columbia University), Ben Duane (Washington University in St. Louis), Richard Freedman (Haverford College), Ichiro Fujinaga (McGill University), Eric Isaacson (Indiana University), Aaron Kirschner (University of Utah), Justin Lundberg (New England Conservatory of Music), Alexander Morgan (McGill University), Laurent Pugin (RISM Switzerland), Jesse Rodin (Stanford University), Craig Sapp (Stanford

(Thursday afternoon, cont.)

University), Daniel Shanahan (Louisiana State University), Susan Forscher Weiss (Johns Hopkins University), Christopher White (University of North Carolina, Greensboro), Kirill Zikanov (Yale University)

Musical Responses to World War I (AMS) (W: 102 C)

Laura Watson (National University of Ireland Maynooth), Chair

Anya Holland-Barry (University of Wisconsin-Madison), "French Music during World War I: *La Gazette* and Lili Boulanger"

Lesley Hughes (University of Wisconsin-Madison), "Irony through Instrumentation: Hindemith's Quintet for Clarinet and String Quartet and the Great War"

Michelle Meinhart (Martin Methodist College), "Singing Tommies and their 'Stourhead Mother': An Unlikely Musical Family in an English Country House during the First World War"

Christopher Scheer (Utah State University), "Dancing at the Rebirth of the World: Holst's *Hymn of Jesus* and the First World War"

Nineteenth-Century Form (SMT) (W: 101 A)

Steven Vande Moortele (University of Toronto), Chair

Jonathan Guez (Yale University), "Process and Symmetry in Schubert's Expanded Type 1 Sonatas"

Edward D. Latham (Temple University), "'Beautiful Infinity': The Permanent Interruption as a Symbol of Romantic Distance in the Music of Robert Schumann"

Anders Tobiasson (University of Wisconsin-Madison), "Rotational Form and the Price of Assimilation in Schubert's 'Sei mir gegrüßt'"

Michael Baker (University of Kentucky), "Multiply-Interrupted Structure in Clara Schumann's 'Liebst du um Schönheit'"

Producing Classic Recordings (AMS) (H: Crystal Ballroom)

Arved Ashby (Ohio State University), Chair

Philip Gentry (University of Delaware), "Walter Legge's *Tristan* and the Magnetophonic Imagination"

Lucille Mok (Harvard University), "Take Twenty-One: Technological Virtuosity and Glenn Gould's Goldberg Variations, 1954 to 1959"

Darren Mueller (Duke University), "Producing 'Timeless' Music: Manfred Eicher and the Recording of Keith Jarrett's Solo Concerts: Bremen/Lausanne (1973)"

Jacob Sagrans (McGill University), "Allegrì's *Miserere* and the Choir of King's College, Cambridge: The Story of a Standard Recording"

Racialized Boundaries (AMS) (W: 103 C)

Charles Hiroshi Garrett (University of Michigan), Chair

Samuel Dwinell (Cornell University), "'Indecent Anguish of the Quivering Flesh': Queer Intimacies of the Black Atlantic in Michael Tippett's *The Knot Garden*"

Tamara Levitz (University of California, Los Angeles), "In the Shadow of the Zoot Suit Riots: Racial Exclusion and the Foundations of Music History"

Key to room abbreviations: **H:** Hilton; **W:** Wisconsin Center

John McCluskey (University of Kentucky), “‘This is Ghetto Row’: Musical Segregation in American College Football”

Ken McLeod (University of Toronto), “Holograms and Techno-Spirituality in Recent Rap Music”

Rocky Relationships (SMT) (W: 103 DE)

Christopher Doll (Rutgers University), Chair

Robin Attas (Elon University), “Meter and Motion in Pop/Rock Backbeats”

Drew Nobile (University of Chicago), “Harmonic Function in Rock Music: A Syntactical Approach”

Guy Capuzzo (University of North Carolina, Greensboro), “A Beat-Class Approach to Polyrhythm in the Music of Meshuggah”

Nathaniel Condit-Schultz and Claire Arthur (Ohio State University), “Beat and Switch: Multi-stable Rhythms, Metric Ambiguity, and Rock & Roll Fake-Outs”

Theorists vs. Theorists (SMT) (W: 102 B)

Henry Klumpenhower (Eastman School of Music, University of Rochester), Chair

Maryam A. Moshaver (University of Alberta), “Fundamental Bass and Metalanguage: An Anatomy of Two Analytical Practices”

Áine Heneghan (University of Michigan), “Schoenberg’s Sentence”

Daniel Walden (Harvard University), “Musica Prisca Caput: Vitruvian Music Theory and Enharmonicism in Sixteenth-Century Italy”

Joon Park (University of Oregon), “The Monochord = (Motion + Space) = Musical Motion”

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Source Studies (AMS) (H: Mitchell)

Benjamin Korstvedt (Clark University), Chair

Mario Aschauer (Sam Houston State University), “Organizing the Workshop: How Bruckner Acquired His Compositional Process”

Paul Bertagnolli (University of Houston), “‘At Merlin’s Feet the Wily Vivien Lay’: A New Program in the Manuscript Sources for Edward MacDowell’s *Sonata Eroica*”

3:30–5:00

Britten’s Texts (AMS) (H: Mitchell)

Philip Rupprecht (Duke University), Chair

Christopher Chowrimootoo (University of Notre Dame), “*The Turn of the Screw*, or: The Gothic Melodrama of Modernism”

Kevin Salfen (University of the Incarnate Word), “Reading Montagu Slater’s *Peter Grimes*”

(Thursday afternoon, cont.)

- 4:15–5:15 **AMS Development Committee** (H: Usinger)
- 4:30–5:30 **AMS Committee on Career-Related Issues**
Conference Buddy Mixer (H: MacArthur)
- 5:30–6:30 **AMS President's Endowed Plenary Lecture** (H: Crystal Ballroom)
Margot Fassler (University of Notre Dame), "Hildegard's Cosmos and
Its Music: Making a Digital Model for the Modern Planetarium"
- 6:00–6:30 **SMT Conference Guides** (H: Pabst)
- 6:30–8:00 **Opening Reception** (H: Wright Ballroom A-B-C)
- 7:30–9:30 *Journal of Seventeenth-Century Music* Editorial Board (H: Usinger)
- 9:30–11:00 **Student Reception** (H: Wright Ballroom A-B)

THURSDAY EVENING SESSIONS

8:00–11:00

After the Post (SMT) (W: 103 DE)

Jonathan Bernard (University of Washington), Chair

Aaron Marcus (Graduate Center, CUNY), "Varieties of Pitch Presence: Process, Gesture, and the Excessive Polyvalence of Pitch in Atonal Music"

Sean Atkinson (Texas Christian University), "Steve Reich's Phase Music Reconsidered"

Brett Clement (Ball State University), "Frank Zappa and Atonality"

John Roeder (University of British Columbia), "Formative Processes in Post-Tonal Canons"

Digital Musicology: New Cooperative Initiatives (AMS) (W: 102 A)

Frances Barulich (Morgan Library & Museum), Chair

Bonna J. Boettcher (Cornell University), "The Contemporary Composers Web Archive"

Kent Underwood and Robin Preiss (New York University), "The Web Archive of Contemporary American Composers at New York University"

Judy Tsou (University of Washington), "The Crisis Confronting Twenty-First-Century Sound Recording Collections"

Darwin F. Scott (Princeton University), "The Blue Mountain Project: A Digital Archive of Modernist Arts Journals"

Sarah J. Adams (Harvard University), "The RISM OPAC: Next Stages"

Jane Gottlieb (The Juilliard School) and Susan Vita (Library of Congress), "The Music Treasures Consortium"

Ecomusicology and Listening Beyond Categorical Limits (H: Juneau)

Sponsored by the AMS Ecocriticism Study Group

Tyler Kinnear (University of British Columbia), Chair

Alexandra Hui (Mississippi State University), Daniel Grimley (University of Oxford), James Currie (University at Buffalo, SUNY)

Key to room abbreviations: **H:** Hilton; **W:** Wisconsin Center

Music and Mexicanidad as Post-National Imaginary (W: 103 C)

Sponsored by the AMS Ibero-American Music Study Group

Leonora Saavedra (University of California, Riverside), Chair

Alejandro L. Madrid (Cornell University), Respondent

Peter J. García (California State University, Northridge), “Hispanidad in a Post-Chicano Era”

Lillian Gorman (University of Illinois at Chicago), “The (New) Mexican Familia: Music, Language, Power, and Latinidad in Northern New Mexico”

Jesús A. Ramos-Kittrell (Southern Methodist University), “*¿De quién es la fiesta?* Mexican Roots in Colombian Vallenato”

New Approaches to Introducing Jewish Music (W: 102 C)

Sponsored by the AMS Jewish Studies and Music Study Group

Joshua Walden (Johns Hopkins University), Chair

Michael Beckerman (New York University), Philip Bohlman (University of Chicago), Ronit

Seter (Jewish Music Research Center), Wendy Heller (Princeton University), Tina Frühauf

(Columbia University / RILM), Mark Kligman (University of California, Los Angeles),

Samuel Zerín (New York University)

New Ontologies of Sound and Music (W: 102 E)

Sponsored by the AMS Music and Philosophy Study Group

Naomi Waltham-Smith (University of Pennsylvania), Chair

Olivia Bloechl (University of California, Los Angeles), “Aural Vulnerableness as Ethical Ontology”

Daniel Villegas Velez (University of Pennsylvania), “The Matter of Hearing: Diderot, d’Alembert, Le Cat, and the Multinaturalist Rationality of Eighteenth-Century Sound”

Robin James (University of North Carolina, Charlotte), “Music and the Ambivalent Politics of Feminist New Materialism”

Christopher Haworth (University of Calgary), “Sound Synthesis Procedures as ‘Texts’: A New Virtuosity in Computer Music”

Jonathan De Souza (University of Western Ontario), “On Musical Objects”

Partimenti (SMT) (H: Mitchell)

Michael Callahan (Michigan State University), Chair

Joshua W. Mills (Florida State University), “Partimenti, *Imitatio*, and *Exempla*: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition”

Simon Prosser (Graduate Center, CUNY), “Some *Dispositiones* of the Fonte Schema”

Stefan Eckert (Eastern Illinois University), “Aspects of Partimento Practice in Joseph Riepel’s *Anfangsgründe zur musikalischen Setzkunst*”

Robert O. Gjerdingen (Northwestern University), “Harmony without Theory: Apprenticeship at the Paris Conservatory”

(Thursday evening, cont.)

