

AMS Rochester 2017 Sessions

session number	Session Title (provisional)	Author Lname, Fname	Title (subject to change)
201	French Religious Reform	Leßmann, Benedikt Velasco, Maria Josefa	The Cathedral's Voice: Alfred Bruneau's <i>Le Rève</i> and the French Reception of Gregorian Chant Restoring Religious Practice and Rebuilding Musical Devotion in Southwest France, 1800-1830
202	Racializing	Cowan, Alexander Newton, Elizabeth	Music Psychology and the American Eugenics Movement: A Case Study in the Racialization of Musical Knowledge Marking Genre: Irony and Racialized Musical Metaphor in Melvin B. Tolson's "Dark Symphony" (1941)
203	Borders	Alonso Minutti, Ana MacGregor, Emily	Decolonial Performativity and Female Empowerment in Experimental Music from the U.S.-Mexico Border "The Bounding Line": Pan Americanism in Aaron Copland's <i>Short Symphony</i>
204	American Women's Voices	Doktor, Stephanie Hamesley, Lydia	Finding Florence: A Recording of Florence Mills in the Music of Edmund Thornton Jenkins & William Grant Still Elizabethan Traces in Appalachia?: How Music Critics (Mis)Understand Dolly Parton's Songs and Voice
205	From Motown to Hip Hop	Carr, Daphne Covach, John	Woop! Woop!: Listening to the policing of black life through hip hop It's a Man's World? The Supremes in 1964
206	Antebellum Women	Bailey, Candace Miller, Bonny	Performing Paris in Antebellum Charleston: Music as Cultural Capital From Russia to Paris via New York: An Antebellum Fantasia
207	Women in Contemporary Pop	Cheng, William Naiman, Tiffany	Of Leaks and Lyrics Voices Selling Sex from Over the Hill: Madonna, Aging, and the Value of Female Labor in Popular Music
208	Glamo(u)r on TV	Baade, Christina Raykoff, Ivan	<i>Vera Lynn Sings</i> : Domesticity, Glamour, and National Belonging on 1950s British Television Liberace's Musical/Material Appeal: Bodily Hearing and Tactile Seeing via 1950s Television
209	Modern Spiritualities	Provost, Sarah Shupe, Abigail	Spirituality and Jazz Historiography in Mary Lou Williams's Classroom Presentations "Drift off to Sleep": The Sonic Uncanny and Death in Crumb's "Beautiful Dreamer"
210	Opera and Melodrama in Eighteenth-Century Germany	Abdullah, Paul Waeber, Jacqueline	Shakespearean Storms in German Opera: <i>The Tempest</i> in 1798 Most German of the Arts? Melodramatic recitation and the musical genius of linguistic identity
211	Urban Soundscapes	Hicks, Jonathan McMurray, Peter	Ubiquity Organised: Mechanical Musics in Victorian London Audible Refuge? Sonic Impossible Worlds and the Syrian Conflict
212	Back in the U.S.S.R.	Kennedy, Laura Panteleeva, Olga	Ballet in "Proletarian Skin": <i>The Golden Age</i> and the Search for Soviet Dance Through the Iron Curtain, Darkly: Smuggling the Western Avant-Garde to Soviet Musicology
213	Postwar Collaborations	Alfieri, Gabriel Hershberger, Monica	From "Trivial Little Comedy" to "Legitimate Magic": Music and the Making of <i>The Glass Menagerie</i> "Life is Strife": Virgil Thomson and Gertrude's Homage to Susan B. Anthony in the Context of the Cold War
214	Post-Napoleonic Opera	Vellutini, Claudio	Rossini's "Vernacular Modernism": Opera Criticism and Ideology in Vienna, 1816-1821
215	Anton Rubinstein	Frey, Emily Zikanov, Kirill	Domestic <i>Demon</i> Rubinstein's Symphonic Pictures and the <i>Kuchka</i>
216	Controlling Time	Desmond, Karen Morrison, Landon	Fourteenth-century dots and the line of musical time Stumbling onto the Grid: A Sociotechnical History of Rhythmic Quantization
217	Reformation	Frandsen, Mary Ropchock, Alanna	Sacred Music in the Lutheran Marketplace, ca. 1600-1670 To the Glory of Whom? Josquin's <i>Missa de Beata Virgine</i> and Its Gloria in Catholic and Lutheran Ritual Contexts
