

# AMS ANNUAL MEETING

Rochester, 9–12 November 2017

Preliminary Program (as of 26 July 2017)



Mobile app available 1 October

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## WEDNESDAY 8 November

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- 8:00–5:00 **New Beethoven Research Conference 2017**
- 9:00–5:00 **Critics and Contexts: Music Journalism, the French Press and the Writing of Music History, 1789–1914** (see p. 27)
- 2:00–8:00 **Board of Directors**

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## THURSDAY 9 November

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- 7:30–9:00 **Meeting Worker Orientation**
- 8:00–12:00 **Board of Directors**
- 8:00–12:00 **New Beethoven Research Conference 2017**
- 9:00–7:00 **Registration**
- 9:00–12:00 **Editorial Board of *The Works of Giuseppe Verdi***
- 9:00–1:00 **Critics and Contexts: Music Journalism, the French Press and the Writing of Music History, 1789–1914**
- 11:00–1:30 **Society for Seventeenth-Century Music Governing Board**
- 11:00–7:00 **Speaker Ready Room**
- 12:00–2:00 **Workshop: Implicit Bias, Cultural Humility, and Microaggression**
- M. K. Gandhi Institute for Nonviolence  
University of Rochester
- 12:00–2:00 **Membership and Professional Development Committee**
- 1:00–6:00 **Exhibits**

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## THURSDAY AFTERNOON SESSIONS—2:00–5:00

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### Cross-Cultural Encounters

- Danielle Kuntz (Baldwin Wallace University), Chair
- Brian Barone (Boston University), “Atlantic Counterpoint: Sailors, Song, and Slavery in Early Modern Africa and Europe”
- Ileri Chavez-Barcenas (Princeton University), “Indian Workers and Black Slaves as Models for Christian Piety in Christmas Villancicos from Puebla in the Early Seventeenth Century”

Sergio Ospina-Romero (Cornell University), “Itinerant Phonographs and the Pursuit of Musical Novelty: Recording Expeditions through Latin America during the Acoustic Era”

Eric Rice (University of Connecticut), “Orlando di Lasso’s Musical Representations of Black African Slaves in Sixteenth-Century Munich”

### International Music Festivals in Interwar Europe: Questions of Aesthetics, Diplomacy, and Identity

Annegret Fauser (University of North Carolina at Chapel Hill), Chair

Barbara Kelly (Royal Northern College of Music / Keele University), “Festivals of Contemporary Music in Interwar Paris and London”

Martin Guerpin (Evry-Val d’Essonne University), “Folk Music and Cultural Diplomacy: The Political Ambiguities of Nice’s ‘Fêtes des Nations’ (1932–1933)”

Anaïs Fléchet (University of Versailles-Paris Saclay / Institut Universitaire de France), “‘Creating an atmosphere for world peace’: The First International Folk Festival, London, 1935”

Philippe Gumpłowicz (Evry-Val d’Essonne University-Paris Saclay), “The International Congress of Popular Arts (Prague 1928) and the Politics of Folklore”

### Mendelssohn and the Lied

Angela Mace Christian (Washington, D.C.), Chair

Susan Youens (University of Notre Dame), “‘Time is, Time was, Time is past’: Felix Mendelssohn’s Songs of Travel”

Stephen Rodgers (University of Oregon), “Fanny Hensel’s *Sechs Lieder* op. 9: A Brother’s Elegy”

Harald Krebs (University of Victoria), “Changes of Pace: Expressive Acceleration and Deceleration in Felix Mendelssohn’s Vocal Rhythms”

Jennifer Ronyak (University of North Texas), “Reassessing Felix Mendelssohn’s Song Aesthetic through the Lens of Religion: The Case of ‘Entsagung’”

### Spain

John Koegel (California State University, Fullerton), Chair

Maria Virginia Acuna (Kwantlen Polytechnic University), “Transvestism and Allegory during Times of War: Representations of Cupid and Philip V in the Spanish Zarzuela (ca. 1700)”

Daniel Jordan (University of Cambridge), “Musicology and Folklore in Early Francoist Spain”

Samuel Llano (University of Manchester), “Socialism, Sound, and Spaces of Resistance in Madrid: The Orfeón Socialista, 1900–1936”

Carlos Ramirez (Cornell University), “Keyboarding Song: the *Libro de Cifra Nueva* (1557) and Keyboard Pedagogy in Sixteenth-Century Spain”

### Theory and Analysis

Thomas Christensen (University of Chicago), Chair

Sheryl Chow (Princeton University), “Remaking Music Theory: Seventeenth-Century Speculative Music in China”

## Annual Meeting Hotel and Travel Information

The Joseph A. Floreano Riverside Convention Center (123 E. Main Street, Rochester), Hyatt Regency Rochester (125 E. Main Street), and Radisson Hotel Rochester Riverside (120 E. Main Street) will host this year's Annual Meeting. The three venues are conveniently located adjacent to each other and connect by a skyway. The venues have beautiful views overlooking the Genesee River.

Both hotels offer standard rooms starting at \$149 (plus \$20.86 tax) per night and include complimentary internet access in all guest rooms. See below for information on the various room upgrades available at each hotel. Using the conference room blocks at these hotels helps us meet our contractual obligations and keeps you close to all conference activities.

**Hyatt Regency Rochester.** Rates for attendees are \$149.00 (plus \$20.86 tax) per night for one or two adults, and \$174.00 (+\$24.36 tax) for three or four adults. Executive Kings (\$159+\$22.26 tax), Riverview Kings (\$179+\$25.06 tax), and one bedroom suites (\$299+\$41.86 tax) are also available.

**Radisson Hotel Rochester Riverside.** Rates for attendees are \$149.00 (plus \$20.86 tax) per night for one to four adults. Club access is available for an additional \$40 per night. One-bedroom suites (\$399+\$55.86 tax) and two-bedroom suites (\$599+\$83.86 tax) are also available.

Reservations for either hotel may be made online through the meeting web site, or by telephone: Radisson (800) 333-3333; Hyatt (585) 546-1234. Be sure to ask for the "American Musicological Society room block". Conference rates are valid Tuesday, 7 November through Tuesday, 14 November, subject to availability.

**Air Travel.** Greater Rochester International Airport (ROC) is served by Air Canada, Allegiant Air, American Airlines, Delta, JetBlue, Southwest, and United Airlines. The airport is located approximately five miles southwest of the Riverside Convention Center.

The Hyatt and Radisson Hotels both offer complimentary shuttles to/from the ROC airport. The Hyatt's shuttle is available 6 a.m.–11 p.m. Call upon arrival to request pick-up. The Radisson's shuttle runs every 30 minutes. Taxis from the airport take about fifteen minutes and cost \$19 to \$25 (plus tip). Ride sharing companies such as Uber and Lyft are expected to begin operating in Rochester in July 2017.

**Trains and Buses.** Service to Rochester is available by Amtrak, Greyhound, and Trailways of New York bus service. The Amtrak station is located at 320 Central Ave. and the bus station is located at 186 Cumberland St. The train and bus stations are 0.6 miles north of the Convention Center and hotels. The Hyatt and Radisson both offer free shuttle service to/from the train and bus stations. Call upon arrival to request pick-up.

**Driving directions and parking.** An area map and links to detailed driving directions are available at the Hotel and Travel Information web page. Self-service parking is available at two nearby garages. The South Avenue Garage adjoins the Hyatt and Convention Center with rates of \$13 per day. The Radisson's attached parking garage also offers self-service parking at \$15 per day. Both garages offer unlimited in/out privileges.

**Additional information.** The *Hotel and Travel Information* page found at the AMS web site ([www.ams-net.org/rochester/travel-info.php](http://www.ams-net.org/rochester/travel-info.php)) provides additional travel information.