Pop without Tech (W: 102 B)

Sponsored by the AMS Popular Music Study Group

Mitchell Morris (University of California, Los Angeles), Chair

Nicholas Johnson (Butler University), "Reviving the American Musical Past: The Rejection of Technology in the Modern String Band"

Matthew Richardson (Northwestern University), "Vulnerable Voices and the Production of Affect in Japanese Idol Pop"

Michael D'Errico (University of California, Los Angeles), "Off the Grid: Self-Effacing Production in Juke and Footwork"

Mimi Haddon (McGill University), "Free-Reeding and the 'Plaintive Cry' of the Exotic: Understanding Post-Punk's Relationship to Dub through the Materiality of the Melodica"

Toward a Theory of Music Patronage Post-1900 (AMS) (W: 101 B)

Jeanice Brooks (University of Southampton), Chair

Emily Richmond Pollock (Massachusetts Institute of Technology), Respondent

Louis Epstein (University of Massachusetts, Amherst), Rachel S. Vandagriff (University of California, Berkeley), James Steichen (Princeton University), William Robin (University of North Carolina, Chapel Hill)

THURSDAY EVENING SHORT SESSIONS

8:00–9:30

Romantic Aesthetics (SMT) (H: Walker)

Berthold Hoeckner (University of Chicago), Chair

Judith Ofcarcik (Fort Hays State University), "The Aesthetics of Rupture: Adorno and the Adagio of Beethoven's Ninth Symphony"

Anna Gawboy (Ohio State University), "The Musical Opus as *Magnum Opus*: Organicist Analysis and the Hermetic Tradition"

Teaching Writing as a Music Theorist (W: 101 A)

Sponsored by the SMT Professional Development Committee

Nancy Rogers (Florida State University), Moderator

Walter Everett (University of Michigan), William Marvin (Eastman School of Music, University of Rochester), Lynne Rogers (Mannes College The New School for Music)

9:30–11:00

Main Title Music (SMT) (W: 101 A)

Mark Richards (University of Lethbridge), Chair

Scott Murphy (University of Kansas), Respondent

James Buhler (University of Texas at Austin), "Branding the Franchise: Music and the (Corporate) Myth of Origin"

Key to room abbreviations: **H:** Hilton; **W:** Wisconsin Center

Frank Lehman (Tufts University), “Intra-Phrasal Chromaticism and Formal Structures in Korngold’s Main Titles”

Charity Lofthouse (Hobart and William Smith Colleges), “Identification and Alienation: Subjectivities in the Main-Title Music of Alien-Themed Films”

Sense and Sensibility (SMT) (H: Walker)

Philip Rupprecht (Duke University), Chair

Marianne Kielian-Gilbert (Indiana University), “‘Compassion with the Abyss’: Sensory Estrangement in Britten’s Late Works *Death in Venice*, op. 88 and *Phaedra*, op. 93”

Eloise Boisjoli (University of Texas at Austin), “Defining Sensibility: A Topical World in the Slow Movements of Haydn’s String Quartets”

FRIDAY 7 November

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|-----------|---|
| 8:30–6:00 | Registration (W: Ballroom Lobby) |
| 8:30–6:00 | Speaker Ready Room (W: 103 A) |
| 8:30–6:00 | Exhibits (W: Ballroom AB) |
| 7:00–8:45 | AMS Chapter Officers (H: Wright Ballroom C) |
| 7:00–8:45 | AMS Committee on Career-Related Issues (H: Schlitz) |
| 7:00–8:45 | AMS Committee on Communications (H: Pabst) |
| 7:00–8:45 | AMS Committee on the History of the Society (H: Founders) |
| 7:00–8:45 | SMT Ad Hoc Sustainability Issues Committee (H: Kilborn) |
| 7:00–8:45 | SMT Committee on the Status of Women Breakfast (H: Usinger) |
| 7:00–8:45 | SMT MTO Editorial Board (W: 101 D) |
| 7:00–8:45 | SMT Music Theory Spectrum Editorial Board (H: Miller) |
| 7:30–8:45 | Alvin H. Johnson AMS 50 Dissertation Fellowship Committee (H: MacArthur) |
| 7:30–8:45 | AMS Graduate Education Committee (W: 101 C) |
| 7:30–8:45 | AMS Program Committees for the 2014 and 2015 Annual Meetings (H: Golda Meir) |
| 7:30–8:45 | AMS Student Representatives to Council (W: 102 D) |
| 7:30–8:45 | SMT Breakfast Reception for Students (H: Wright Ballroom A-B)
hosted by SMT Professional Development Committee |

(Friday morning, cont.)

- 7:30–9:00** **American Brahms Society Board** (H: Oak)
- 9:00–12:00** **SMT Graduate Student Workshop I: “Exploring Pitch Memory and Melody Perception: Empirical Approaches”** (H: Kilborn)
Elizabeth West Marvin, instructor
- 9:00–12:00** **SMT Graduate Student Workshop II: “Finding Narratives in Formal Analysis of Popular Music”** (H: MacArthur)
Jocelyn Neal, instructor
- 9:00–12:00** **SMT Graduate Student Workshop III: “Renaissance Instrumental Music”** (H: Pabst)
Peter Schubert, instructor

FRIDAY MORNING SESSIONS

9:00–12:00

Cinematic Sounds (AMS) (H: Crystal Ballroom)

Daniel Goldmark (Case Western Reserve University), Chair

- Alexandra Monchick (California State University, Northridge), “Béla Balázs’s ‘Last Take’: An Operatic Tribute to Silent Film”
- Charles E. Brewer (Florida State University), “Alec Wilder’s ‘Fall’ from the Avant Garde”
- Berthold Hoeckner (University of Chicago), “Film, Music, Affective Economies”
- Carolyn Abbate (Harvard University), “Sound Object Lessons”

France Making a Spectacle of Itself (AMS) (W: 102 B)

Stephen Rumph (University of Washington), Chair

- Kimberly White (University of Southampton), “Offenbach’s *Madame Favart* and the Business of Performing”
- Julianne Lindberg (University of Nevada, Reno), “In Search of Lost Time: Nostalgia, Exile, and Fauré’s *Dolly*”
- Rachana Vajjhala (University of California, Berkeley), “Fauré, Debussy, and *Les Bébés* in Toyland”
- Samuel Dorf (University of Dayton), “Musicology, Archaeology, and Fauré’s Hymne à Apollon (1894)”

Music and Activism (AMS) (W: 102 C)

George E. Lewis (Columbia University), Chair

- Felicia M. Miyakawa (Austin, Tx.), “Sing Out, Brother! Zilphia Horton’s ‘Unfinished’ CIO Songbook”
- Tammy L. Kernodle (Miami University), “On the Battlefield: Black Women Musicians and the Mass-Mediation of the Civil Rights Movement”

Gianpaolo Chiriaco (University of Salento), “Singing the Black Experience: Authenticity and Social Meaning in Lena McLin’s Vocal Pedagogy”

Janie Cole (Music Beyond Borders), “*Just You and the Bucket*: Music and Resistance in the Apartheid Women’s Prisons”

Queer Music Theory: Interrogating Notes of Sexuality (AMS/SMT) (H: Walker)

Co-sponsored by AMS LGBTQ Study Group & SMT Queer Resource Group

Amy Cimini (University of California, San Diego), Moderator

Nadine Hubbs (University of Michigan) and Gavin Lee (Singapore), Co-organizers

William Cheng (Dartmouth College) and Kevin Korsyn (University of Michigan), Respondents

Naomi André (University of Michigan), James Currie (University at Buffalo, SUNY), Roger Mathew Grant (Wesleyan University), Judith Peraino (Cornell University)

Schenker (SMT) (W: 103 DE)

Gordon Sly (Michigan State University), Chair

Wayne Alpern (Mannes College of Music, New School University), “Schenker’s *Yiddishkeit*”
Karl Braunschweig (Wayne State University), “Language and Mediation in Schenker’s Theory of Tonal Music”

Jason Hooper (University of Massachusetts, Amherst), “Schenker’s Conception of Sonata Form before the *Urlinie*”

Frank Samarotto (Indiana University), “The *Urlinie*, Melodic Energies, and the Dynamics of Inner Form”

Visions and Revisions in the Seventeenth and Eighteenth Centuries (AMS) (H: Juneau)

Steven Zohn (Temple University), Chair

Thomas Lin (Harvard University), “Creating a Hit: In the Workshop of Cicognini/Cavalli’s *Giasone*”

Maria Anne Purciello (University of Delaware), “Moral Poems, Symbolic Figures, and Poetic Conceits: Reimagining Allegory for the Seventeenth-Century Operatic Stage”

Anita Hardeman (Western Illinois University), “Venus and the Semiotics of the French Opera Prologue, 1700–1750”

Mathieu Langlois (Cornell University), “‘Mere Bastard Sounds’: Dandrieu and Musical Pictorialism”

FRIDAY MORNING SHORT SESSIONS

9:00–10:30**Affect and Collaboration at the Fin de siècle (AMS) (H: Regency)**

Michael Beckerman (New York University), Chair

Andrew Burgard (New York University), “A Moravian Fin de siècle: Collaborative Dynamics Underlying the Emergence of Janáček’s Distinctive Compositional Style”

Daniel Grimley (University of Oxford), “‘In the Mood’: The Affective Landscapes of Edvard Grieg’s Stemninger, op. 73”

The End of the Undergraduate Music History Sequence? (AMS) (W: 101 B)

Sponsored by the AMS Pedagogy Study Group

Colin Roust (University of Kansas) and Douglass Seaton (Florida State University), Co-chairs

J. Peter Burkholder (Indiana University), Don Gibson (Florida State University), Melanie Lowe (Vanderbilt University)

Experimentalism in Practice: Perspectives from Latin America (AMS) (W: 102 A)

Eduardo Herrera (Rutgers University), Chair

Ana Alonso-Minutti (University of New Mexico), “Performing Resistance: Quanta and the Musical Avant Garde of 1970s Mexico”

Marysol Quevedo (Indiana University), “Experimental Music and the Avant Garde in Post-1959 Cuba: Revolutionary Music for the Revolution”

Music in World War I-Era France (AMS) (W: 103 C)

Jann Pasler (University of California, San Diego), Chair

Barbara Kelly (Keele University), “World War I and the Parisian Avant Garde: New Music, Patriotism, and Narratives of Rupture”

Jillian Rogers (University of California, Los Angeles), “*La Plus Grande Consolatrice*: Music as Therapeutic Corporeal Practice in World War I-Era France”**Ornamentation (SMT) (H: Mitchell)**

Joseph Straus (Graduate Center, CUNY), Chair

Paul Miller (Cornell University), “How Low Can You Go? The Effects of Ornamentation on Corelli’s Deeper Structure”

Michael Buchler (Florida State University), “Ornamentation in Atonal Music”

Performing Nineteenth-Century Opera (AMS) (W: 102 E)

Heather Hadlock (Stanford University), Chair

Gundula Kreuzer (Yale University), “*Faire un tamtam*: Sound and the Gong in Nineteenth-Century Opera”Key to room abbreviations: **H**: Hilton; **W**: Wisconsin Center

Flora Willson (King's College, Cambridge), "Parallel Motion: Touring Falstaff and Manon Lescaut, 1893–94"

Without . . . (SMT) (W: 101 A)

Harald Krebs (University of Victoria), Chair

Stanley Kleppinger (University of Nebraska–Lincoln), "Pitch Centricity without Pitch Centers"

Richard Cohn (Yale University), "Meter without Tactus"

10:30–12:00

American Indianism (AMS) (W: 102 E)

Michael Pisani (Vassar College), Chair

Jeffrey van den Scott (Northwestern University), "American Indianism and the Creative Work of Frederick Russell Burton: 'The Accompaniment Completes the Song'"

Aaron Ziegel (Towson University), "The Politics of International Opera Production: Arthur Nevin's Poia in Berlin, 1910"

American Modernisms (AMS) (W: 101 B)

Andrew Mead (Indiana University), Chair

Alison Maggart (University of Southern California), "America's Past(time): Baseball, Atemporality, and Milton Babbitt's *Whirled Series*"

Anoosua Mukherjee (New York University), "Beyond the University Walls: Building an Infrastructure for Modern American Music"

Cycles (AMS) (H: Regency)

Susan Youens (University of Notre Dame), Chair

Angeline Van Evera (Vienna, Va.), "Schubert, Well Temperament, and the Conception of Key: Defending the Transpositions in *Winterreise*"

Andrew H. Weaver (Catholic University of America), "Memories Spoken and Unspoken: Hearing the Narrative Voice in *Dichterliebe*"

Exile (AMS) (W: 103 C)

Stephen Hinton (Stanford University), Chair

Derek Katz (University of California, Santa Barbara), "'America Costs Me Sleepless Nights': The Kolisch Quartet and the Business of Chamber Music in 1930s America"

Erin K. Maher (University of North Carolina, Chapel Hill), "Becoming a Transatlantic Composer: Darius Milhaud at the End of Exile"

Jazz Transformations (SMT) (H: Mitchell)

Keith Salley (Shenandoah University), Chair

Jonathan De Souza (University of Western Ontario), "Melodic Transformation in George Garzone's Triadic Chromatic Approach; or Jazz, Math, and Basket Weaving"

Michael McClimon (Indiana University), "Jazz Harmony, Transformations, and ii–V Space"

(Friday morning, cont.)