218	French Parody	Romey, John Sherr, Richard	Parody Chaconnes as a Subversive Discourse at the Comédie-Italienne Two <i>Revue</i> s de Fin d'Année at the Théâtre des Variétés during the Second Empire: <i>Ohé! les p'tits agneaux!</i> (1857) and <i>As-tu vu la comète, mon gas?</i> (1858)
219	Contemporary British Opera	Olson, Karen Stevens, Nick	Orcadian Arcadias: Pastoralism and Land Use Policy in Two Pieces by Sir Peter Maxwell Davies Divinest Feeling: Popular Song as Personal Space in Thomas Adès's <i>Powder Her Face</i>
220	Popular Rossini	Senici, Emanuele Thompson, Claire	"Di tanti palpiti" as "Popular" Music <i>La donna del lago</i> Goes to Britain: Of Oysters, Ostrich Plumes, and Other Nonsense

session number	Session Title (provisional)	Author Lname, Fname	Title (subject to change)
221	Sounding Like Bach	Remes, Derek	J. S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source
		Spiers, Bradley	The Imitation Game: Thinking Musically in the Age of Artificial Intelligence
222	The Pastoral and the Rural in Opera	Bowen, Christopher	"Exemplar and Gospel": The Village Mode in Czech Opera and Smetana's <u>The Bartered Bride</u>
223	Editing	Hibberd, Sarah	Cherubini's <u>Elisa</u> : Alpine Virtue during the Terror
		DeLapp-Birkett, Jennifer	The Six Basic Versions of Appalachian Spring
224	Punk	Murphy, Kerry	Louise Dyer: Lully to Couperin
		Bevilacqua, Gregorio	War, Class Struggle, and a Punk Rock Song: Bad Religion's "Let Them Eat War"
225	David Tudor	Pearson, David	Sounding Dystopia in Extreme Hardcore Punk
		Gallope, Michael	David Tudor's Esoteric Spectacle—Town Hall, 1958
226	Music and Technology	Nakai, You	Untitled: A Genealogy of David Tudor's "Never-ending Series of Discovered Works"
		Davis, Angharad	Translation and Transformation: Philosophies of Technology and Time-Space in George Antheil's <u>Ballet Mécanique</u>
227	Jews and <u>Judentum</u>	Michaud, Alyssa	The Amateur Musician in the Age of the Player Piano
		Rogers, Vanessa	Populism, Propaganda, and the Public: Musical Theatre in London and the "Jew Bill" of 1753
228	The Familiar and the Exotic	Ruppenthal Stein, Amanda	Sounding <u>Judentum</u> within 19th century <u>Deutschtum</u>
		Richardson, Matthew	Familiarizing the Foreign: Images of European Instruments in Japanese Yokohama-e Prints, ca. 1860
229	Psychology and Film	Sheppard, W. Anthony	"Exotic Models in Glass"
		Brown-Montesano, Kristi	Monstrous Burden: The Wagnerian Roots of Lars Von Trier's "Depression Trilogy"
230	Fifteenth-Century Finds	Newman, Nancy	Letter(s) to an Unknowable Woman: Listening to <u>Mahler auf der Couch</u>
		Kolb, Paul	Gaspar van Weerbeke and Mass Composition <u>c.</u> 1500: Implications of a New Mass
231	Nineteenth-Century Composers Looking Back	Nosow, Robert	Jacob Hobrecht and His Singers, 1485–91: The Musical Economy of a Flemish Church
		Huebner, Steven	Saint-Saëns and Sophocles
232	Music and Women's Letters in the Early Nineteenth Century	Sumner Lott, Marie	"Restore the Golden Days of Paradise"? An Anti-Utopian Approach to Honor and Duty in Brahms's Cantata <u>Rinaldo</u> (op. 50, 1869)
		Friesenegger, Dietmar	A Musical Statement for Diversity in the 'Half-Asian' Borderlands
233	Eastern European Transcultural Identities	Pierce, Mackenzie	Polish Music in Soviet Exile During the Second World War
		Geoffroy-Schwinden, Rebecca	Music as Feminine Capital in Napoleonic France
401	Opera and Musicals on Film	Sela Teichler, Yael	Music and Political Critique in Jewish Women's Epistolary Writings from Berlin ca. 1800
		Buchler, Michael	Making Sky Masterson more Marlon Brando
402	Early Modern Instrumental	Fuchs Sampson, Sarah	Screening the Operatic Spectacle: The Marketing and Reception of Gaumont's Operatic <u>Phonoscènes</u> (1905-6)
		Knapp, Raymond	Getting Real: Stage Musical vs Filmic Realism in Film Adaptations from <u>Camelot</u> to <u>Cabaret</u>