Craig Comen (University of Virginia), "At the Origins of Music Analysis"  
Lindsey Macchiarella (University of Texas at El Paso), "Skryabin's Modernism: Process and Style in the Prefatory Action Sketches"

Alexandra Monchick (California State University, Northridge), "The Craft of Paul Hindemith's Electronic Compositions"

## Things are People Too

Timothy Cochran (Eastern Connecticut State University), Chair

Maria Murphy (University of Pennsylvania), "Voicing the Clone: Laurie Anderson and Technologies of Reproduction"

Hayley Fenn (Harvard University), "Highly Strung Vocalities: Marionette Opera, Sound Technologies, and the Poetics of Synchronization"

Timothy Coombes (University of Oxford), "Feeling Thinghood through Debussy's Toys"

Jeff Warren (Quest University), "On the 'Instrumental': Music, Bodies, and Objects"

## Voice

Deirdre Loughridge (Northeastern University), Chair

Melanie Gudesblatt (University of California, Berkeley), "Giving Soul to a Music Box: Character and Voice in fin-de-siècle Vienna"

Ellen Lockhart (University of Toronto), "Voice Boxes"

Sean M. Parr (Saint Anselm College), "Giovanni Sbriglia's Belt, *Stauprinzip*, and the Wagnerian Voice"

J. Griffith Rollefson (University College Cork, National University of Ireland), "'Soul Craft': Bad Brains, H.R.'s Throat, and the Instrumentalization of *Human Resources*"

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## THURSDAY AFTERNOON SESSIONS—2:00–3:30

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### Antebellum Women

Elizabeth Morgan (Saint Joseph's University), Chair

Bonny Miller (Bethesda, Md.), "From Russia to Paris via New York: An Antebellum Fantasia"

Candace Bailey (North Carolina Central University), "Performing Paris in Antebellum Charleston: Music as Cultural Capital"

### French Religious Reform

Jacqueline Waeber (Duke University), Chair

Benedikt Leßmann (Universität Wien), "The Cathedral's Voice: Alfred Bruneau's *Le Rêve* and the French Reception of Gregorian Chant"

Maria Josefa Velasco (University of Chicago), "Restoring Religious Practice and Musical Devotion in Southwest France, 1800–1830"

### Reformation Repertories

Gregory Johnston (University of Toronto), Chair

Mary E. Frandsen (University of Notre Dame), "Sacred Music in the Lutheran Marketplace, ca. 1600–1670"

Alanna Ropchok (Shenandoah University), "To the Glory of Whom? Josquin's *Missa de Beata Virgine* and Its Gloria in Catholic and Lutheran Ritual Contexts"

### Sexual Expression as Freedom in Carl Orff's *Trionfo di Afrodite* and *Die Bernauerin*

Elizabeth L. Keathley (University of North Carolina at Greensboro), Chair

Kirsten Yri (Wilfrid Laurier University), "Empty Ceremonies and Impassioned Desires in Orff's *Trionfo di Afrodite*"

Andrew S. Kohler (University of Michigan), "Martyred for Love and Freedom: Sexual Repression and Tyranny in Carl Orff's *Die Bernauerin*"

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## THURSDAY AFTERNOON SESSIONS—3:30–5:00

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### French Parody

Christina Fuhrmann (Baldwin Wallace University), Chair

John Romey (Case Western Reserve University), “Parody Chaconnes as Subversive Discourse at the Comédie-Italienne”

Richard Sherr (Smith College), “Two *Revue de Fin d’Année* at the Théâtre des Variétés during the Second Empire: *Ohé! les p’tits agneaux!* (1857) and *As-tu vu la comète, mon gas?* (1858)”

### From Motown to Hip Hop

Vincent Benitez (Pennsylvania State University), Chair

John Covach (University of Rochester / Eastman School of Music), “It’s a Man’s World? The Supremes in 1964”

Daphne Carr (New York University), “Woop! Woop!: Listening to the Policing of Black Life through Hip Hop”

### Modern Spiritualities

Christopher Scheer (Utah State University), Chair

Abigail Shupe (Colorado State University), “‘Drift off to Sleep’: The Sonic Uncanny and Death in Crumb’s ‘Beautiful Dreamer’”

Sarah Provost (University of North Florida), “Spirituality and Jazz Historiography in Mary Lou Williams’s Classroom Presentations”

### Seminar: New Intellectual Histories of Music

Tomas McAuley (University of Cambridge) and David Trippett (University of Cambridge), Conveners

Alexander Wilfing (Austrian Academy of Sciences), “Constructing Antagonists: Eduard Hanslick, Heinrich Schenker, and the ‘New Musicology’”

Alexandra Kieffer (Rice University), “Hearing Modernism: Entanglements of Intellectual History and Reception History”

Michael Puri (University of Virginia), “The Rise of the Humanimal: From Schumann to Ravel, via Barthes”

Jeremy Coleman (University of Aberdeen), “Musical Discourse and the Production of Ideology”

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## THURSDAY EARLY EVENING SESSIONS

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### 5:30–6:30 AMS President’s Endowed Plenary Lecture

Elaine Sisman (Columbia University), “Working Titles, Sticky Notes, Red Threads”

### 7:00–9:00 Diversity through the Pipeline

Sponsored by the Committee on Cultural Diversity, Committee on Women and Gender, and Pedagogy Study Group

Remi Chiu (Loyola University Maryland) and Erika Honisch (Stony Brook University), Coordinators

Suhne Ahn (Peabody Institute, Johns Hopkins University), Charles Carson (University of Texas at Austin), Annegret Fauser (University of North Carolina at Chapel Hill), Michael Figueroa (University of North Carolina at Chapel Hill), Jessica Holmes (University of California, Los Angeles), Zhuqing (Lester) Hu (University of Chicago), Travis A. Jackson (University of Chicago), Alejandro L. Madrid (Cornell University), John Spilker (Nebraska Wesleyan University)

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## THURSDAY EARLY EVENING OPEN MEETING

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5:10–5:30 **Committee on Career-Related Issues  
Conference Buddy Meet-Up**

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## THURSDAY EARLY EVENING SMALL MEETINGS

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4:15–5:15

**Development Committee**

7:00–8:00

***Journal of Seventeenth-Century  
Music* Editorial Board**

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## THURSDAY EVENING SESSIONS—8:00–11:00

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### Confronting the Public in Public Musicology

Amanda Sewell (Interlochen Public Radio), Organizer

Naomi Barrettara (Metropolitan Opera Guild), William Gibbons (Texas Christian University), Allison Portnow-Lathrop (Ackland Art Museum)

### Defining Russia Musically Today

Peter Schmelz (Arizona State University), Chair

Margarita Mazo (Ohio State University), Respondent

Pauline Fairclough (University of Bristol), Marina Frolova-Walker (University of Cambridge), Olga Manulkina (St. Petersburg University), Klára Mócziz (Amherst College), Simon Morrison (Princeton University), Svetlana Savenko (Moscow Conservatory), Elena Dubinets (Seattle Symphony)

### A Dialogue on Current Directions in Ecomusicology

Sponsored by the AMS Ecomusicology Study Group

Jessica A. Schwartz (University of California, Los Angeles), Chair

Kerry Brunson (University of California, Los Angeles) and Jacob A. Cohen (Macaulay Honors College, CUNY), Respondents

Aaron S. Allen (University of North Carolina at Greensboro), Eric Drott (University of Texas at Austin), James Rhys Edwards (SINUS-Institut, Berlin), Mark Pedely (University of Minnesota), Denise Von Glahn (Florida State University)

### Intersectionality Topics

Sponsored by the Popular Music Study Group

Albin Zak (University at Albany, SUNY), Chair

Stephan Pennington (Tufts University), invited speaker

Samuel Dwinell (University of Akron), “Queer Outta Compton: Hip Hop Historiography and the Cultural Politics of Homovisibility”

John Klaess (Yale University), “Listening for the Nation of Islam in Early Hip Hop”

Jillian Fisher (University of California, Santa Barbara), “‘They Start the War and We Paid the Dues:’ Heavy Metal and Traumatic Coping During the Iraq War”

Laura Nash (Fairfield University) and Andrew Virdin (Fairfield University), “From New York to Chicago and Back Again: The Influence of the Blues and Gospel on Hip Hop: Pebble Poo, Sha-Rock, and Roxanne Shanté”