Mashups and Borrowings (SMT) (W: 101 A)

Joseph Auner (Tufts University), Chair

Thomas Johnson (Graduate Center, CUNY), "Mashups, Meaning, and Form"

Christine Boone (University of North Carolina, Asheville), "Girls Who Are Boys Who Like Boys to Be Girls: Mashups and Androgyny"

Virtuosity (AMS) (W: 102 A)

Karen Henson (University of Miami), Chair

Catherine Motuz (McGill University), "In Defense of the Virtuoso: Late Renaissance Ornamentation in a Rhetorical Context"

David VanderHamm (University of North Carolina, Chapel Hill), "Sounding the Limits: Technology, Virtuosity, and Disability"

12:00–1:30 AMS Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives (H: Wright Ballroom C)

12:00–2:00 SMT Graduate Student Workshop Participants Lunch (H: Wright Ballroom A)

12:15–1:15 Alvin H. Johnson AMS 50 Fellowship Forum (W: 102 B)

12:15–1:15 AMS Committee on Career-Related Issues, Session I: "Self-Advocacy for Adjunct/Contingent Faculty" (H: Juneau)

Felicia Miyakawa (Austin, Tx.), Chair

Samantha Bassler (Westminster Choir College, Rider University),
Paula Bishop (Bridgewater State University), Terry Dean
(Indiana State University), Adriana Ponce (Illinois Wesleyan
University), Christopher Alan Williams (Sylvania, Ohio)

12:15–1:15 AMS LGBTQ Open Board Meeting (H: Pabst)

12:15–1:45 JAMS Editorial Board (H: MacArthur)

12:15–1:45 Mozart Society of America (W: 102 E)

12:15–1:45 RILM Governing Board (H: Usinger)

12:15–1:45 SIMSSA: Single Interface for Music Score Searching and Analysis (H: Oak)

12:15–1:45	SMT Committee on Diversity Travel Grant Recipients Lunch
12:15–1:45	SMT Jazz Theory and Analysis Interest Group (H: Mitchell)
12:15–1:45	SMT Music Cognition Interest Group (W: 101 A)
12:15–1:45	SMT Post-WWII Music Analysis Interest Group (W: 103 DE)
12:15–1:45	Society for Seventeenth-Century Music Business Meeting (W: 102 C)
12:30–1:30	Internship Possibilities in the Library of Congress Collections (W: 103 C)
1:00–3:00	SMT CV Review (W: 101 C)
3:30–5:00	AMS/MLA Joint RISM Committee (H: Usinger)

FRIDAY AFTERNOON CONCERT

2:00–3:30

Recital: Carissimi to Croft: The Influence of the Italian Solo Motet in English Sacred Solo Music of the Restoration

Calvary Presbyterian Church, 935 West Wisconsin Avenue

Robert Crowe (Boston University), Soprano, and Il Furioso: Neil Cockburn (Mount Royal University Conservatory), organ; Victor Coelho (Boston University) and David Dolata (Florida International University), lutes

FRIDAY AFTERNOON SESSIONS

2:00–5:00

American Mythopoetics (AMS) (H: Regency)

Neil Lerner (Davidson College), Chair

Mark Clague (University of Michigan), “Singing the Self into Citizenship: How Performance Transformed a Star-Spangled Song into the U.S. National Anthem”

Emily Gale (University of California, Merced), “Sounding Citizenship in Mitch Miller’s *Sing Along with Mitch*”

John Kapusta (University of California, Berkeley), “Richard Nixon in the Zone”

Frank Lehman (Tufts University), “Presidential Representation and Political Mythopoetics in John Williams’s *JFK* and *Nixon*”

*(Friday afternoon, cont.)***Composers Responding (SMT) (H: Mitchell)**

Anne Shreffler (Harvard University), Chair

Gillian Robertson (Florida State University), "Brahms's Emergent Identity: A Narrative Interpretation of Variations on a Theme by Paganini, op. 35, Book I"

Micah Lomax (Florida State University), "Prokofiev's 'Haydn'skiy' Symphony: Accounting for both Western and Russian Musical Features in Analysis"

Jeffrey Perry (Louisiana State University), "Cage's Satie, 1948–58"

Laura Emmery (Emory University), "In Disguise: Borrowings in Elliott Carter's Early String Quartets"

Corporate or Neoliberal Musics (AMS) (W: 103 C)

James Currie (University at Buffalo, SUNY), Chair

You Nakai (New York University), "Inside-Out: David Tudor's Conception of the Pepsi Pavilion as a Musical Instrument"

Nicholas Jurkowski (University of California, Santa Barbara), "The Electronic Avant Garde and the Genesis of Music as Collaborative Research"

Andrea Moore (University of California, Los Angeles), "Neoliberalism and the Musical Entrepreneur"

William Cheng (Dartmouth College), "Staging Overcoming"

Cross-Dressed Performance, Gender, and Sexuality in Cross-Cultural Perspective (AMS) (W: 102 B)

Susan Cook (University of Wisconsin-Madison), Chair

Nancy Guy (University of California, San Diego), "'What Does It Mean to Do Something in the Name of Love?': The Cross-Dressing Devotions of Beverly Sills Fans"

Joseph S. C. Lam (University of Michigan), "The Art and Eroticism of Cross-Dressing in Contemporary Chinese Kunqu Opera"

Gillian Rodger (University of Wisconsin-Milwaukee), "Did the Clothes Make the Man? Cross-Dressed Performance in Nineteenth-Century Variety and Burlesque"

Henry Spiller (University of California, Davis), "Going through the Motions: Transgender Performance in *topeng Cirebon* from North Java, Indonesia"

The Early Music Renaissance (AMS) (W: 101 B)

Byron Adams (University of California, Riverside), Chair

Eric Lubarsky (Eastman School of Music, University of Rochester), "Arnold Dolmetsch as Antimodernist: Elevating the Past and Negating the Modern"

Xin Ying Ch'ng (University of Southampton), "What is an 'English' Voice? Alfred Deller and the English Musical Renaissance"

Nico Schüller (Texas State University), "The Harlan Trio (1930–33) as a Pioneer of, and Its Contributions to, Historical Performance Practice"

Robert D. Pearson (University of North Texas), "Tovey's Renaissance"

Harmonic Function in Chromatic Music at Twenty (SMT) (W: 103 DE)

Scott Murphy (University of Kansas), Chair

Steven Rings (University of Chicago), “Metaphor, Technology, and Experience in Harrison’s Harmonic Theory”

Jonathan Wild (McGill University), “Diatonic Melodic Inversion Viewed through a Harrisonian Lens: Reger’s Variations on a Theme by Mozart, op. 132”

Suzannah Clark (Harvard University), “Arthur von Oettingen as Analyst”

Daniel Harrison (Yale University), “Extending Harmony to Extended Chords”

Knowledge Made Easel (SMT) (W: 101 D)

Leigh VanHandel (Michigan State University), Chair

Roger Graybill (New England Conservatory), “Part Writing as Process: Interviews with Students”

Gilad Rabinovitch and Johnandrew Slominski (Eastman School of Music, University of Rochester), “Partimenti and Galant Schemata as Pedagogical Tools: Developing and Evaluating New Teaching Methods for Style Improvisation”

Ji Chul Kim (University of Connecticut), “Pitch Dynamics in Tonal Melody: The Role of Melodic Step and Leap in Establishing Tonal Stability”

Trevor de Clercq (Middle Tennessee State University), “A Model for Scale-Degree Reinterpretation: How Melodic Structure, Modulation, and Cadence Choice Interact in the Chorale Harmonizations of J. S. Bach”

Yoel Greenberg (Bar-Ilan University), “A Corpus-Based, Bottom-Up Approach to Musical Form”

Joel V. Hunt (University of California, Santa Barbara), “‘Oblique Harmony’ in Henry Brant’s *Variations for Four Instruments*”

Andrew Wilson (Oberlin College), “Meter in the Sarabande: Equal or Unequal, Consonant or Dissonant?”

Dan Tramte (University of North Texas), “Introducing tA/v\Am, the Audio/Video Analysis Machine: An Interactive Analysis Medium for Music Theorists”

Listening Practices (AMS) (H: Juneau)

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

Catherine Hennessy Wolter (University of Illinois at Urbana-Champaign), “‘Much as a Pianist Reads His Sheet Music’: Forging a Domestic and Commercial Place for the Mechanical Piano”

Jonathan Goldman (Université de Montréal), “Listening to Pierre Boulez’s *Doubles* in Stereo”

Elizabeth Ann Lindau (Earlham College), “‘Boring Things’: Drone and Repetition in the Music of the Velvet Underground”

Victor Szabo (University of Virginia), “Ambient Music in an Age of Ubiquitous Listening”

*(Friday afternoon, cont.)***Music and Performance in Nineteenth-Century Germany (AMS)****(W: 102 C)**

Sanna Pederson (University of Oklahoma), Chair

Dana Gooley (Brown University), "Music–Poetry–Improvisation: Carl Loewe's Performative Romanticism"

Katherine Hambridge (University of Warwick), "Performing History: The Musical Past at the Berlin Nationaltheater, 1800–1815"

Eric Schneeman (Northeast Lakeview College), "Giacomo Meyerbeer's Production of Christoph Gluck's *Armide* in the Musical Politics of Biedermeier Berlin"

Alexander Stefaniak (Washington University in St. Louis), "Brilliant, Transcendent Virtuosity in Clara Wieck Schumann's 1830s Concerts"

Pleasures of Space, Speech, Song (AMS) (H: Crystal Ballroom)

Bonnie Gordon (University of Virginia), Chair

Jeanice Brooks (University of Southampton), "Gossiping to Music in Sixteenth-Century France"

Daniel Donnelly (McGill University), "Making Private Music Public: Antonio Molino, Domenico Venier, and the Musical *donne zendile*"

Arne Spohr (Bowling Green State University), "'Like an Earthly Paradise': Concealed Music and the Performance of the Other in Late Renaissance Pleasure Houses"

Olivia Bloechl (University of California, Los Angeles), "True Confessions: Opera's Theater of Guilt and Remorse"

Religion and Enlightenment in Germany (AMS) (W: 102 E)

Reginald Sanders (Kenyon College), Chair

Michael Maul (Bach-Archiv Leipzig / Peabody Institute), "The Performance Calendar of a Schütz Student: New Light on the Reform of Lutheran Church Music in the Late Seventeenth Century"