403	Jazz	Ladd, Marco	Film Music <u>Avant La Lettre</u> ? Disentangling Film from Opera in Italy, 1914
		Bowring, Lynette	Chirographic Cultures of the Sixteenth-Century Instrumentalist: Orality, Literacy, and Compositional Consciousness
404	Music and Poetry	Harris-Warrick, Rebecca	Surprises from the Suitcases: Dance Music from Eighteenth-Century <u>Grotteschi</u>
		Lombardia, Ana	Matching Melodies and Poetry: Popular Songs and Dances in the Earliest Spanish Violin Manuscript (Salamanca, 1659)
405	Jazz	Rodgers, Mark	Replicating the Romanesca
		Aaslid, Vilde	Speaking truth to 2017: Jazz and the poetry of Black Lives Matter
406	Jazz	Gomez, Jonathan	"a colored man hasn't got any country" representations of black nationalism in post-war jazz styles
		Mueller, Darren	At the Margins of Music: Miles Davis, Sound Reproduction, and the Artistry of Mistakes
407	Jazz	Williams, Justin	Stylistic Adaptation and the "Progressive" in 1970s Jazz-Rock
		Beal, Amy	<u>Paradox</u> : Music and American Sign Language Poetry
408	Jazz	Goldsmith, Melissa Ursula Dawr	Bob Dorough's Settings of Langston Hughes' Poems in Lawrence Lipton's <u>Jazz Canto</u> : A Musical-Literary Exchange
		Lawrence, John	Lyricist as Analyst: Rhyme Scheme as "Music-Setting" in the Great American Songbook
409	Jazz	Ludden, Yawen	Perfidy in the <u>Peony Pavilion</u> : Resolving a Four-Century Debate in Kun Opera

session number	Session Title (provisional)	Author Lname, Fname	Title (subject to change)
405	Composing while Female	Page, Janet	Musical Authorship in Female Communities: The Case of Maria Anna von Raschenau and Vienna, ca. 1700
		Passwater, Tonia	"Contesting Ideologies of Womanhood": The Great Depression and American Women Modernist Composers
		Pedneault-Deslauriers, Julie Weinfeld, Elizabeth	Clara Schumann and the Piano Romance in the Early 19th Century The Converso Composer in Antwerp: Leonora Duarte (1610-1678) and Cultural Exchange
406	Listening	Caddy, Davinia	Making moves in reception studies: models of sensory-perceptual experience on the belle-epoque stage
		Deaville, James	The Well-Tempered Listener: Manners, Music, and Class in the Domestic Public Sphere of the 19th Century
		Holzmueller, Anne Lee, Feng-Shu	Musical Immersion in Late Eighteenth Century Discrediting Sight: Visual Perception and Romantic Music
		Barone, Brian	Atlantic Counterpoint: Sailors, Song, and Slavery in Early Modern Africa and Europe
407	Cross-Cultural Encounters	Chavez-Barcenas, Ileri	Indian Workers and Black Slaves as Models for Christian Piety in Christmas Villancicos from Puebla in the Early Seventeenth-Century
		Ospina-Romero, Sergio	Itinerant Phonographs and the Pursuit of Musical Novelty: Recording Expeditions through Latin America during the Acoustic Era
		Rice, Eric	Orlando di Lasso's Musical Representations of Black African Slaves in Sixteenth-Century Munich
		Doyle, Kate	Radical Intelligence: Consciousness and Communication in Pauline Oliveros's <i>Sonic Meditations</i> (1974) and Meredith Monk's <i>Dolmen Music</i> (1979)
408	Pauline Oliveros and Meredith Monk	Ebright, Ryan Gordon, Theodore OBrien, Kerry	Scoring the Body: Meredith Monk's <i>Atlas</i> as Operatic Work Excavating Pauline Oliveros' "Expanded Instrument System" Pauline Oliveros's <i>Sonic Meditations</i> and Experimentalism on the Self
		Davidson, Mark	Silk, Rayon, and "That Late 70s Feel": The "Blurred Lines" Copyright Infringement Case and the Ethics of Forensic Musicology
		Milewski, Barbara Reece, Frederick Weitz, Shaena	Chopin's "Little Jew" Schubert's "Untrue" Symphony: Fragments, Forensics, Forgery Plagiarism and the Napoleonic Potpourri
409	Musical Forensics	Gordon, Catherine	"The Natural" in Jean-Joseph Surin's <i>Cantiques Spirituels</i> as Reflections of Celestial Harmony