### Jewish Studies, Music, and Biography

Sponsored by the AMS Jewish Studies and Music Study Group

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

Howard Pollack (University of Houston), David Josephson (Brown University), Evan Rapport (New School), Ralph Locke (Eastman School of Music, University of Rochester), Amy Lynn Wlodarski (Dickinson College), Lily E. Hirsch (California State University, Bakersfield)

### Mozart Society of America Study Session

## Music, Disability, and Intersectionality

Sponsored by the Music and Disability Study Goup

Samantha Bassler (New York University and Rutgers University at Newark) and Jessica Holmes (University of California, Los Angeles), Co-chairs

William Cheng (Dartmouth College), Respondent

Steven Moon (University of Pittsburgh), “The Deep Velvet of Your Mother”

Pamela H. Pilch (Westminster Choir College of Rider University), “Libby Larsen’s ‘Five Days’: A Maternal Accommodation Narrative”

Beth Keyes (Graduate Center, CUNY), “‘Miss Misery’ and the Mythos of Authenticity: Intersections of Whiteness, Masculinity, and Depression in the Singer-Songwriter Tradition”

John Bagnato (University of Pittsburgh), “Blindness, Race Records, and Cultural Memory”

## New Spanish Music Studies: Challenges in Early Modern Historiography

Sponsored by the Ibero-American Music Study Group

Susan B. Thomas (University of Georgia), Chair

Ileri Chavez-Barcenas (Princeton University), “Rediscovering the New World: Narratives of New Spanish Music in the Seventeenth Century”

John Swadley (Universidad de Guanajuato), “Women’s Voices: Gender Confrontation in Eighteenth-Century Puebla”

Andrew A. Cashner (University of Rochester), “Musical Texts as a Source for Understanding Racial Attitudes in New Spain”

Jesús Ramos-Kittrell (University of Connecticut), “Music, Knowledge, and Difference: Racial Dimensions of Modern Music in New Spain”

## Playful Identities

Sponsored by the Ludomusicology Study Group

Sarah Teetsel (University at Buffalo, SUNY), Chair

Kate Galloway (Wesleyan University), “Playing and Performing Digital Naturalism: The Ludic Video Game Soundscape and Composing Spatial Identity in Proteus and Flower”

Kate Rogers (Case Western Reserve University), “‘He’s Hooked, He’s Hooked, His Brain is Cooked’: Technomasculine Display in Video Game Novelty Songs of the Early 1980s”

Brent Ferguson (University of Kansas) and T. J. Laws-Nicola (Texas State University), “Pipe Organ in the Japanese Video Game as Antagonization of the West”

## Rancière

Sponsored by the Music and Philosophy Study Group

Jairo Moreno (University of Pennsylvania), Chair

Delia Casadei (University of California, Berkeley), “Ignorant Readers”

Patrick Nickleson (Mount Allison University), “The Low Music”

Katharina Clausius (University of Cambridge), “Triangulating Rancière”

Benjamin Court (University of California, Los Angeles), “Music’s Singularity”

## Thirty Years Forward: The Past, Present, and Future of Film Music Scholarship

Joan Titus (University of North Carolina at Greensboro), Chair

James Buhler (University of Texas at Austin), Krin Gabbard (Stony Brook University), Daniel Goldmark (Case Western Reserve University), Julie Hubbert (University of South Carolina), Frank Lehman (Tufts University), Neil Lerner (Davidson College), Martin Marks (Massachusetts Institute of Technology), Jeff Smith (University of Wisconsin-Madison), Robynn Stilwell (Georgetown University)

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## THURSDAY EVENING PERFORMANCES

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### 7:30 Rochester Philharmonic Orchestra

Beethoven, “Emperor” Concerto; Mussorgsky, *Pictures at an Exhibition*  
Ward Stare, conductor, Olga Kern, piano

Eastman Theatre, Kodak Hall

6:30 Pre-concert remarks by Emily Frey (Swarthmore College) and Conductor Stare

### 8:00 Eastman’s Musica Nova Ensemble

Eastman School of Music, Kilbourn Hall

### 7:30 *The Agitators*

The Story of Susan B. Anthony and Frederick Douglass  
Geva Theater Center

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## THURSDAY EVENING RECEPTIONS

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6:00–8:00 Opening Reception

9:30–11:00 Student Reception

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## FRIDAY 10 November

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8:30–6:00 Registration & Speaker Ready Room

8:30–6:00 Exhibits

7:00–8:00 Yoga Flow with Samantha Bassler

7:00–8:45 Chapter Officers

7:00–8:45 Committee on Career-Related Issues

7:00–8:45 Communications Committee

7:00–8:45 Committee on the History of the Society

7:00–9:00 Committee on Technology

7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee

7:30–8:45 Graduate Education Committee

7:30–8:45 Program Committees for the 2017 and 2018 Annual Meetings

7:30–8:45 Student Representatives to Council

7:30–9:00 American Brahms Society Board of Directors

7:30–9:00 *BACH: Journal of the Riemenschneider Bach Institute* Board Meeting

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## FRIDAY MORNING SESSIONS—9:00–12:00

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### Composing while Female

Alexandra Amati-Camperi (University of San Francisco), Chair

Janet Page (University of Memphis), “Musical Authorship in Female Communities: The Case of Maria Anna von Raschenau and Vienna, ca. 1700”

Tonia Passwater (Graduate Center, CUNY), “Contesting Ideologies of Womanhood: The Great Depression and the Reception of American Women Modernists”

Julie Pedneault-Deslauriers (University of Ottawa), “Clara Wieck-Schumann and the Piano Romance in the Early Nineteenth Century”

Elizabeth Weinfield (Graduate Center, CUNY), “Leonora Duarte (1610–1678): Converso Composer in Antwerp”

### Late Medieval Musical Meanings

Laurenz Lütteken (University of Zürich), Chair

Rachel McNellis (Case Western Reserve University), “Notating the Sounding Spheres: Baude Cordier’s *Tout par compas* as Diagram, Image, and Transformative Space”

Jamie Reuland (Princeton University), “Form and Matter in the Long Trecento: Salimbene, Dante, da Firenze”

Jennifer Saltzstein (University of Oklahoma), “From the Meadows to the Streets: Encountering Landscape in Medieval Song and the Motet”

Emily Zazulia (University of California, Berkeley), “Out of Proportion: *Nuper rosarum flores*, Cathedralism, and the Danger of False Exceptionalism”

### Listening

Gurminder Bhogal (Wellesley College), Chair

Davinia Caddy (University of Auckland), “Making Moves in Reception Studies: Models of Sensory-Perceptual Experience on the *belle-époque* Stage”

James Deaville (Carleton College), “The Well-Tempered Listener: Manners, Music, and Class in the Domestic-Public Sphere of the Nineteenth Century”

Anne Holzmueller (Musikwissenschaftliches Seminar, Freiburg), “Musical Immersion in the Late Eighteenth Century”

Feng-Shu Lee (Tunghai University), “Discrediting Sight: Visual Perception and Romantic Music”

### Music and War

Michelle Meinhart (Durham University), Chair

Peter Graff (Case Western Reserve University), “Staging Dual Patriotism: Cleveland’s German-Language Theater and the Great War”

Kelsey McGinnis (University of Iowa), “‘Americanism is to be plugged!’: Music, POW Reeducation, and the United States’s ‘Intellectual Diversion Program’ during World War II”

Julie VanGyzen (University of Pittsburgh), “Music for Liberté: Musical Mobilization in Nazi-Occupied Paris 1940–1944”

Kimberly White (Université de Montréal) and Kathleen Hulley (Québec City, Québec), “Singing the Nation: Amati, Bordas, and the *chanson patriotique* of the Café-Concert”

### Opera and Subjectivity

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

Carmel Raz (Columbia University), “Operatic Fantasies in Early Nineteenth-Century Psychiatry”

Knar Abrahamyan (Yale University), “‘Nosological’ Investigations of the Postmodern Grotesque”

Alexander Rothe (Columbia University), “On the Bildungsroman in George Lewis’s *Afterword*”