Max Schmeder (University of California, Berkeley), "The 'Goldberg' Variations (1741) as a Rebuttal to Newton's 'Queries' from the Opticcks (1704/1740)"

Yael Sela-Teichler (Open University of Israel), "This, Too, an Enlightenment Theory of Music: Moses Mendelssohn on Music, Poetry, and the Sublime"

Jeanne Swack (University of Wisconsin-Madison), "'A Curse and Abomination to God and Men': Erdmann Neumeister's Anti-Jewish Writings in the Context of Early Eighteenth-Century Hamburg"

Timbre Rocks! (SMT) (H: Walker)

Brad Osborn (University of Kansas), Chair

Kate Heidemann (Colby College), "Toward a System of Vocal Timbre Description in Popular Song"

David K. Blake (Stony Brook University), "'Anna's Ghost All Around': Timbre and Meaning in Neutral Milk Hotel's *In the Aeroplane over the Sea*"

David Heetderks (Oberlin College), "The Grain of Disorientation: Pitch Indigestibility and Divergence in Sonic Youth's Noise Rock"

Lori A. Burns (University of Ottawa), "Sculpting a Vocal Narrative across the Concept Album: Vocal Delivery and Treatment in P!nk's *The Truth About Love*"

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

New Theatricality (AMS) (W: 102 A)

Steven Huebner (McGill University), Chair

Evan Moskowitz (Graduate Center, CUNY), "Artaudian Lyricism in the Chamber Works of Giacinto Scelsi"

Megan Varvir Coe (University of North Texas), "Musicality of Language and 'Corporeal Writing': Reconciling Music, Language, and Dance in Symbolist Theater"

3:30–5:00

Opera at the Fin de siècle (AMS) (W: 102 A)

Cormac Newark (University of Ulster), Chair

Sarah Fuchs Sampson (Eastman School of Music, University of Rochester), "Cultivating the Connoisseur: Technologies of Listening and the Paris Opéra's Fin-de-siècle Audience"

Jessica Payette (Oakland University), "French Grand Opera in Fin-de-siècle Vienna: Challenging Wagnerian Myth through Hugonian Dramaturgy"

4:30–6:00 Hal Leonard Reception (Exhibit Hall booth 119)
"Welcome to Milwaukee"

5:00–6:30 AMS Graduate Education Committee Reception for Prospective Graduate Students (H: Wright Ballroom C)

5:00–6:30 *Journal of Musicology* Board (W: 102 D)

5:00–6:30 Rice University Alumni Reception (H: Pabst)

5:00–7:00 AMS Ecocriticism Study Group Business Meeting (W: 102 A)

5:00–7:00 AMS/SMT Joint Philosophy Interest Group Meeting (H: Mitchell)
Roundtable Discussion: New Ontologies of Sound and Music

James Bennett (University of Wisconsin-Madison), "Badiou, Music and Music Theory"

Nina Penner (McGill University), "Title: Musical Work as Both Products and Processes"

August A. Sheehy (University of Chicago), "What is a Music Analyst?"

Jacob Walls (University of Oregon), "Is There a Way to Invoke the Music Itself Without Embarrassing Ourselves?"

5:00–7:00 Eastman School of Music Alumni Reception (H: Oak)

5:00–7:00 SMT History of Music Theory Interest Group informational meeting (W: 101 A)

(Friday afternoon, cont.)

- 5:00–7:00 **SMT Mathematics of Music Analysis Interest Group** (W: 101 B)
- 5:00–7:00 **SMT Queer Resource Interest Group** (W: 103 C)
- 5:00–7:00 **SMT Work and Family Interest Group** (H: Walker)
- 5:15–6:15 **AMS Committee on Career-Related Issues, Session II: “What I Didn’t Learn in Grad School: Surviving and Thriving in Professional Reality”**
(W: 103 DE)
James V. Maiello (University of Manitoba), Chair
Michael Beckerman (New York University), Remi Chiu
(Loyola University, Maryland), Cynthia Cyrus (Vanderbilt
University), Laura Macy (Ashgate Publishing)
- 5:30–6:30 **Singing from Renaissance Notation** (H: Juneau)
presented by Early Music America
- 5:30–7:30 **University of North Carolina, Chapel Hill Alumni Reception**
(H: MacArthur)
- 6:00–7:00 **AMS By-laws Changes Meeting** (H: Usinger)
- 6:00–7:00 **Society for Eighteenth-Century Music, General Meeting** (W: 102 E)
- 6:00–7:30 **W. W. Norton Reception** with live music (H: Regency)
- 6:00–8:00 **Boston University Reception** (H: Miller)
- 6:00–8:00 **CUNY Graduate Center Reception** (W: 101 D)
- 6:00–8:00 **Florida State University College of Music Alumni Reception**
(H: Kilborn)
- 6:15–7:45 **AMS Committee on Career-Related Issues, Session III: “Building Partnerships in the University and Community”** (W: 102 B)
Randall Goldberg (Youngstown State University), Chair
Mark Clague (University of Michigan), Susan Cook
(University of Wisconsin-Madison), Carl Leafstedt (Trinity
University), John Shannon (patron of the arts)
- 6:30–8:00 **Oxford University Press Reception** (H: Wright Ballroom A-B)
- 6:45 **Concert shuttle for *Quicksilver Baroque* begins** (H: Sixth St. Entrance)
- 7:30 **Early Music Now presents *Quicksilver Baroque*: “Stile Moderno: New Music from Seventeenth-Century Italy and Germany”**
St. Paul’s Episcopal Church, 914 East Knapp Street
- 7:30–8:00 **AMS Music and Dance Study Group Business Meeting** (W: 103 C)
- 7:30–9:00 **C. P. E. Bach: The Complete Works Reception** (W: 102 D)
RSVP: Paul Corneilson, pcorneilson@packhum.org

- 9:00–11:00 Juilliard Party (W: 101 D)**
- 9:00–11:00 University of Michigan Alumni Reception (H: Wright Ballroom A-B)**
- 9:00–12:00 University of Chicago Alumni Reception (H: Wright Ballroom C)**
- 9:00–12:00 University of Pittsburgh Reception (H: Kilborn)**
- 10:00–10:30 AMS Pedagogy Study Group Business Meeting (W: 102 A)**
- 10:00–12:00 AMS/SMT Dance (H: Regency)**
- 10:00–12:00 Case Western Reserve University Reception (H: MacArthur)**
- 10:00–12:00 Columbia University Department of Music Reception (W: 102 D)**
- 10:00–12:00 Harvard Music Reception (W: 103 DE)**
- 10:00–12:00 Society for Christian Scholarship in Music Reception (W: 101 C)**
- 10:00–1:00 AMS LGBTQ Study Group Party (H: Oak)**

FRIDAY EVENING SESSIONS

7:00–9:00

World War I and the Music of Conciliation (W: 103 DE)

Sponsored by the Lyrica Society

Elliott Antokoletz (University of Texas at Austin), “Affect Regulation and Trauma in Alban Berg’s *Wozzeck*: Peak of Expressionism in the War Years”

Ryan Weber (Misericordia University of Pennsylvania), “‘Full of Dross, but Equally Full of Godhead’: War, Whitman, and Grainger’s Essentialist Imagination”

Paul-André Bempéchat (Harvard University), “Christians, Jews, and the Spiritual Mechanics of Post-war Conciliation”

8:00–10:00

New Work in LGBTQ Music Scholarship (AMS) (H: Juneau)

Sponsored by the AMS LGBTQ Study Group

Emily Wilbourne (Queens College, CUNY) and Stephan Pennington (Tufts University),
Co-chairs

Bradley Fugate (Boston University), “Voices Fit for Queens: Gender, Identity, Voice, and the Drag Queen”

Sam Baltimore (Towson University), “Ashman’s Aladdin Archive: Queer Orientalism in the Disney Renaissance”

Marcus Desmond Harmon (Chapman University), “Teaching Womyn’s Music, Or How I Learned to Stop Worrying and Love Alix Dobkin”

(Friday evening, cont.)

8:00–11:00

**After Orfeo: Music History Pedagogy in the Seventeenth Century (AMS)
(H: Crystal Ballroom)**

Wendy Heller (Princeton University), Chair

Arne Spohr (Bowling Green State University), Robert Holzer (Yale University), Rose Pruiksma (University of New Hampshire), Drew Edward Davies (Northwestern University), Amanda Eubanks Winkler (Syracuse University)

Assessing Student Learning in the Online Environment (AMS) (W: 102 A)

Sponsored by the AMS Pedagogy Study Group

Kevin R. Burke (Florida Institute of Technology), Chair

Jennifer Hund (Purdue University), Douglas Shadle (Vanderbilt University), Jennifer Snodgrass (Appalachian State University), Kris Shaffer (University of Colorado, Boulder), Elizabeth Wells (Mount Allison University)

Dancing Undisciplined (W: 103 C)

Sponsored by the AMS Music and Dance Study Group

Chantal Frankenbach (California State University, Sacramento), Moderator

Marta Robertson (Gettysburg College), “Historical and Metaphorical Thinking on Our Feet”
Julia Randel (Hope College), “Balanchine the Theorist: *Rubies* as Analysis of Stravinsky’s Capriccio for Piano and Orchestra”

Maeve Sterbenz (Columbia University), “Listening through Movement: An Examination of Lar Lubovitch’s Choreography of the Adagio from Mozart’s Clarinet Concerto in A Major, K. 622”

Sarah Caissie Provost (University of North Florida), “Swinging Out into Jazz History: Incorporating Jazz Dance into the Classroom”

Christian Matijas-Mecca (University of Michigan), “Understanding the Kinesthetic Fingerprint: Teaching Musicians How to Accompany Dance”

Hammered (SMT) (W: 101 B)

Thomas Christensen (University of Chicago), Chair

John Peterson (Florida State University), “Intentional Actions: Identifying Musical Agents in Schubert’s Piano Sonata in A, D. 959”

Randolph Burge Johnson (Oklahoma Baptist University), “Parlor-Music Marginalia: Piano Arrangements as Symphonic Glosses”

Garreth Broesche (University of Wisconsin-Madison), “Glenn Gould, Musical Ontology, and the Filmmaking Analogy”

Allison Wente (University of Texas at Austin), “Stockpiling Memories: The Player Piano, the Phonograph, and Bergson’s Two Modalities of Musical Memory”

Key to room abbreviations: **H:** Hilton; **W:** Wisconsin Center

Interdisciplinarity Today: Five Perspectives (AMS) (W: 102 B)

Sponsored by the AMS Graduate Education Committee

Michael J. Puri (University of Virginia) and Todd Decker (Washington University in St. Louis), Co-chairs

Berthold Hoeckner (University of Chicago), Nadine Hubbs (University of Michigan), Brian Hyer (University of Wisconsin-Madison), Tiffany Ng (University of California, Berkeley), Annette Richards (Cornell University)

Looking Back at 1989: A Critical Reassessment of the Cold War's End (AMS) (W: 102 E)

Sponsored by the AMS Cold War and Music Study Group

Peter Schmelz (Washington University in St. Louis), Chair

Alison Furlong (Ohio State University), Trever Hagen (University of Exeter), Christoph Hust (Hochschule für Musik und Theater, Leipzig), Johanna Frances Yunker (University of Massachusetts, Amherst), Andrea Bohlman (University of North Carolina, Chapel Hill), Joy Calico (Vanderbilt University)

Negotiation and Self-Advocacy Skills for Women (H: Walker)

Sponsored by the SMT Committee on the Status of Women

Laurel Parsons (University of Victoria), Chair

Rachel Lumsden (University of Oklahoma), Stefanie Acevedo (Yale University), Don Gibson (Florida State University), Eileen M. Hayes (Towson University), Áine Heneghan (University of Michigan), Brenda Ravenscroft (Queen's University), Joseph N. Straus (Graduate Center, CUNY), Joel Phillips (Westminster Choir College, Rider University)

Psychoanalysis and Music: A (Sexual) Relationship? (AMS) (W: 102 C)

Seth Brodsky (University of Chicago), Chair

Mladen Dolar (University of Ljubljana), Respondent

Fred Maus (University of Virginia), Amy Cimini (University of California, San Diego), Holly Watkins (Eastman School of Music, University of Rochester), Clara Latham (New York University)

Timbreland (SMT) (W: 101 A)

Ellie Hisama (Columbia University), Chair

Zachary Wallmark (Southern Methodist University), "Is Timbre a Metaphor?"