		Honisch, Erika	Beyond the <i>Pietas Austriaca</i> : Marian Music and Local Religious Culture in Early Modern Bohemia
		Latour O'Brien, Melinda Shold, Jonathan	The Uses of Pleasure: Moral Song Between Ethics and Aesthetics Old Testament Patriarchs and Popular Sublimity in Neapolitan Lenten Sacred Dramas
410	Early Modern Spiritualities	Grapes, K. Dawn Harris, Sigrid Stras, Laurie	For Death of Her: An Early English Remembrance through Song Dangerous Beauty: Stories of Singing Women in Early Modern Italy Preserving Repertoire, Preserving Practice: The Musical Heart of a Mid-Sixteenth-Century Florentine Convent
		Tripaldi, Miriam	Seeking Independence: The Career Adventures of Maria Rosa Coccia, First Female Maestra di Cappella, from Rome to Saint Petersburg
		Franseen, Kristin Prouty, Ken	Edward Prime-Stevenson's <i>Queer Repertory</i> "Not for Morons Only: Paul Eduard Miller and the Rise of the 'Serious' Jazz Writer"
411	Early Modern Women	Navron, Joshua	The Leipzig Conservatory of Music and the Pedagogical Production of <i>Werktreue</i>
		Wright, Lindsay	"A New Species of Musical Genius": Blind Tom, Black Musicality, and Discourses of Talent
		Boutwell, Brett Carithers, Kirsten	Mr. Mutt, Mr. Zak, and the Limits of Art Realization, Translation, Performance: Interpretive Labor in Stockhausen's <i>Plus Minus</i>
412	Criticism and Discourse	Palmese, Michael Power, Ian	John Adams and the Avant-Garde, 1971-72 The New Musical Imaginary: Description as Distraction in Contemporary Classical Music
		Doleac, Benjamin	Taking It to the Streets: Music and Resistance in Post-Katrina New Orleans
413	Avant Garde and New Music	Richey, Austin	Reimagining the Global South: Connective Marginalities Across the Black Atlantic
		Ritchey, Marianna	Selling Drones with Beethoven's Fifth: Neoliberalism, Corporate Marketing, and Classical Music in the U.S.
		Wilson Kimber, Marian	Women Composers at the White House: Phyllis Fergus and the Concerts of the National League of American Pen Women

session number	Session Title (provisional)	Author Lname, Fname	Title (subject to change)
415	Intellectual Roots Reviewed	Liu, Yen-Ling	Silence and Shapelessness in the Acousmatic Experience: Signs of Taoism in Chinese Electroacoustic Music
		Luong, Vivian	Philosophies of the Body in <i>„Feminine Endings“</i> : Historicizing Music Theory's Embodied Turn
		McBrayer, Benjamin Piilonen, Miriam	Musicology as Mystierology: Jankélévitch and Brelet in Post-WWII France Charles Darwin vs. Herbert Spencer: Reinterpreting a Historic Debate About the Evolutionary Origins of Music
416	Classic Hollywood	Bombola, Gina	Turning a Prima Donna into a "Female Tarzan": Hollywood, Opera, and Race in <i>„Hitting a New High“</i> (1937)
		Lee, Jonathan Nisnevich, Anna	"Contrast Conceptions": (Alex) North and the South Classical Music, Cultural Diplomacy and Recirculated Affect in MGM's <i>„Song of Russia“</i> (1944)
		Youmans, Charles	"A Fine, Good Place to Be": Race and Redemption in Max Steiner's Score for <i>„The Searchers“</i> (1956)
417	Opera and Subjectivity	Abrahamyan, Knar Raz, Carmel Rothe, Alexander Vest, Lisa	"Nosological" Investigations of the Postmodern Grotesque Operatic Fantasies in Early Nineteenth-Century Psychiatry George Lewis's <i>„Afterword“</i> as a Musical Bildungsroman The Devil Made Her Do It: Penderecki's <i>„The Devils of Loudun“</i> (1968-9) and the Crisis of the Subject
		Gutkin, David	Universal History, Posthistory, and Globality in Robert Wilson's the CIVIL warS
			Pistorius, Juliana Protano-Biggs, Laura
418	Opera Productions	Steigerwald, Megan	Opera as Verb: Liveness and Labor in Alternative Opera
		Hsieh, Amanda	Lyrical Tension and Collective Voices: Masculinities in Alban Berg's <i>„Wozzeck“</i>
			Ipson, Douglas Mueller, Adeline Rugger, David