Lisa Cooper Vest (University of Southern California), “The Devil Made Her Do It: Penderecki’s *The Devils of Loudun* (1968–9) and the Crisis of the Subject”

### *The Other Within: Confluences of Exoticism and Indigenism in Early Twentieth-Century Latin America*

Leonora Saavedra (University of California, Riverside), Chair

Daniel Castro Pantoja (University of California, Riverside), “From Europhilia to *Indigenismo*: Uribe Holguín’s *Bohica* and the Construction of an Indigenous Imaginary in Colombian Art Music”

Juan Velásquez Ospina (University of Pittsburgh), “Music, Noise, and Space: Music and Urbanization in Colombia, 1903–1950”

Alejandro García Sudo (University of California, Los Angeles), “‘What Talent Mayans Have!’: Pre-Columbian Invocations and Primitive Self-Fashioning at Mexico City’s Pan-American Chamber Music Festival (1937)”

Bernard Gordillo Brockmann (University of California, Riverside), “The Raja’s Nicaraguan Dream: Exoticism, Commemoration, and Nostalgia in Luis A. Delgado’s *Romance Oriental*”

### Pauline Oliveros and Meredith Monk

Leta Miller (University of California, Santa Cruz), Chair

Kate Doyle (Case Western Reserve University), “Radical Intelligence: Consciousness and Communication in Pauline Oliveros’s *Sonic Meditations* (1974) and Meredith Monk’s *Dolmen Music* (1979)”

Ryan Ebright (Bowling Green State University), “Scoring the Body: Meredith Monk’s *Atlas* as Operatic Work”

Theodore Gordon (University of Chicago), “Excavating Pauline Oliveros’s ‘Expanded Instrument System’”

Kerry O’Brien (Yale University), “Pauline Oliveros’s *Sonic Meditations* and Experimentalisms of the Self”

### Playing and Dancing

Rebecca Cypess (Rutgers University), Chair

Lynette Bowring (Rutgers University), “Chirographic Cultures of the Sixteenth-Century Instrumentalist: Orality, Literacy, and Compositional Consciousness”

Rebecca Harris-Warrick (Cornell University) with Hubert Hazebroucq (Les Corps Eloquents), “Surprises from the Suitcases: Dance Music from Eighteenth-Century *Grotteschi*”

Ana Lombardia (Instituto Complutense de Ciencias Musicales, Madrid), “Matching Melodies and Poetry: Popular Songs and Dances in the Earliest Spanish Violin Manuscript (Salamanca, 1659)”

Mark Rodgers (Yale University), “Replicating the Romanesca”

### Politics, Performance, and Style in Jazz

David Ake (University of Miami), Chair

Vilde Aaslid (University of Rhode Island), “Speaking Truth to 2017: Jazz and the Poetry of Black Lives Matter”

Jonathan Gomez (Michigan State University), “This is Their Music: The Politics of Blackness in Postwar Jazz Styles”

Darren Mueller (Eastman School of Music, University of Rochester), “At the Margins of Music: Miles Davis, Sound Reproduction, and the Artistry of Mistakes”

Justin Williams (University of Bristol), “Stylistic Adaptation and the ‘Progressive’ in 1970s Jazz-Rock”

## Teaching Democratic Principles

David Blake (SUNY Potsdam), Chair

Robert Adlington (University of Huddersfield), “What Kind of Democrat Was Elliott Carter?”

Benjamin Court (University of California, Los Angeles), “Teaching Musical Democracy: Cornelius Cardew’s Pedagogical Hierarchy and the Politics of Musical Knowledge”

Naomi Graber (University of Georgia), “Of the People, For the People: Kurt Weill, Olin Downes, and the Democratization of Opera”

Kevin Salfen (University of the Incarnate Word), “Britten’s Classroom: Music Rhetoric as Pedagogy in Postwar Britain”

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## FRIDAY MORNING SESSION—9:00–10:30

### Western Art Music and China: A Chapter in Global Music History

Gavin Lee (Soochow University), Chair

Nancy Yunhwa Rao (Rutgers University), Respondent

Hong Ding (Chinese University of Hong Kong), Deng Jia (Soochow University), Zhu Huanqing (Soochow University)

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## FRIDAY MORNING SESSION—10:30–12:00

### The Familiar and the Exotic

Ralph Locke (Eastman School of Music, University of Rochester), Chair

W. Anthony Sheppard (Williams College), “Exotic Models in Glass”

Matthew Richardson (University of Wisconsin-Madison), “Familiarizing the Foreign: Images of European Instruments in Japanese Yokohama-prints, ca. 1860”

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## FRIDAY NOONTIME SESSIONS

### 12:00–2:00 Breaking Barriers for Music Research in the Twenty-First Century: MGG Online and RILM’s Newest Reference Resources

Laurenz Lütteken (MGG Online), Barbara Dobbs Mackenzie (Editor-in-Chief), Tina Frühauf (Associate Executive Editor), and Georg Burgstaller (Editor), Répertoire International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, Graduate Center, CUNY

### 12:15–1:15 The Dissertation and Your Job

Sponsored by the Graduate Education Committee

Berthold Hoeckner (University of Chicago), Chair

Daniel DiCenso (College of the Holy Cross), Alex Ludwig (Berklee College of Music), Raina Polivka (University of California Press), Rachel Vandagriff (San Francisco Conservatory of Music), Reba Wissner (Montclair State University)

### 12:15–1:45 Musical Transitions and Reclamations

Sponsored by the Music and Media Study Group

Kendra Preston Leonard (The Silent Film Sound & Music Archive), Dana M. Plank (The Ohio State University), and Jessica Getman (University of Michigan), Co-chairs

Paula Bishop (Bridgewater State University), “Performing the Performance: From Country Music Radio to Rock ‘n’ Roll Television in the Early Career of the Everly Brothers”

James Gabrillo (University of Cambridge), “Constructing the Philippine Lowbrow: The Musical Variety Program *Eat Bulaga!*”

Dani Osterman (University of Rochester), “Disentangling the Sound of Modern China: The Reappropriation of the *Guqin* in *Hero*”

### 12:15–1:45 Navigating the Tenure Process

Sponsored by Committee on Career-Related Issues

Jessie Fillerup (University of Richmond) and Sarah Fuchs Sampson (Syracuse University), Moderators

Gurminder Bhogal (Wellesley College), Amanda Eubanks Winkler (Syracuse University), Jessie Ann Owens (University of California, Davis), and Andrew Granade (University of Missouri–Kansas City)

### 12:15–1:45 Victoria Bond’s *Mrs. President: Celebrating One Hundred Years of Women’s Suffrage in Rochester*

Sponsored by AMS Committee on the Annual Meeting

Denise Von Glahn (Florida State University), Convener

Victoria Bond, Composer/conductor

Susan McClary (Case Western Reserve University), McKenna Milici (Florida State University)

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## FRIDAY NOONTIME

### RECEPTIONS AND OPEN MEETINGS

#### 12:00–1:30 AMS Committee on Cultural Diversity Reception

For Southern Travel Grant Recipients, Associates, and Alliance Representatives

12:15–1:15

Alvin H. Johnson AMS 50 Fellowship Forum

12:15–1:45

Pedagogy Study Group Business Meeting

12:15–1:45

Popular Music Study Group Business Meeting

12:15–1:15

Music and Disability Study Group Business Meeting

12:15–1:45

Society for Seventeenth-Century Music Business Meeting

12:30–1:30

Cold War and Music Study Group Brown Bag Open Lunch

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## FRIDAY NOONTIME & AFTERNOON SMALL MEETINGS

12:00–2:00

A-R Online Music Anthology Board Meeting (by invitation)

12:00–2:00

Mozart Society of America Board

12:15–1:45

JAMS Editorial Board

3:30–5:00

AMS/MLA Joint RISM Committee

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## FRIDAY AFTERNOON CONCERTS

### 12:30–1:30 Recital: “Uncovering Two Lost Virtuoso Fantasias by Joseph Joachim” (Eastman School of Music)

Katharina Uhde (Valparaiso University), violin

R. Larry Todd (Duke University), piano

**2:00–3:00 Lecture-Recital: “The Proleptic Cosmonaut: Toward Reconstructing Scriabin’s Music, Mysticism, and Russian Identity”** (Eastman School of Music)