Jeffrey DeThorne (University of Wisconsin-Madison), "Ionizing Timbral Agents through Prismatic Dispersion in Varèse's *Hyperprism* (1924)"

Robert C. Cook (University of Iowa), "A Timbral Ecology of the *Heiliger Dankgesang*"

Nathaniel Mitchell (Indiana University), "Sharp as a Tack, Bright as a Button: Timbral Metamorphoses in Saariaho's *Sept Papillons*"

FRIDAY EVENING SHORT SESSIONS

8:00–9:30**Eighteenth Century (SMT) (H: Mitchell)**

W. Dean Sutcliffe (University of Auckland), Chair

Matthew R. Shaftel (Florida State University), “Unity and Discontinuity in the Act II Finale of *Le nozze di Figaro*”

Edward Klorman (Queens College, CUNY / The Juilliard School), “Meter as Agency: Performing Metrical Manipulations in Chamber Music”

9:30–11:00**Analytical Approaches to Time Cycles in World Music (SMT)
(H: Mitchell)**

Lawrence Shuster (College of Saint Rose), Chair

John Roeder and Michael Tenzer (University of British Columbia), “Large-Scale Formative Processes in Ostinato Music”

Kofi Agawu (Princeton University), “The Metrical Underpinnings of African Time-Line Patterns”

SATURDAY 8 November

8:30–6:00 Registration (W: Ballroom Lobby)**8:30–6:00 Speaker Ready Room (W: 103 A)****8:30–6:00 Exhibits (W: Ballroom AB)****7:00–8:45 AMS Committee on Women and Gender (H: Miller)****7:00–8:45 AMS Publications Committee (H: Wright Ballroom B)****7:00–8:45 SMT Committee on Diversity Breakfast (H: Golda Meir)****7:00–8:45 SMT Professional Development Committee Breakfast (H: Pabst)****7:00–8:45 SMT Regional and Affiliate Societies Breakfast (H: Schlitz)****7:00–9:00 A-R Recent Researches Series Editors’ Breakfast (H: MacArthur)****7:00–9:00 American Institute for Verdi Studies Board (H: Kilborn)****7:00–9:00 *Journal of Music History Pedagogy* Editorial Board (W: 101 D)****7:30–8:45 AMS Committee on Cultural Diversity (H: Founders)****7:30–9:00 Society for Eighteenth-Century Music Board of Directors (W: 101 C)****7:30–9:00 Web Library of Seventeenth-Century Music Editorial Board
(H: Usinger)**

- 7:45–8:45 **American Bach Society Editorial Board** (W: 102 D)
- 9:00–12:00 **AMS Committee on Career-Related Issues, CV and Cover Letter Workshop** (W: Ballroom Lobby Registration booths)

SATURDAY MORNING SESSIONS

9:00–12:00

Bodies (AMS) (H: Crystal Ballroom)

Susan McClary (Case Western Reserve University), Chair

Heather Buffington Anderson (University of Texas at Austin), “‘Her Whole Body Was an Instrument’: Betty Carter and the Queering of Bop”

Jennifer Chu (Yale University), “‘Speak, So I May See You’: Laurie Anderson’s Performative Voices and Cyborg Bodies”

Shana Goldin-Perschbacher (Temple University), “Trans*Americana”

Fred Maus (University of Virginia), “‘Expressive Potential’ and Music Criticism”

Inventing American Music (AMS) (W: 102 B)

Mary Simonson (Colgate University), Chair

Erin Sweeney Smith (Case Western Reserve University), “Popular Music and the New Woman in the Progressive Era”

Jane Mathieu (Tulane University), “Midtown, 1905: The Case for an Alternate Tin Pan Alley”

Eric Hermann (University of Maryland), “When Vaudeville Meets the Phonograph: The Studio Creations of Uncle Dave Macon (1924–1929)”

Nate Sloan (Stanford University), “Beyond the Jungle: Reconsidering Early Ellington”

Meaning (SMT) (W: 101 A)

Robert Hatten (University of Texas at Austin), Chair

Dave Easley (Oklahoma City University), “Pressure’s On: Vocal Production, Paralanguage, and Meaning in American Hardcore Punk (1978–86)”

William Guerin (Indiana University), “The Concept of Musical Meaning: New Peircean Perspectives”

Joshua Albrecht (University of Mary Hardin-Baylor), “The *Pathos* of Beethoven’s *Pathétique*: Exploring Relationships Between Affective Meaning and the Theories of Hatten, Meyer, and Others”

Julie Pedneault-Deslauriers (University of Ottawa), “Applied Subdominants and Motivic Treatment in Schoenberg’s ‘Warnung,’ op. 3, no. 3”

Music and the Sacred (AMS) (W: 102 E)

Erika Honisch (Stony Brook University), Chair

Ileri E. Chávez-Bárceñas (Princeton University), “Distorting Reality: Christmas Villancicos and the Culture of Sacred Immanence in Early Seventeenth-Century Puebla de los Ángeles”

Cesar Favila (University of Chicago), “Music for Profession Ceremonies in Early Modern Novohispanic Convents”

(Saturday morning, cont.)

Catherine Gordon-Seifert (Providence College), "Combating the Demons Within: The Role of Jean-Joseph Surin's *Cantiques spirituels* (1655) in Mystical Contemplation and Demonic Exorcism"

Dianne L. Goldman (Northwestern University), "Authorship and Intent in Ignacio Jerusalem y Stella's Responsory Cycle for the Virgin of Guadalupe"

Music, Violence, and Order (AMS) (W: 102 C)

Jairo Moreno (University of Pennsylvania), Chair

Elizabeth Hoover (Miami University), "An Order We Are not Looking for: Earle Brown's Open Form as Bergsonian Disorder"

Stephen Decatur Smith (Stony Brook University), "'The Plaint of the Ideal amid Violence': Sound, Music, Nature, and the Soul in Hegel and Adorno"

Etha Williams (Harvard University), "The *Hörender* in *Hörigkeit*: Adorno, Siren Song, and the Heteronomous Aesthetics of Enlightenment"

Maria Edurne Zuazu (Graduate Center, CUNY), "Music, Obscenity, and the Performance of Violence in The Act of Killing (Joshua Oppenheimer, 2012)"

Performativity in France (AMS) (W: 101 B)

Michael J. Puri (University of Virginia), Chair

Rebecca Geoffroy-Schwinden (Duke University), "Mobilizing the Social Network: Revolutionary Musicians and the Birth of French Romanticism"

Fabio Morabito (King's College London), "Authenticity or Spectacle? Using the Score as a Script in the 1820s Parisian String Quartet Concerts"

Fanny Gribenski (Ecole des hautes Etudes en sciences sociales), "The Church as Showroom for Instrument-Making and Musical Virtuosity: Organ Inaugurations in Nineteenth-Century Paris"

Nicole Vilkner (Rutgers University), "'The Street Is in Our Houses': Traffic Flow in the Salon of Princess Mathilde Bonaparte"

Performing Digitally (SMT) (W: 103 DE)

William Rothstein (Queens College / Graduate Center, CUNY), Chair

Jeffrey Swinkin (University of Oklahoma), "The 'Breakout' Module in Mozart's K. 279: Analysis and Performance of an Ambiguous Primary Theme"

Wayne C. Petty (University of Michigan), "Some Multimovement Designs in C. P. E. Bach's Late Keyboard Sonatas"

Pedro Segarra-Sisamone and Jennifer M. Cancelado (Conservatorio de Musica de Puerto Rico), "Into the Labyrinth: Borges, Schenker, Bach, and the Game of Interpretation"

Alan Dodson (University of British Columbia), "Schenker's Performance of Chopin's Preludes and the Meanings of Interruption"

Remaking Operas (AMS) (H: Regency)

Ryan Minor (Stony Brook University), Chair

Benjamin Thorburn (Bluefield College), “Recomposing Monteverdi: Luigi Dallapiccola’s Adaptation of *Il ritorno d’Ulisse in patria*”

Danielle Ward-Griffin (Christopher Newport University), “Realism Redux: Staging *Billy Budd* in the Television Age”

Leah Weinberg (University of Michigan), “Intermediality, Collaboration, and the Cultural Consecration of *Einstein on the Beach* through Film”

Jennifer Tullmann (University of Kentucky), “Confronting the Composer: Operatic Innovations in Olga Neuwirth’s *American Lulu*”

Singing and Dancing (SMT) (H: Mitchell)

Mitchell Ohriner (Shenandoah University), Chair

Julia Alford-Fowler (Philadelphia, Pa.), “Uncovering the Functionality of Klezmer Music”

Rebecca Simpson-Litke (University of Georgia), “Flipped and Broken Clave: Dancing Through Metric Ambiguities in Salsa Music”

Rob Schultz (University of Kentucky), “Paradigmatic Analysis and Melodic Variation Principles in an Aka Polyphonic Song”

Justin London (Carleton College) and Rainer Polak (Hochschule für Musik und Tanz Köln), “‘Dansa’ from Mali: Tempo-Metrical Types in a Non-Isochronous Meter”

Why Voice Now? (AMS/SMT) (W: 103 C)

Martha Feldman (University of Chicago), Moderator and participant

James Q. Davies (University of California, Berkeley), Nina Eidsheim (University of California, Los Angeles), Brian Kane (Yale University), Steven Rings (University of Chicago), Emily Wilbourne (Queens College, CUNY)

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

New Instruments (AMS) (H: Juneau)

Deirdre Loughridge (University of California, Berkeley), Chair

Erinn Knyt (University of Massachusetts), “New Instruments, New Sounds, and New Musical Laws: Ferruccio Busoni, Edgard Varèse, and the *Music of the Future*”

Saraswathi Shukla (University of California, Berkeley), “Seeing Rubens, Hearing Ruckers: The Sonic Palette of the Franco-Flemish Harpsichord”

Notation, Improvisation, Secrecy (AMS) (W: 102 A)

David Rothenberg (Case Western Reserve University), Chair

Roseen Giles (University of Toronto), “Theology and Secrecy in the Musical Notation of Medieval Armenia”

John A. Graham (Princeton University), “Reinventing Improvisation: Performing Georgian Liturgical Chant from Neume Notation”

(Saturday morning, cont.)