419	Masculinity and Its Discontents	Crowe, Robert	How Giovanni Battista Lulli Became Jean-Baptiste Lully: The Composer's Comic Self-Representation in his Early Ballets
		Fader, Don	Timing Is Everything: Musical Humor and the Marx Brothers
		Levy, Beth Stoll Knecht, Anna	"The Greatest Show on Earth": Theatricality and Humor in Mahler
420	Humor	McNellis, Rachel	Theological Cosmology and the Visual Implications of Baude Cordier's <i>„Tout Par Compas“</i>
		Reuland, Jamie Saltzstein, Jennifer	Form and Matter in the Long Trecento: Salimbene, Dante, da Firenze From the Meadows to the Streets: Encountering Landscape in Medieval Song and the Motet
		Zazulia, Emily	Out of Proportion: <i>„Nuper rosarum flores“</i> , Cathedralism, and the Danger of False Exceptionalism
421	Late Medieval Musical Meanings	Gudesblatt, Melanie Lockhart, Ellen Parr, Sean Rollefson, J. Griffith	Giving Soul to a Music Box: Character and Voice in fin-de-siècle Vienna Voice Boxes Giovanni Sbriglia's Belt, <i>„Stauprinzip“</i> , and the Wagnerian Voice "Soul Craft": Bad Brains, H.R.'s Throat, and the Instrumentalization of <i>„Human Resources“</i>
		Beghin, Tom	Feeling, Seeing, and Hearing His Broadwood: A Multi-Sensory Approach to Beethoven's Three Last Piano Sonatas
			Berry, Paul Davies, Joe Emmanuel, Nicholas
422	Voice	Dister, Elizabeth	In the Footsteps of a Saint: Memory, Embodiment, and Music in National Fêtes for Joan of Arc
		Fine, Abigail	Mozart on the Mountaintop: Masonic Pilgrimage to the Magic Flute Cottage in Salzburg
		Paige, Kirsten	On the Politics of Performing Wagner Outdoors, 1909-1944: Open-Air Opera and the Third Reich
423	Lateness	Reeves, Nathan	"A Strict Law Bids Us Dance": Kwakwakwa'wakw Performance and the Production of Musical Texts at the 1893 Chicago World's Fair
		Graff, Peter	Staging Dual Patriotism: Cleveland's German-Language Theater and the Great War
			McGinnis, Kelsey
424	Fairs and Festivals	VanGyzen, Julie	Music for Liberté: Musical Mobilization in Nazi-Occupied Paris 1940-1944
		White, Kimberly	"Les muses du peuple": Amiati, Bordas, and the <i>„chanson patriotique“</i> after the Franco-Prussian War
425	Music and War		

session number	Session Title (provisional)	Author Lname, Fname	Title (subject to change)
426	On the Radio	Coddington, Amy Lane, Emily	Rap on the Radio: How Hip Hop Became Mainstream Shifting Hues of Blackface: Investigating Racialized Performances in Radio Adaptations of Mass-Mediated Musicals
		Leitner, Mili	Separate But Equal? The Palestine Broadcasting Service and the Musical Racialization of Zionism in Mandatory Palestine
		Szabo, Victor	Spacemusic, Psychotechnology, and Ambient DNA: Decoding the Archives of _Music from the Hearts of Space_
427	World War II	Benoit-Otis, Marie-Helene	Song, Memory, and Resistance at Ravensbrueck: Germaine Tillion's _Le Verfuegbar aux Enfers_ as a (Virtual) Musical Work
		Cornish, Gabrielle Uslin, Karen	Sounding the Gulag: Toward a Sonic History of the Soviet Labor Camps Reviewing Music of the Abyss: The Terezin Music Critiques of Viktor Ullmann
		Vest, Matthew	Clandestine Composer: Ernst Bachrich, musical legacy and Nazi suppression
428	Teaching Democratic Principles	Adlington, Robert Court, Benjamin	What Kind of Democrat Was Elliott Carter? Teaching Musical Democracy: Cornelius Cardew's Pedagogical Hierarchy and the Politics of Musical Knowledge
		Graber, Naomi	Of the People, For the People: Kurt Weill, Olin Downes, and the Democratization of Opera
		Salfen, Kevin	Britten's Classroom: Music Rhetoric as Pedagogy in Postwar Britain
429	Nationalism	Ellis, Katharine	French Nationalism, Ethnic Nationalism, and the Third Republic's Folk Music Problem