Becky Lu (Cornell University), piano

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**FRIDAY AFTERNOON SESSIONS—2:00–5:00**

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**Avant Garde and New Music**

William Robin (University of Maryland, College Park), Chair

Brett Boutwell (Louisiana State University), “Keller’s Zak, Duchamp’s Mutt, and the Art of the Ruse”

Kirsten L. Speyer Carithers (Ohio State University), “Realization, Translation, Performance: Interpretive Labor in Stockhausen’s *Plus Minus*”

Michael Palmese (Louisiana State University), “John Adams and the Avant-garde, 1971–72”

Ian Power (University of Baltimore), “The New Musical Imaginary: Description as Distraction in Contemporary Classical Music”

**Criticism and Discourse**

Jennifer Shaw (University of Adelaide), Chair

Kristin Franseen (McGill University), “Edward Prime-Stevenson’s Queer *Repertory*”

Ken Prouty (Michigan State University), “‘Not for Morons Only: Paul Eduard Miller and the Rise of the ‘Serious’ Jazz Writer”

Joshua Navon (Columbia University), “The Leipzig Conservatory and the Pedagogical Production of *Werkreue*”

Lindsay Wright (University of Chicago), “A New Species of Musical Genius: Blind Tom, Black Musicality, and Discourses of Talent”

**Early Modern Women**

Linda Austern (Northwestern University), Chair

K. Dawn Grapes (Colorado State University), “For Death of Her: An Early English Remembrance through Song”

Sigrid Harris (University of Queensland), “Dangerous Beauty: Stories of Singing Women in Early Modern Italy”

Laurie Stras (University of Southampton), “Preserving Repertoire, Preserving Practice: The Musical Heart of a Mid-Sixteenth-Century Florentine Convent”

Miriam Tripaldi (University of Chicago), “Seeking Independence: The Career Adventures of Maria Rosa Coccia, First Female Maestra di Cappella, from Rome to Saint Petersburg”

**Intellectual Roots Reviewed**

James Currie (University at Buffalo, SUNY), Chair

Annie Yen-Ling Liu (Soochow University) and Blake Stevens (College of Charleston), “Silence and Shapelessness in the Acousmatic Experience: Signs of Taoism in Chinese Electroacoustic Music”

Vivian Luong (University of Michigan), “Philosophies of the Body in *Feminine Endings*: The Feminist Roots of Music Theory’s Embodied Turn”

Benjamin McBrayer (University of Pittsburgh), “Musicology as Mysteriology: Jankélévitch and Brelet in Post-World War II France”

Miriam Piilonen (Northwestern University), “Charles Darwin vs. Herbert Spencer: Reinterpreting a Historic Debate About the Evolutionary Origins of Music”

**Messiaen Research in Light of the Composer’s Archive**

Andrew Shenton (Boston University), Chair

Christopher Brent Murray (Université Libre de Bruxelles), “On the Emergence of Messiaen’s Musical Language”

Yves Balmer (Conservatoire national supérieur de musique et de danse de Paris), “Listening in Görlitz: The *Quartet for the End of Time* in Context”

Thomas Lacôte (Conservatoire national supérieur de musique et de danse de Paris), “Sound Without Text? Reenacting Messiaen’s Registrations”

Christopher Dingle (Birmingham Conservatoire), “Middle-Aged Style: On Messiaen, Edward Said, and Lateness”

**Music, Politics, and Place**

Andrea F. Bohlman (University of North Carolina at Chapel Hill), Chair

Benjamin Doleac (University of California, Los Angeles), “Taking It to the Streets: Music and Resistance in Post-Katrina New Orleans”

Austin Richey (Eastman School of Music, University of Rochester), “Black Atlantic Dialogues: Detroit, Zimbabwe, and Performative Cultures in the New Global South”

Marianna Ritchey (University of Massachusetts, Amherst), “Selling Drones with Beethoven’s Fifth: Neoliberalism, Corporate Marketing, and Classical Music in the U.S.”

Marian Wilson Kimber (University of Iowa), “Women Composers at the White House: Phyllis Fergus and the Concerts of the National League of American Pen Women”

**Musical Forensics**

Jacquelyn Sholes (Boston University), Chair

Mark Davidson (Bob Dylan Archive, University of Tulsa), “Silk, Rayon, and ‘That Late 70s Feel’: The ‘Blurred Lines’ Copyright Infringement Case and the Ethics of Forensic Musicology”

Barbara Milewski (Swarthmore College) and Bret Werb (United States Holocaust Memorial Museum), “Chopin’s ‘*Little Jew*’”

Frederick Reece (Harvard University), “Schubert’s ‘Untrue’ Symphony: Fragments, Forensics, Forgery”

Shaena Weitz (New York, N.Y.), “Plagiarism and the Napoleonic Potpourri”

**Opera Productions**

Kristi Brown-Montesano (Colburn Conservatory of Music), Chair

David Gutkin (Peabody Institute, Johns Hopkins University), “Universal History, Posthistory, and Globality in Robert Wilson’s *the CIVIL warS*”

Juliana Pistorius (University of Oxford), “Resistance through Complicity: Opera and Race in Apartheid South Africa”

Laura Protano-Biggs (Peabody Institute, Johns Hopkins University), “Enclosed in the ‘golfo mistico’: the Orchestra Pit at the Teatro alla Scala, 1907”

Megan Steigerwald (Eastman School of Music, University of Rochester), “Opera as Verb: Liveness and Labor in Alternative Opera”

**Poster Session**

Nico Schüler (Texas State University), “Jacob J. Sawyer (1856–1885): Rediscovering a Pioneer of Black Minstrel Music”

Alexander Ludwig (Berklee College of Music), “‘The Rhythm of Life is a Powerful Beat’: Following Fosse’s Musical, Physical and Visual Rhythms”

Molly Cryderman-Weber (Central Michigan University), “Cultural Musical Codes in Baby-Boomer Era Social Guidance Films”

**Sound Strategies in Film**

Kendra Preston Leonard (Silent Film Sound & Music Archive), Chair

Richard Brown (Warner/Chappell Music, Inc.), “Sound Art or Sound Design? Ontology and Copyright in the Contemporary Filmic Soundscape”

Berthold Hoeckner (University of Chicago), “Remembering Atticus, Remembering Boo: Racial Subtexts in Elmer Bernstein’s Music for *To Kill a Mockingbird*”

Matthew McDonald (Northeastern University), “Stop Playing It, Sam: Musical Interruption in Film”

Mary Simonson (Colgate University), “Giving Voice: Stage Prologues and Interludes in American Silent Cinema”

### **Whither “the Cold War” in Music Studies Today?**

Sponsored by the Cold War and Music Study Group

Nicholas Tochka (University of Melbourne), Chair and Respondent

Masha Kowell (Loyola Marymount University), Ian MacMillen (Oberlin College), Marysol Quevedo (University of Miami), Peter Schmelz (Arizona State University), Anne Searcy (University of Miami), Kira Thurman (University of Michigan), Rachel Tollett (City Colleges of Chicago / Northwestern University)

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### **FRIDAY AFTERNOON SESSION—2:00–3:30**

#### **Rethinking the *Conductus***

Thomas B. Payne (College of William and Mary), Chair

Mary Channen Caldwell (University of Pennsylvania), “Seeking Song: Locating the *Conductus* between Orality and Literacy”

Mark Everist (University of Southampton), “Anonymous IV and the *Conductus*”

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### **FRIDAY AFTERNOON SESSION—3:30–5:00**

#### **Fifteenth-Century Finds**

Joseph Sargent (University of Montevallo), Chair

Paul Kolb (University of Salzburg), “Gaspar van Weerbeke and Mass Composition ca. 1500: Implications of a New Mass”

Robert Nosow (Jacksonville, N.C.), “Hobrecht and His Singers: The Musical Economy of a Flemish Church”

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### **FRIDAY EARLY EVENING SESSIONS**