The Persistence of Surrealism: Thomas Adès's Music and Its Reception (AMS/SMT) (H: Walker)

Eric Drott (University of Texas at Austin), Chair

Drew Massey (Binghamton University, SUNY), "Thomas Adès and the Dilemmas of Musical Surrealism"

Edward Venn (University of Leeds), "Hearing Adès's Music 'as' (Sur)real"

10:30–12:00

Mid-century Technologies of Wonder and Horror (AMS) (H: Juneau)

James Deaville (Carleton University), Chair

Rika Asai (Indiana University), "The Multimedia Advertisement: Consolidated Edison's Diorama at the 1939–40 New York World's Fair"

Reba Wissner (Montclair State University / Berkeley College), "Music for Murder, Machines, and Monsters: 'Moat Farm Murder,' *The Twilight Zone*, and the CBS Stock Music Library"

Motets (AMS) (W: 102 A)

Dolores Pesce (Washington University in St. Louis), Chair

Catherine A. Bradley (Stony Brook University), "Why Choose an Unpopular Tenor? Combining Plainchant and Vernacular Song Techniques in Thirteenth-Century Motets"

Monica Roundy (Cornell University), "What Is a *Pes*?"

Postmodern Creative Processes (SMT) (H: Walker)

Richard Kurth (University of British Columbia), Chair

Amy Bauer (University of California, Irvine), "Ideology, Compositional Process, Optics, and Form in Georg Friedrich Haas's *in vain*"

Christoph Neidhöfer (McGill University), "Luciano Berio's 'Poetics of Analysis'"

12:00–2:00 American Bach Society Advisory Board Luncheon (H: Pabst)

12:00–2:00 American Handel Society Board (H: Schlitz)

12:00–2:00 Musicological Research in the Twenty-First Century: RILM's Global Music Bibliographies on ProQuest (H: Wright Ballroom B)
RSVP: conferences@rilm.org

12:00–5:00 AMS Committee on the Publication of American Music Luncheon (H: Kilborn)

12:15–1:15 North American British Music Studies Association (W: 102 E)

12:15–1:45 AMS Committee on Career-Related Issues, Session IV: "What Do We Want Them to Know? Teaching 'Introduction to Musicology' in a Changing Field" (H: Juneau)
Olga Haldey (University of Maryland), Chair

Charles M. Atkinson (Ohio State University), Suzanne Cusick (New York University), Judith Peraino (Cornell University), Richard Taruskin (University of California, Berkeley)

- 12:15–1:45** **AMS Council** (W: 102 C)
- 12:15–1:45** **AMS Popular Music Study Group Business Meeting** (W: 101 B)
- 12:15–1:45** **Haydn Society of North America** (W: 103 C)
- 12:15–1:45** **SMT Analysis of World Music Interest Group** (H: Walker)
- 12:15–1:45** **SMT Committee on the Status of Women Brown Bag Open Lunch**
(H: Oak)
- 12:15–1:45** **SMT Early Music Interest Group** (H: Usinger)
- 12:15–1:45** **SMT Music Improvisation Interest Group** (H: Mitchell)
- 12:15–1:45** **SMT Music Theory Pedagogy Interest Group** (W: 102 D)
- 12:15–1:45** **SMT Russian Theory Interest Group** (W: 103 DE)
- 12:30–2:00** **Friends of Stony Brook Reception** (H: MacArthur)

SATURDAY AFTERNOON CONCERT

12:15–1:45

Lecture-Recital: C. P. E. Bach and the Changing Idiom of Keyboard Music
(H: Regency)

David Schulenberg (Wagner College / The Juilliard School)

SATURDAY AFTERNOON SESSIONS

2:00–5:00

**SMT Plenary Session: Business Meeting, Awards Presentation,
and Keynote Address** (H: Crystal Ballroom)

Lydia Goehr (Columbia University), “Does It Matter Where We Begin? Thinking about First Lines and False Starts”

America Making a Spectacle of Itself (AMS) (W: 101 B)

Larry Stempel (Fordham University), Chair

Jeffrey Magee (University of Illinois at Urbana-Champaign), “Arthur Laurents, Radio, and Modern American Musical Theater”

James O’Leary (Oberlin College), “‘If This Isn’t Love, It’s Red Propaganda’: Finian’s Rainbow (1947) and the Postwar Political Musical”

(Saturday afternoon, cont.)

Lloyd Whitesell (McGill University), "Style Modes and Meaning in the Film Musical"
 Marian Wilson Kimber (University of Iowa), "Kitty Cheatham, Classical Music, Spirituals,
 and the Career of a Professional Child"

Arts Efficacy (AMS) (W: 103 C)

Sumanth Gopinath (University of Minnesota), Chair

Victoria Aschheim (Princeton University), "History as an Image: *Different Trains* and Its
 Sketches through a Benjaminian Lens"

Ryan Ebright (University of North Carolina, Chapel Hill), "Reconciling the Family of Man':
 Steve Reich's *The Cave* and the Political Efficacy of Art"

Marcelle Pierson (University of Chicago), "Voice and *Techné* in Music for 18 Musicians"

Brent Wetters (Providence College / MIT), "Excavating Luigi Nono's *Il canto sospeso*"

Beyond Discipline Envy (AMS) (H: Regency)

Sponsored by the AMS Committee on Women and Gender

Emily Wilbourne (Queens College, CUNY), Chair

Naomi André (University of Michigan), Gascia Ouzounian (Queen's University Belfast),
 Maureen Mahon (New York University), Peter Shelley (University of Washington), Chaya
 Czernowin (Harvard University)

Early Modern Song (AMS) (W: 102 E)

Jesse Rodin (Stanford University), Chair

Alanna Ropchok (Case Western Reserve University), "The Medici, The Habsburgs, and
 Martin Luther: Context and Transmission of Josquin's *Missa Pange lingua* in Reforma-
 tion Germany"

Jane Hatter (McGill University), "*Plorer, gemir, crier*: Musical Mourning and the Composer"

Clare Bokulich (Stanford University), "A Song within a Motet within a Mass: Josquin's *Tu
 solus* and Generic Nesting in Fifteenth-Century Music"

Cory Gavito (Oklahoma City University), "Naming the Nameless: Giovanni Stefani's Anony-
 mous Songbook Anthologies and Their Concordant Sources"

Hearing Ecologies (AMS) (W: 102 C)

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

Jonathan Hicks (King's College London), "London Promenades, ca. 1840"

James Deaville (Carleton University), "Wagner, Hearing Loss, and the Urban Soundscape of
 Late Nineteenth-Century Germany"

David Trippett (University of Bristol), "From Distant Sounds to Aeolian Ears: Towards a
 Theory of Auditory Prosthesis"

Kyle Devine (City University London), "Decomposed: The Political Ecology of Music,
 from Shellac to Plastic"

Hemispheric Dialogues (AMS) (W: 101 A)

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

Alyson Payne (Lake Michigan College), “‘The *Wozzeck* of the Western Hemisphere’: Alberto Ginastera’s *Don Rodrigo*, the Rockefellers, and the Inter-American Sound”

Miguel J. Ramirez (Western Kentucky University), “From Dachau to La Paz: Erich Eisner and the Confluence of Jewish, Austro-German, and Bolivian Music Traditions”

Robert Riggs (University of Mississippi), “The Leon Kirchner/Roger Sessions Correspondence (1948–50) and Thomas Mann’s Doctor Faustus”

Eric Smigel (San Diego State University), “Postcards from California: The ‘Valentine Manifesto’ in James Tenney’s *Postal Pieces*”

Performing, Learning, Citizenship (AMS) (H: Walker)

Charles McGuire (Oberlin College), Chair

Mary Channen Caldwell (Wichita State University), “Performing Learning: Grammar, Theology, and Singing in the Middle Ages”

Catherine Schwartz (McGill University), “Self-Realization and the Politics of Modern Voice Production: On Dr. Pierre Bonnier and ‘Holistic’ Vocal Techniques in Fin-de-siècle France”

Kate Guthrie (University of Southampton), “Democratizing Art: Music Education in Postwar Britain”

Anicia Timberlake (University of California, Berkeley), “What’s in a Syllable? Solfège and Music Literacy in the German Democratic Republic”

Singing, Memory, and Gender (AMS) (W: 102 B)

Sarah Day-O’Connell (Knox College), Chair

Sarah F. Williams (University of South Carolina), “‘Chronicled in Ditty’: Music, Memory, and Theater in Seventeenth-Century English Broadside Ballad Performance”

Andrew Greenwood (Southern Illinois University Edwardsville), “The Atmosphere of Song in Enlightenment Scotland”

C. Megan MacDonald (Florida State University), “‘Heaven Is Nearer Since Mother Is There’: Gendered Spaces in Southern Gospel Songbooks of the Great Depression”

Bethany Cencer (Stony Brook University), “From Mourning to Moralizing: Elegiac Partsong, Masculinity, and the Rhetoric of Sympathy”

Who Owns Music? (AMS) (W: 102 A)

Judy Tsou (University of Washington), Chair

Ann van Allen-Russell (Trinity Laban Conservatoire), “Imaginative Territory: J. C. Bach, C. F. Abel, and the Rise of Intellectual Property”

Katherine Maskell (Ohio State University), “Early Litigation and the Foundations of American Music Copyright Law”

Joanna Demers (University of Southern California), “Sound-Alikes, Law, and Style”

Lisa Cooper Vest (Indiana University), “Plagiarism and the Redefinition of the Avant Garde in Mid-century Poland”

(Saturday afternoon, cont.)

- 4:00 C. P. E. Bach Complete Works Raffle Drawing (Exhibit Hall, C. P. E. Bach Booth: 217)
- 5:30–7:00 AMS Business Meeting and Awards Presentation (H: Crystal Ballroom)
- 5:30–7:30 SMT Music Informatics Interest Group (W: 101 B)
- 5:30–7:30 SMT Performance and Analysis Interest Group (H: Mitchell)
- 5:30–7:30 SMT Popular Music Interest Group (H: Walker)
- 5:30–8:30 SMT Film and Multimedia Interest Group (W: 103 DE)
- 6:00–7:30 Oxford Journals Reception (H: Wright Ballroom B)
- 6:30 Concert shuttle for Milwaukee S. O. and *Quicksilver Baroque* begins (H: Sixth St. Entrance)
- 7:30 Early Music Now presents *Quicksilver Baroque*
“The Invention of Chamber Music : The Early Modern String Quintet”
St. Paul’s Episcopal Church, 914 East Knapp Street
- 8:00 Milwaukee Symphony Orchestra
Prokofiev, “Classical” Symphony
Marc Neikrug, Bassoon Concerto
Gunther Schuller, Seven Studies on Themes of Paul Klee
Mussorgsky-Ravel, Pictures at an Exhibition
Marcus Center for the Performing Arts, 929 North Water Street
- 9:00–10:30 Duke University Alumni Reception (W: 101 C)
- 9:00–11:00 AMS Dessert Reception (H: Oak)
- 9:00–11:00 University of Buffalo Reception (H: Pabst)
- 9:00–11:00 Indiana University Reception (W: 102 B)
- 9:00–12:00 New York University Reception (H: Wright Ballroom C)
- 9:30–11:00 McGill University Reception (H: Walker)
- 10:00–12:00 University of Cincinnati, College-Conservatory of Music Reception (H: Wright Ballroom B)
- 10:00–12:00 University of Western Ontario Reception (H: MacArthur)
- 10:00–12:00 Yale Party (W: 103 C)
- 10:00–1:00 Cornell Reception (H: Mitchell)
- 10:00–1:00 Princeton University Department of Music Reception (W: 102 D)
- 10:00–1:00 Stanford Reception (W: 101 D)
- 10:00–1:00 University of California at Berkeley Alumni Reception (W: 102 C)