		Kimball, Warren Nedbal, Martin	National Identity and the Oratorio in New Orleans, 1836–1861 Building the National Opera Museum: Czech and German Approaches to _Don Giovanni_ and _Cosi fan tutte_ in Early Nineteenth-Century Prague
		Varvir Coe, Megan	Caught Between Aesthetics and Politics: French Nationalism in the Reception of Two _Salome_ Operas in Pre-War Paris
430	U.S. Popular Music	Bentley, Christa	"I Don't Need Nobody's Help": Valerie Simpson, Self-Definition, and the Confessional Song
		McQuiston, Kate	Hearing and Healing Brian Wilson: Atticus Ross's score for _Love & Mercy_
		Watson, Laura	"Every Day I Write the Book": Popular Musicians and Memoirs in the Twenty-First Century
		Wright, Brian	The Electric Bass in Rock 'n' Roll: Practicality, Teenpics, and Live Music- Making, 1956-1958
431	Chant and Liturgy	Brand, Benjamin	The Numerical Office as Biblical Exegesis: St. Jerome, St. Augustine, and the Matins Antiphons _Beatus Stephanus iugi legis_
		Brauner, Mitchell	The Papal Chapel's Repertory of Lamentation Lessons Before and After the Council of Trent: Some Revisions and Clarifications
		De Luca, Elsa	The Neumes of the Leo'n Antiphoner: Written and Oral Transmission in Old Hispanic Chant
		Steiner, Katherine	The Lady of St Andrews: Evidence of Lady mass cycles in W1
432	Spain	Acuna, Maria	_Omnia vincit amor_: Cupid, Philip V, and the Allegorical Zarzuela during the War of the Spanish Succession (1701–14)
		Jordan, Daniel Llano, Samuel	Musicology and Folklore in Early Francoist Spain Socialism, sound and Spaces of Resistance in Madrid: The Orfe'on Socialista, 1900-1936
		Ramirez, Carlos	Keyboarding Song: the _Libro de Cifra Nueva_ (1557) and keyboard pedagogy in sixteenth-century Spain
433	Sound Strategies in Film	Brown, Richard	Sound Art or Sound Design? Ontology and Copyright in the Contemporary Filmic Soundscape
		Hoeckner, Berthold	Remembering Atticus, Remembering Boo: Racial Subtexts in Elmer Bernstein's Music for _To Kill a Mockingbird_
		McDonald, Matthew Simonson, Mary	Stop Playing It, Sam: Musical Interruption in Film Giving Voice: Stage Prologues and Interludes in American Silent Cinema
434	Electronic Organologies	Asimov, Peter	_L'instrument de l'avenir_: Presenting the Ondes Martenot at the 1937 Exposition
		Hiser, Kelly	Beyond Noise: Listening to Clara Rockmore's Theremin Performances to Reshape Electronic Music History
		Kennedy, Michael	Simulating Musical Theater: "Virtual Orchestras" and the 2003 Broadway Musicians' Strike
		Mason, William	French Spectralism's Technological Legacy in DiCastrì and Adamcyk's _Phonobellow_
435	Early Theory and Analysis	Chow, Sheryl	Remaking Music Theory: Seventeenth-Century Speculative Music in China
		Comen, Craig	At the Origins of Music Analysis
		Macchiarella, Lindsey	Skryabin's Modernism: Process and Style in the Prefatory Action Sketches
		Monchick, Alexandra	The Craft of Paul Hindemith's Electronic Compositions

session number	Session Title (provisional)	Author Lname, Fname	Title (subject to change)
436	Things are People Too	Coombes, Timothy Fenn, Hayley	Feeling Thinghood in Debussy's Toy Box Highly Strung Vocalities: Marionette Opera, Sound Technologies, and the Poetics of Synchronization
		Murphy, Maria	Voicing the Clone: Laurie Anderson, Sonic Drag, and Technologies of Reproduction
		Warren, Jeff	On the 'instrumental': music, bodies, and objects
440	Re-Migrant and Returning Musical Diasporas in Post-Totalitarian Contexts	Thomas, Susan	Prodigal Returns: The Repatriation of Musicians and the Changing Politics of Cuban Citizenship
		Cohen, Brigid	Performing Sabotage: George Maciunas's German Remigration and the Insider/Outsider Politics of Fluxus
		Jordán González, Laura	Andean Music Paths: The (Electrified) Return of Illapu
		Madrid, Alejandro L.	Tania León and the Performance of Diasporic Subjectivity in Post-Communist Cuba