#### **5:15–6:30 Pedagogical Approaches, Strategies, and Engagement in the Twenty-First Century General Education Music History Classroom**

Sponsored by Committee on Career-Related Issues

Naomi Perley (RILM) and Reba Wissner (Montclair State University), Moderators

Kristen Turner (North Carolina State University), “More Than Just a Test: The Quiz as a Pedagogical Tool”

Reba Wissner (Montclair State University), “Speaking Their Language: Using Popular Music to Teach the Basics in General Education Music History Courses”

Alexander Ludwig (Berklee College of Music), “Large Enrollment? Try Twitter”

Devora Geller (Graduate Center, CUNY), “Block Grading in the General Music Classroom”

Samantha Bassler (New York University and Rutgers University at Newark), “Disability in the General Music Classroom”

Matthew Baumer (Indiana University of Pennsylvania), “The Live Musical Event Report for Online Intro Courses”

Mary Natvig (Bowling Green State University), “Choosing the Right Textbook”

#### **5:30–6:30 Amherst Early Music Festival**

Singing from Renaissance Notation with Valerie Horst

#### **5:30–7:00 Perspectives on Critical Race Theory and Music**

Sponsored by the Planning Committee on Race, Ethnicity, and the Profession

George E. Lewis (Columbia University) and Judy Tsou (University of Washington), Co-chairs

Cheryl I. Harris (University of California, Los Angeles), “The Sound and the Fury: From Colorblindness to White Nationalism”

William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University, Respondents

#### **6:30–7:45 When Extra-Curricular Activities Are Anything But: “Work-Life Balance” in Performance-Centered Disciplines**

Sponsored by Committee on Career-Related Issues

Shawn Keener (A-R Editions) and Susan Key (Chapman University and Pacific Symphony), Moderators

Nigel Maister (University of Rochester International Theatre Program), Steven Rozenski (University of Rochester), Nathan Bakkum (Dean, School of Fine and Performing Arts at Columbia College Chicago)

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### **FRIDAY EARLY EVENING OPEN MEETINGS**

**5:00–7:00 Ecocriticism Study Group Business Meeting**

**5:00–7:00 Music and Philosophy Study Group Business Meeting**

**7:30–8:00 Music and Dance Study Group Business Meeting**

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### **FRIDAY EARLY EVENING SMALL MEETING**

**5:00–6:30 *Journal of Musicology* Board**

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### **FRIDAY EVENING SESSIONS—8:00–11:00**

#### **“...but we can use new music to fix that problem”**

Andrea Moore (Smith College), Moderator

Judith Lochhead (Stony Brook University), Tiffany Kuo (Mt. San Antonio College), John Phippen (Colorado State University), Marianna Ritchey (University of Massachusetts, Amherst), Kenneth Ueno (University of California, Berkeley)

#### **Caring for the Twenty-First-Century Music Student (and Professor)**

Sponsored by the Pedagogy Study Group

Denise Von Glahn (Florida State University), Chair

Trudi Wright (Regis University), “Cura personalis: Caring for Ourselves?”

John Spilker (Nebraska Wesleyan University), “Cultivating Resilience Through Courage, Compassion, and Connection in the Musicology Classroom”



Sara Haefeli (Ithaca College), “From Structure to Agency: Addressing Identity and Otherness in the Curriculum”

### **Instruments, Diagrams, and Notation in the History of Music Theory**

Sponsored by the History of Music Theory Study Group

Andrew Hicks (Cornell University), Chair

Lars Christensen (University of Minnesota), “Musical Diagrams as Instruments of Strategic Simplification in the Northern Song Dynasty”

Stephanie Probst (Harvard University), “Following the Lines on Percy A. Scholes’s ‘AudioGraphic’ Piano Rolls”

Jennifer Iverson (University of Chicago), “At the Intersection of Acoustics, Phonetics, and Music: The Mixtur-Trautonium as Boundary Object”

Siavash Sabetrohani (University of Chicago), “The *Oud* as the Transmitter of Ancient Greek Music Theory in the Middle East”

Alexander Bonus (Bard College), “Refashioning Rhythm: Hearing, Acting, and Reacting to Metronomic Sound in Nineteenth-Century Observatories, Laboratories, and Beyond”

### **Mapping the Musical City: Geospatial Analysis and Musicology**

Danielle Fosler-Lussier (Ohio State University), Chair

Todd Decker (Washington University in St. Louis), Respondent

Louis Epstein (St. Olaf College), Organizer

Nicole Vilknor (Arizona State University), Eleanor Cloutier (University of Notre Dame), Jonathan Hicks (Newcastle University)

### **Music and the Discourses of Liberalism**

Dana Gooley (Brown University) and Sarah Collins (University of Western Australia / Durham University), Co-chairs

Celia Applegate (Vanderbilt University), Esteban Buch (Ecole des hautes études en sciences sociales), Jane Fulcher (University of Michigan), Phyllis Weliver (Saint Louis University), Bennett Zon (Durham University)

### **Panel, Keynote, and Roundtable: “Queering Dance Musics”**

Sponsored by the Music and Dance Study Group and LGBTQ Study Group

Music and Dance Study Group Panel: “Queering Dance Musics”

Samuel Dorf (University of Dayton) and Daniel Callahan (Boston College), Panel Chairs

Kyle Kaplan (Northwestern University), “Graham and Cowell at San Quentin”

Lisa Barg (McGill University), “Billy Strayhorn, Queer Collaboration, and Black Dance”

Lauron Kehr (College of William and Mary), “Sissy Style: Gender, Race, and Sexuality in New Orleans Bounce”

Keynote: Clare Croft (University of Michigan), “Learning Queerness or ‘I’d Rather be Sitting in the Dark’”

LGBTQ Study Group Roundtable: “Queer Social Dance Sounds, Practices, and Spaces”

Stephan Pennington (Tufts University), Moderator

Louis Niebur (University of Nevada, Reno), Sarah Hankins (University of California, San Diego), Tiffany Naiman (Stanford University), Gavin Lee (Soochow University)

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## **FRIDAY EVENING PERFORMANCES**

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### **8:00 Sigismund’s Cathedral**

Music by Michael Haydn

*Peribipsous*, Rochester’s period orchestra, Michael Ruhling, conductor  
With guests Christ Church Schola Cantorum, Brian Shaw, trumpet, and Eastman School of Music organ faculty  
Christ Church

### **8:00 Eastman Philharmonia**

Elgar, *Enigma Variations*; Brahms, Piano Concerto no. 1  
Eastman School of Music, Kodak Hall

### **8:00 The Agitators**

The Story of Susan B. Anthony and Frederick Douglass  
Geva Theater Center

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## **FRIDAY EVENING RECEPTIONS**

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5:00–6:30	Graduate Education Committee Reception for Prospective Graduate Students
5:00–6:30	Rice University Alumni Reception
5:00–7:00	University of North Texas Reception
5:30–7:30	University of North Carolina at Chapel Hill Alumni Reception
6:00–7:30	W. W. Norton Reception with live music
6:00–8:00	Boston University Reception
6:00–8:00	Friends of Stony Brook Reception
6:30–8:00	Oxford University Press Reception
8:00–11:00	Bienen School of Music, Northwestern University Reception
8:00–11:00	University of Michigan Alumni Reception
9:00–11:00	Eastman School of Music Alumni Reception
9:00–11:00	Juilliard Party
9:00–12:00	University of Pittsburgh Reception
9:00–12:00	AMS Dance
9:00–10:00	Remembrance of Philip Gossett
10:00–12:00	University of Chicago Alumni Party
10:00–12:00	Brandeis University Alumni Reception
10:00–12:00	Case Western Reserve University Reception
10:00–12:00	Columbia University Department of Music Reception
10:00–12:00	Florida State University College of Music Alumni Reception
10:00–12:00	Harvard Music Reception
10:00–12:00	Society for Christian Scholarship in Music Reception
11:00–1:00	LGBTQ Study Group Party

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## SATURDAY 11 November

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8:30–5:00	Registration & Speaker Ready Room
8:30–6:00	Exhibits
7:00–8:45	Committee on Women and Gender
7:00–8:45	Publications Committee
7:00–8:45	Planning Committee on Race, Ethnicity, and the Profession
7:00–9:00	A-R Recent Researches Series Editors' Breakfast Meeting
7:00–9:00	<i>Journal of Music History</i> Pedagogy Editorial Board
7:30–8:30	RILM Governing Board
7:30–8:45	Committee on Cultural Diversity
7:30–8:45	Haydn Society of North America Board Meeting
7:30–9:00	<i>Journal of Musicological Research</i> Editorial Board Meeting

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### The AMS Dance

The 2017 AMS Dance takes place on Friday 10 November at the Radisson Hotel, Riverview Ballroom (9 p.m. to midnight). We are very grateful for the support of the University of Rochester Institute for Popular Music (IPM) and its director, John Covach. Music will be supplied by a rock band from the IPM. The main purpose of the band, however, is to provide a group that attendees can join for a couple of songs. If you are a rock musician, this may be your big break! There is no need to bring your own guitar, bass, keyboard, or drum kit, since you will borrow one from the band.