- 10:00–1:00 **University of California at Los Angeles Musicology Alumni Reception** (H: Wright Ballroom A)
- 10:00–1:00 **University of North Texas Alumni Reception** (W: 102 E)
- 10:00–1:00 **University of Pennsylvania Party** (W: 101 B)

SATURDAY EVENING SESSIONS

8:00–11:00

Confronting the “Live”: The Idea of Performance in the Twenty-First Century (AMS) (W: 102 A)

Joanna Demers (University of Southern California), Chair

Paul Sanden (University of Lethbridge), Joseph Auner (Tufts University), Friedemann Sallis (University of Calgary), George E. Lewis (Columbia University)

Recasting Music: Body, Mind, and Ability (H: Juneau)

Co-sponsored by the AMS Music and Disability Study Group and SMT Music and Disability Interest Group

Blake Howe (Louisiana State University), Jennifer Iverson (University of Iowa), and Stephanie Jensen-Moulton (Brooklyn College), Co-chairs

Elizabeth J. Grace (National Louis University), Andrew Dell’Antonio (University of Texas at Austin), and Tobin Siebers (University of Michigan), Respondents

Michael Bakan (Florida State University), Jessica Holmes (McGill University), Joseph N. Straus (Graduate Center, CUNY)

A Thousand Tongues to Sing: Current Projects in Hymnological Research (AMS) (H: Regency)

Esther Crookshank (Southern Baptist Theological Seminary) and Dianne McMullen (Union College, New York), Co-chairs and participants

Stephen A. Crist (Emory University), Chris Fenner (Southern Baptist Theological Seminary), Joseph Herl (Concordia University, Nebraska)

SUNDAY 9 November

8:30–12:00 **Registration** (W: Ballroom Lobby)

8:30–12:00 **Speaker Ready Room** (W: 103 A)

8:30–12:00 **Exhibits** (W: Ballroom AB)

7:00–8:45 **AMS Board of Directors** (H: Oak)

7:00–8:45 **AMS Performance Committee** (H: Schlitz)

(Sunday morning, cont.)

7:00–9:00 SMT 2014–15 Program Committees Breakfast (H: Pabst)

8:00–9:00 SMT Interest Group and Standing Committee
Breakfast (H: MacArthur)

SUNDAY MORNING SESSIONS

9:00–12:00

Archaeology of the Modern (SMT) (W: 101 A)

Patricia Hall (University of Michigan), Chair

Zachary Bernstein (Graduate Center, CUNY), “The Problem of Completeness in Milton Babbitt’s Music and Thought”

Joseph Salem (Yale University), “Boulez Revised: Pragmatism in the Composer’s Formative Works”

C. Catherine Losada (University of Cincinnati), “Boulez and the Aesthetics of Proliferation”

Benjamin R. Levy (University of California, Santa Barbara), “Music for the Bottom Drawer: The Twelve-Tone Sketches of György Ligeti (1955–56)”

Early Tonal Corpora (SMT) (W: 103 DE)

Ian Quinn (Yale University), Chair

Peter Schubert and Julie E. Cumming (McGill University), “Another Lesson from Lassus”

Megan Kaes Long (Oberlin College), “Cadential Syntax and Tonal Expectation in Seventeenth-Century Homophony”

Christopher Brody (Indiana University), “The Second-Reprise Medial PAC and the Form of Bach’s Binary Dance Movements”

Dmitri Tymoczko (Princeton University), “A Study on the Origins of Harmonic Tonality”

Eighteenth-Century Music Theory (SMT) (H: Mitchell)

Nathan Martin (Yale University), Chair

Abigail Shupe (University of Western Ontario), “Rameau, Voltaire, Castel, and the Stakes of Enlightenment Music Theory”

Steve Grazzini (Bloomington, Ind.), “In Defense of Rameau’s Theory of Supposition”

William O’Hara (Harvard University), “Possible Mozarts: Recomposition and Counterfactual Logic”

August A. Sheehy (University of Chicago), “‘I Know What I Love in My Mozart’: Gottfried Weber and the Problem of Judgment”

Eighteenth-Century Reading, Experimental Writing (AMS) (W: 103 C)

Kate van Orden (Harvard University), Moderator

Emily H. Green (George Mason University), Elisabeth LeGuin (University of California, Los Angeles), Glenda Goodman (University of Southern California), Roger Moseley (Cornell University)

Alternative format session: papers pre-circulated via www.ams-net.org/milwaukee/

French Modernisms (AMS) (W: 102 A)

Andrew Shenton (Boston University), Chair

Kimberly Francis (University of Guelph), "Letters from India/Lessons from Paris: Marcelle de Manziarly's Correspondence with Nadia Boulanger, 1924–25"

Alexander Stalarow (University of California, Davis), "Postwar Orpheus at Play: Parody in Orphic Settings by Pierre Schaeffer and Jean Cocteau"

Robert Sholl (Royal Academy of Music / University of West London), "Olivier Messiaen: The Organ as God's Mouthpiece"

Vincent Rone (University of California, Santa Barbara), "Fighting Modernism with Modernism: The French Organ School Responds to the Second Vatican Council of the Catholic Church"

Moving Lines in Popular Music Studies (AMS) (H: Crystal Ballroom)

Andrew Flory (Carleton College), Chair

Carolyn Brunelle (University at Buffalo, SUNY), "The AFM vs. the British Invasion: Immigration Laws, Work Visas, and How Government Shaped the 1960s American Pop Charts"

Oded Erez (University of California, Los Angeles), "Becoming Mediterranean: Greek Popular Music and the Negotiation of *Mizrahi* (Eastern) Identity in Israel"

Julian Onderdonk (West Chester University), "'Roll Over Vaughan Williams': Richard Thompson and the Predicament of 'Electric Folk'"

Eric Smialek (McGill University), "Extreme Metal and Its Others: Metal Audiences' Hostility towards Adolescence"

Music and the State (AMS) (W: 102 C)

Brigid Cohen (New York University), Chair

Yana Lowry (Fort Eustis, Va.), "Calling for International Solidarity: Hanns Eisler's Mass Songs in the Soviet Union"

Richard Nangle (Boston University), "'Ideal und Wirklichkeit': Hanns Eisler's Later Settings of Tucholsky"

Noriko Manabe (Princeton University), "Rock under Censorship: Allegories, Metaphors, and Obfuscation in Antinuclear Records from Post-Fukushima Japan"

Phil Ford (Indiana University), "We Are Our Demands: Sound Practice and the Occupy Movement"

(Sunday morning, cont.)

Orientalisms (AMS) (W: 101 B)

Jonathan Bellman (University of Northern Colorado), Chair

Stewart Carter (Wake Forest University), "The Editor from Hell: Information and Misinformation on Chinese Music in Late Eighteenth-Century France"

Thomas Irvine (University of Southampton), "J. N. Forkel, Global History, and the Challenge of Chinese Music"

Stephen Cottrell (City University London), "Ali Ben Sou Alle and His Turcophone: Middlebrow Music and Orientalism on the Nineteenth-Century Concert Stage"

Jessica Stankis (Santa Maria, Calif.), "Maurice Ravel's Perfection through the Perspective of *Style Japonais*"

Performing Theory (SMT) (H: Walker)

James Buhler (University of Texas at Austin), Chair

Jocelyn Ho (Stony Brook University), "Musical Structure as Movement: A Bodily-Based Gestural Analysis of Toru Takemitsu's *Rain Tree Sketch II*"

Bonnie McAlvin (Graduate Center, CUNY), "Performance, Narrative, and *Pitch Network Structure*"

Alex Newton (University of Texas at Austin), "Music Performing Monsters, Monsters Performing Music: Music as Skin in 1930s Horror Film"

Elizabeth Medina-Gray (Oberlin College), "Analyzing Modular Smoothness in Video Game Music"

Wagner (AMS) (W: 102 E)

Katherine Syer (University of Illinois at Urbana-Champaign), Chair

Anthony Barone (University of Nevada, Las Vegas), "*Der Jugend muntre Spiele?* Richard Wagner's *Seven Compositions for Goethe's Faust*"

Michael Richardson (Stony Brook University), "Wagner's *Tannhäuser*, Hagen's *Minnesinger*, and the missing *Volksbuch*"

Tahirih Motazedian (Yale University), "*Die kommunistische Walküre*: Eisenstein's Marriage of German Wagnerism with Soviet Communism"

Brooke McCorkle (University of Pennsylvania), "Love, Sex, and *Tannhäuser* in Occupied Japan"

SUNDAY MORNING SHORT SESSIONS

9:00–10:30

Downtown Sounds (AMS) (H: Juneau)

Tamar Barzel (Wellesley College), Chair

Ryan Dohoney (Northwestern University), "An End to Downtown: The Society for Black Composers, the Brooklyn Community Concerts, and the Black Radical Tradition"

Theodore Gordon (University of Chicago), "*Sound is God*: La Monte Young and Pandit Pran Nath in New York"

Key to room abbreviations: **H:** Hilton; **W:** Wisconsin Center

Kindertotenlieder (AMS) (W: 102 B)

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

Christopher M. Barry (Madison, Wisc.), "Song Analysis beyond Representation: Inner Worlds in Mahler's Second *Kindertotenlied*"

Melinda Boyd (University of Northern Iowa), "Dolly Parton's *Kindertotenlieder*"

Music in/as Politics (AMS) (H: Regency)

Alessandra Campana (Tufts University), Chair

Anthony Alms (Brooklyn College), "Music, *Mythos*, and the Hegemony of Reason"

Mary Ann Smart (University of California, Berkeley), "The Description of Power and the Power of Description: Listening to Donizetti after New Historicism"

10:30–12:00

Composers' Philosophers (AMS) (H: Regency)

Brian Hyer (University of Wisconsin-Madison), Chair

Aaron Hayes (Stony Brook University), "Openness of Musical Form and of Self in Jean Barraqué's *Le temps restitué*"

Robert Hasegawa (McGill University), "'Production of Presence' in Liza Lim's *Invisibility*"

Country (AMS) (H: Juneau)

David Brackett (McGill University), Chair

Stephanie Vander Wel (University at Buffalo, SUNY), "Rose Maddox's Roadhouse Vocality and the California Sound of 1950s Rockabilly and Honky-Tonk"

Dan Blim (Carleton College), "Reel Country: Country Music, Authenticity, and the Politicized Reception of Robert Altman's *Nashville*"

Italian Fascism (AMS) (W: 102 B)