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



John Covach (left) and friends at the AMS Louisville 2015 Dance

7:30–9:00	Society for Eighteenth-Century Music Board of Directors Meeting
7:30–9:00	<i>Web Library of Seventeenth-Century Music</i> Editorial Board Meeting
7:45–8:45	American Bach Society Editorial Board Meeting
8:00–8:45	Study Group Chairs
9:00–12:00	Committee on Career-Related Issues, Career Bootcamp
TBA	Rochester Pipe Organ Tour

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### SATURDAY MORNING SESSIONS—9:00

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#### Classic Hollywood

James Parakilas (Bates College), Chair

Gina Bombola (Texas Christian University), “Turning a Prima Donna into a ‘Female Tarzan’: Hollywood, Opera, and Race in *Hitting a New High* (1937)”

Jonathan Lee (University of Nevada, Las Vegas), “‘Contrast Conceptions’: (Alex) North and the South”

Anna Nisnevich (Palm Beach Gardens, Fla.), “Classical Music, Cultural Diplomacy, and Recirculated Affect in MGM’s *Song of Russia* (1944)”

Charles Youmans (Pennsylvania State University), “A Fine, Good Place to Be’: Race and Redemption in Max Steiner’s Score for *The Searchers* (1956)”

#### Early Modern Spiritualities

Janette Tilley (Lehman College, CUNY), Chair

Catherine Gordon (Providence College), “‘The Natural’ in Jean-Joseph Surin’s *Cantiques Spirituels* as Reflections of Celestial Harmony”

Erika Honisch (Stony Brook University), “Beyond the *Pietas Austriaca*: Marian Music and Local Religious Culture in Early Modern Bohemia”

Melinda Latour (Tufts University), “The Uses of Pleasure: Moral Song Between Ethics and Aesthetics”

Jonathan Shold (University of Pittsburgh), “Old Testament Patriarchs and Popular Sublimity in Neapolitan Lenten Sacred Dramas”

#### Electronic Organologies

Erinn Knyt (University of Massachusetts, Amherst), Chair

Kelly Hiser (Pittsburgh, Pa.), “Beyond Noise: Listening to Clara Rockmore’s Theremin Performances to Reshape Electronic Music History”

Peter Asimov (University of Cambridge), “*L’instrument de l’avenir*: Exhibiting the Ondes Martenot at the 1937 Exposition”

Michael M. Kennedy (University of Cincinnati), “The ‘Death’ of Live Musical Theater? ‘Virtual Orchestras’ and the 2003 Broadway Musicians’ Strike”

William Mason (Oberlin College), “French Spectralism’s Technological Legacy in DiCasteri and Adamczyk’s *Phonobellow*”

#### Lateness

Edgardo Salinas (The Juilliard School), Chair

Tom Beghin (Orpheus Institute / McGill University), “Feeling, Seeing, and Hearing His Broadway: A Multi-Sensory Approach to Beethoven’s Three Last Piano Sonatas”

Paul Berry (Yale University), "In Search of Schumann's Last Musical Thought"

Joe Davies (University of Oxford), "Grotesquerie in Schubert's Late Instrumental Works"

Nicholas Emmanuel (University at Buffalo, SUNY), "'Living Within the Truth': Formal Expressions of Dissent in Lutosławski's Late Period"

### **Masculinity and Its Discontents**

Margaret Notley (University of North Texas), Chair

Amanda Hsieh (University of Toronto), "Lyrical Tension and Collective Voices: Masculinities in Alban Berg's *Wozzeck*"

David Rugger (Indiana University), "Alfred Deller, the Countertenor Voice, and English Masculinity"

Douglas Ipson (Southern Utah University), "'Credo Negativo': On Jago's Heresies in Verdi and Boito's *Otello*"

Adeline Mueller (Mount Holyoke College), "Caliban Hero"

### **Music and Memory, Oppression and Suppression**

Karen Painter (University of Minnesota), Chair

Marie-Hélène Benoit-Otis (Université de Montréal), "Song, Memory, and Resistance at Ravensbrück: Germaine Tillion's *Le Verfügbar aux Enfers* as a (Virtual) Musical Work"

Gabrielle Cornish (Eastman School of Music, University of Rochester), "Sounding the Gulag: Toward a Sonic History of the Soviet Labor Camps"

Karen Uslin (Rowan University), "Reviewing Music of the Abyss: The Terezin Music Critiques of Viktor Ullmann"

Matthew Vest (University of California, Los Angeles), "Clandestine Composer: Ernst Bachrich, Musical Legacy, and Nazi suppression"

### **On the Radio**

Justin Burton (Rider University), Chair

Amy Coddington (Amherst College), "Rap on the Radio: How Hip Hop Became Mainstream"

Emily Lane (Northwestern University), "Shifting Hues of Blackface: Investigating Racialized Performances in Radio Adaptations of Mass-Mediated Musicals"

Mili Leitner (University of Chicago), "Separate But Equal? The Palestine Broadcasting Service and the Musical Racialization of Zionism in Mandatory Palestine"

Victor Szabo (Hampden-Sydney College), "Tuning into the New Auditory Consciousness: *Music from the Hearts of Space's* Ambient Archive, 1973–83"

### **Re-Migrant and Returning Musical Diasporas in Totalitarian and Post-Totalitarian Contexts**

Margarita Mazo (Ohio State University), Chair

Andrea F. Bohlman (University of North Carolina at Chapel Hill), Respondent

Susan B. Thomas (University of Georgia), "Prodigal Returns: The Repatriation of Musicians and the Changing Politics of Cuban Citizenship"

Brigid Cohen (New York University), "Performing Sabotage: George Maciunas's German Remigration and the Insider/Outsider Politics of Fluxus"

Laura Jordán González (Universidad de Chile), "Andean Music Paths: The (Electrified) Return of Illapu"

Alejandro L. Madrid (Cornell University), "Tania León and the Performance of Diasporic Subjectivity in Post-Communist Cuba"

### **Zarlino at 500: A Roundtable on Current Scholarship and Future Directions**

Cristle Collins Judd (Sarah Lawrence College), Chair

Bonnie Blackburn (Wolfson College, Oxford), Respondent

Gregory Barnett (Rice University), Samuel Brannon (Richmond, Va.), Rebecca Edwards (Los Angeles, Calif. / Rome, Italy), Jessie Ann Owens (University of California, Davis), Alexander Rehding (Harvard University), Katelijne Schiltz (University of Regensburg)

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### **SATURDAY MORNING SESSIONS—9:00–10:30**

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#### **American Women's Voices**

Lisa Barg (McGill University), Chair

Lydia Hamessley (Hamilton College), "Elizabethan Traces in Appalachia?: How Music Critics (Mis)Understand Dolly Parton's Songs and Voice"

Stephanie Doktor (University of Utah), "Finding Florence: A Recording of Florence Mills in the Music of Edmund Thornton Jenkins and William Grant Still"