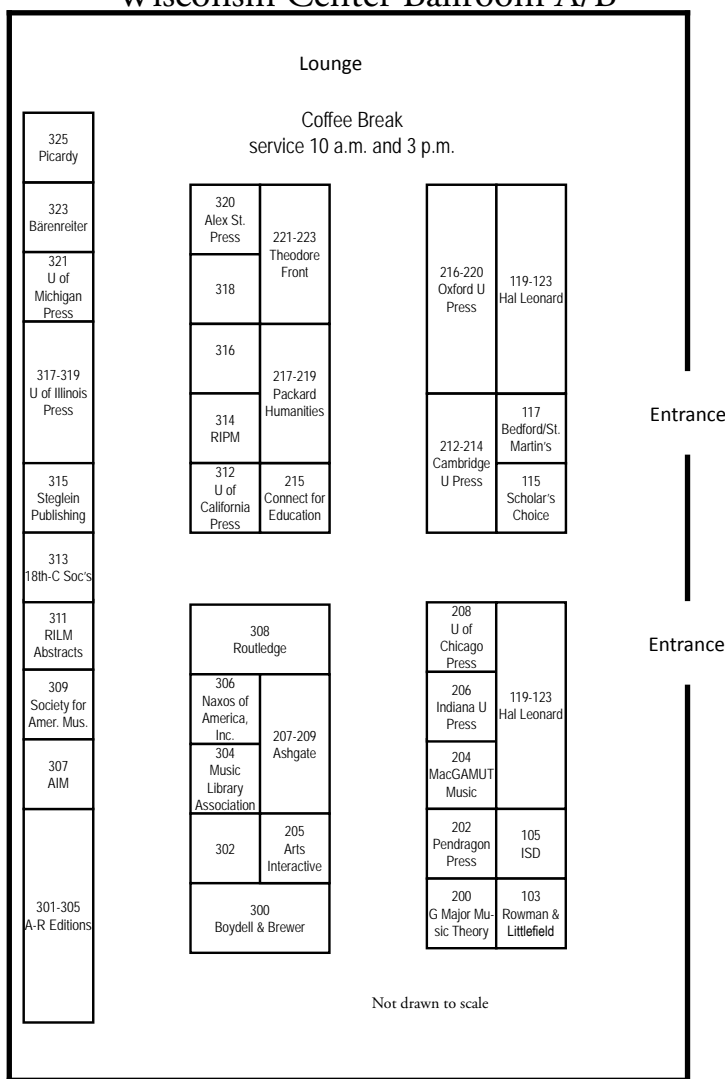
Arman Schwartz (University of Birmingham), Chair

Davide Ceriani (Rowan University), "'Renewing' Italy's Image in the United States: Italian Instrumental Music as Fascist Propaganda in the 1920s and 1930s"

Zoey Cochran (McGill University), "Opera, Fascism, and the *Uomo non vir*"

Exhibit Hall Map

Wisconsin Center Ballroom A/B



Meeting Rooms

Registration

Exhibit Hours:

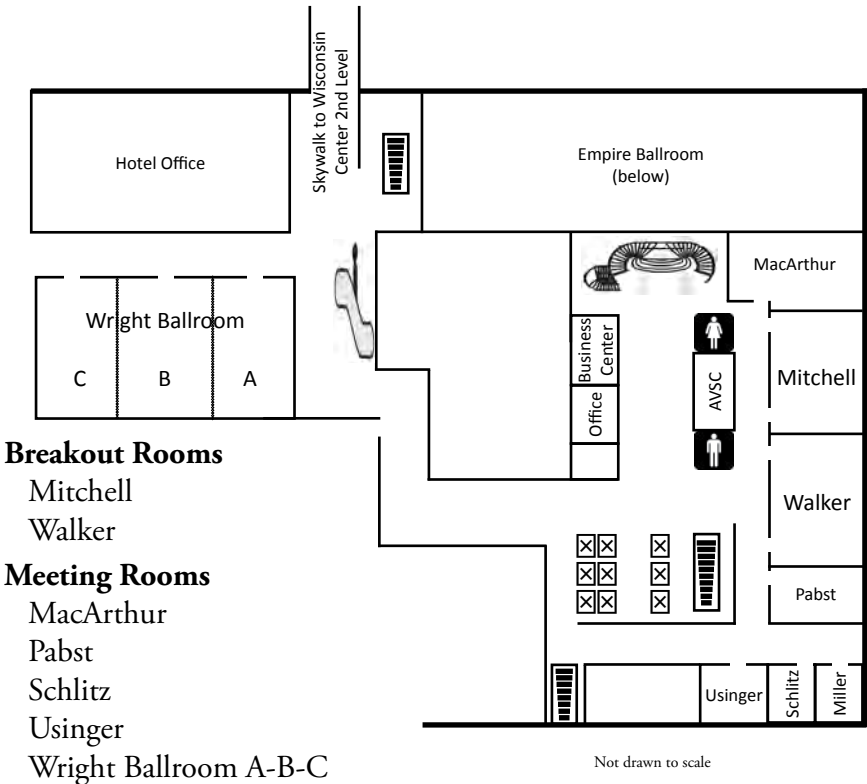
Thursday, 1 p.m. to 6 p.m.

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

Sunday, 8:30 a.m. to noon

Coffee breaks in the Exhibit Hall 10 a.m. and 3 p.m. daily

Hilton Milwaukee City Center Fourth floor



Breakout Rooms

Mitchell
Walker

Meeting Rooms

MacArthur
Pabst
Schlitz
Usinger
Wright Ballroom A-B-C

Interview Rooms

Miller

Hotel Services

Business Center

Getting from hotel to convention center:

Skywalk from hotel 4th floor to Wisconsin Center 2nd level.
Street-level entrances at corner of Sixth Street and Wisconsin Avenue
(Small Rotunda) Fifth Street (center of building) and corner of
West Wisconsin Avenue and Fourth Street (Main Rotunda).
Hotel main entrance is on Fifth Street.

Hilton Fifth Floor

Breakout Rooms

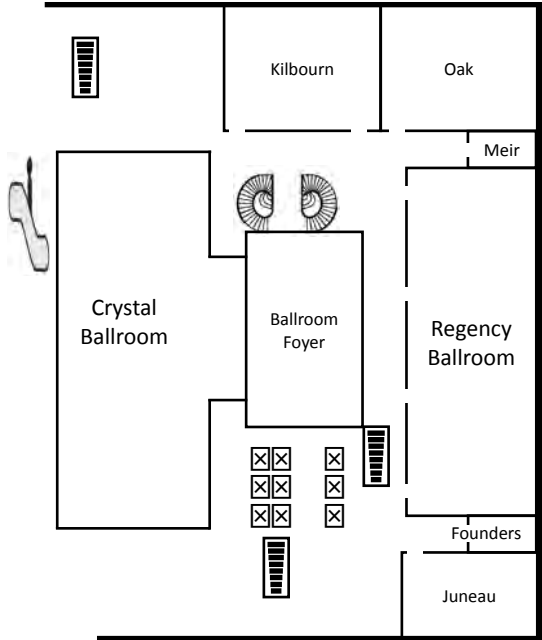
Crystal Ballroom
Regency Ballroom

Meeting Rooms

Juneau
Kilbourn
Oak

Interview Rooms

Founders
Meir



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Wisconsin Center First Floor

Breakout Rooms

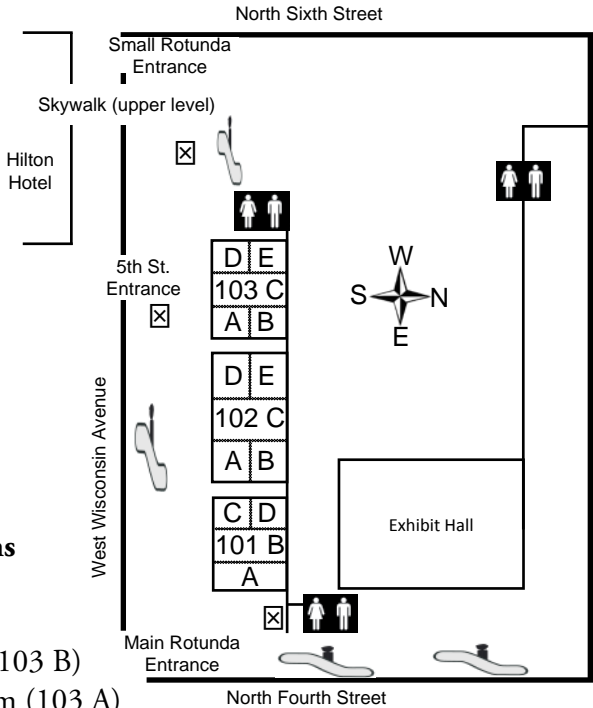
101 A
101 B
102 A
102 B
102 C
102 E
103 C
103 DE

Meeting Rooms

101 C
101 D
102 D

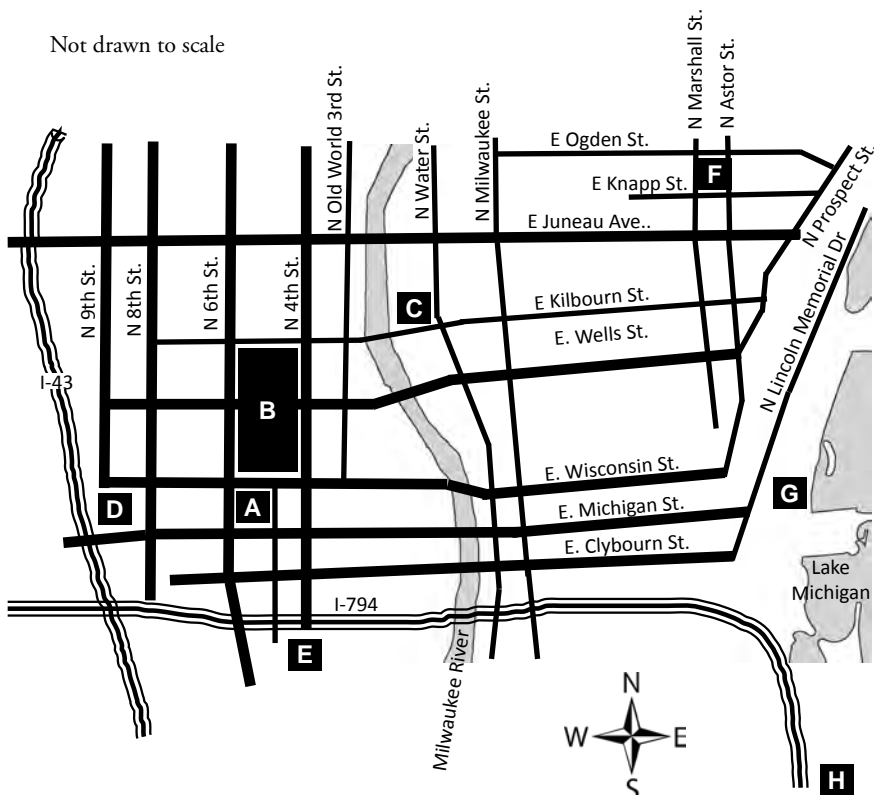
Conference Functions

Registration
Exhibit Hall
AMS/SMT Office (103 B)
Speaker Ready Room (103 A)



Milwaukee Downtown

Not drawn to scale



Milwaukee Map key

- A Hilton Milwaukee City Center Hotel
- B Wisconsin Center
- C Marcus Center for the Performing Arts, 929 N. Water St
(Milwaukee Symphony Orchestra)
- D Calvary Presbyterian Church, 935 W. Wisconsin Ave.
(Friday concert: "Carissimi to Croft")
- E Milwaukee Intermodal Station, 433 W. St. Paul Ave.
(Amtrak, Greyhound)
- F St. Paul's Episcopal Church, 914 E. Knapp St.
(Early Music Now: *Quicksilver Baroque*)
- G Milwaukee Art Museum
- H Milwaukee International Airport

East / West division of street occurs at the Milwaukee River. North / South Division occurs at the Menomonee River (just below I-794, not shown on map)