#### **Women in Contemporary Pop**

Sharon Mirchandani (Westminster Choir College of Rider University), Chair

William Cheng (Dartmouth College), "Indignation, Indifference, or Whatever: A Slacktivist's Guide to the Diva's Leaky Voice"

Tiffany Naiman (Stanford University), "Selling Sex from Over the Hill: Madonna, Aging, and the Value of Female Labor in Popular Music"

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### **SATURDAY MORNING SESSIONS—10:30–12:00**

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#### **Committee on Women and Gender Endowed Lecture**

Honey Meconi (Eastman School of Music, University of Rochester), Chair

Susan McClary (Case Western Reserve University), "Da Capo: Women Representing Women in Music"

Ellie Hisama (Columbia University), Ruth Solie (Smith College), Jacqueline Warwick (Dalhousie University), Respondents

#### **Controlling Time**

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

Karen Desmond (Brandeis University), "Fourteenth-Century Dots and the Line of Musical Time"

Landon Morrison (McGill University), "Stumbling onto the Grid: A Loose History of Rhythm Quantization"

#### **Editing**

James Cassaro (University of Pittsburgh), Chair

Kerry Murphy (University of Melbourne), "Louise Dyer: Lully to Couperin"

Jennifer DeLapp-Birkett (Aaron Copland Fund for Music), "The Six Basic Versions of *Appalachian Spring*"

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## SATURDAY NOONTIME SESSIONS

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### 12:15–1:45 **Maintaining a Research Agenda at Teaching-Intensive Institutions**

Sponsored by AMS Committee on Career-Related Issues

Keith Clifton (Central Michigan University), Moderator

Samuel Dorf (University of Dayton), Christine Gengaro (Los Angeles City College)

### 12:15–1:45 **Musicology and Digital Technologies: Access, Sustainability, Education, and Scholarly Communication**

Sponsored by the AMS Committee on Technology

Margot Fassler (Notre Dame University), Kimberly Francis (University of Guelph), Mary C. Francis (University of Michigan Press), Richard Freedman, Chair (Haverford College), Mark Katz, (University of North Carolina at Chapel Hill), David M. Kidger (Oakland University), Debra S. Lacoste (University of Waterloo), Jesse Rodin (Stanford University), Caitlin Schmid (Harvard University), James V. Maiello (University of Manitoba), Michael Accinno (University of California, Riverside), Christine Suzanne Getz (University of Iowa), Wendy Heller (Princeton University), Susan Thomas (University of Georgia)

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## SATURDAY NOONTIME OPEN MEETINGS

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12:00–2:00 **RIPM Lunch**

12:15–12:30 **AMS Business Meeting**

12:15–1:45 **LGBTQ Study Group Open Board Meeting**

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

12:15–1:45 **Music and Dance Study Group Eighteenth-Century Social Dance Workshop**

12:15–1:15 **North American British Music Studies Association**

TBA **Rochester Lyric Opera  
*Mrs. President, Open Rehearsal***

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## SATURDAY NOONTIME & AFTERNOON SMALL MEETINGS

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12:00–2:00 **American Bach Society Advisory Board Luncheon**

12:00–2:00 **American Handel Society Board**

12:00–5:00 **Committee on the Publication of American Music Luncheon**

12:30–1:45 **AMS Council**

3:30–4:30 **Performance Committee**

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## SATURDAY AFTERNOON CONCERTS

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### 12:30–1:30 **Workshop-Demonstration: “Improvvised Polyphony by Civic Wind Bands in Court”**

(Eastman School of Music)

Forgotten Clefs: A Renaissance Wind Band

Charles Wines, shawm and recorder, artistic director

Christopher Armijo, recorder; Adam Dillon, sackbut; Sarah Huebsch, shawm and recorder; Kelsey Schilling, shawm and recorder

### 2:00–3:00 **Recital: “Singen und Sagen: Praetorius’s Polyhymnia Caduceatrix et Panegyrica”**

#### **A Concert for Hope in a Time of War**

(Christ Church)

Stephen Kennedy (Music Director, Christ Church, Rochester), Director

Editions prepared by Liza Malamut (Boston University)

Christ Church Schola Cantorum and Consort

with Students and Faculty from the Eastman School of Music

TBA ***Mrs. President Open Rehearsal***

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## SATURDAY AFTERNOON SESSIONS—2:00–5:00

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### **Chant and Liturgy**

Thomas Forrest Kelly (Harvard University), Chair

Benjamin Brand (University of North Texas), “The Numerical Office as Biblical Exegesis: St. Jerome, St. Augustine, and the Matins Antiphons *Beatus Stephanus iugi legis*”

Mitchell Brauner (University of Wisconsin-Milwaukee), “The Papal Chapel’s Repertory of Lamentation Lessons before and after the Council of Trent: Some Revisions and Clarifications”

Elsa De Luca (NOVA University), “The Neumes of the León Antiphoner: Written and Oral Transmission in Old Hispanic Chant”

Katherine Steiner (Wycliffe College), “The Lady of St. Andrews: Evidence of Lady Mass Cycles in W1”

### **Music in the Long Protestant Reformations**

Dianne McMullen (Union College), Chair

Daniel Trocmé-Latter (University of Cambridge), “‘Thou hast heard the desire of the humble’: Psalm Singing in Basel at the Beginning of the Reformation”

Samantha Arten (Duke University), “Protestant Advocacy for Musical Literacy: *The Whole Booke of Psalmes* as Music Textbook and Theory Treatise”

Joseph Herl (Concordia University, Neb.), “How the Latin Liturgy Formed Sixteenth-Century Lutheran Children in the Faith”

### **Nationalism**

Steven Whiting (University of Michigan), Chair

Katharine Ellis (University of Cambridge), “French Nationalism, Ethnic Nationalism, and the Third Republic’s Folk Music Problem”

Warren Kimball (Louisiana State University), “National Identity and the Oratorio in New Orleans, 1836–1861”

Martin Nedbal (University of Kansas), “Building the National Opera Museum: Czech and German Approaches to *Don Giovanni* and *Così fan tutte* in Early Nineteenth-Century Prague”

Megan Varvir Coe (University of Texas at Arlington), “French Nationalism in the Reception of Two *Salome* Operas in Pre-War Paris”

## Opera and Musicals on Film

Stephen Meyer (University of Cincinnati), Chair

Michael Buchler (Florida State University), “Making Sky Masterson More Marlon Brando”

Sarah Fuchs Sampson (Syracuse University), “Screening the Operatic Spectacle: The Marketing and Reception of Gaumont’s Operatic *Phonoscènes* (1905–6)”

Raymond Knapp (University of California, Los Angeles), “Getting Real: Stage Musical vs. Filmic Realism in Film Adaptations from *Camelot* to *Cabaret*”

Marco Ladd (Yale University), “Film Music *Avant La Lettre?* Disentangling Film from Opera in Italy, 1913”

## Rossini

Helen Greenwald (New England Conservatory of Music), Chair

Emanuele Senici (University of Rome La Sapienza), “‘Di tanti palpiti’ as ‘Popular’ Music”

Claire Thompson (University of California, Davis), “*La donna del lago* Goes to Britain: Of Oysters, Ostrich Plumes, and Other Nonsense”

Claudio Vellutini (University of British Columbia), “Rossini’s ‘Vernacular Modernism’: Opera Criticism and Ideology in Vienna, 1816–1821”

## Voicing Blackness, from Reconstruction to the Era of *Black Lives Matter*

Josephine Wright (College of Wooster), Chair

Sandra Jean Graham (Babson College), “Beyond Fisk: Jubilee Imitators, Innovators, and the Concert Spiritual”

Gwynne Kuhner Brown (University of Puget Sound), “The Serious Spirituals of William L. Dawson”

Naomi André (University of Michigan), “Embodying Race, Gender, and Performance on Stage”

Marti Newland (Columbia University), “Singing Concert Spirituals on Campus: Performances of Respectability in the *Black Lives Matter* Era”

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## SATURDAY AFTERNOON SESSIONS—2:00–3:30

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### Back in the U.S.S.R.

Daniil Zavlunov (Stetson University), Chair

Laura Kennedy (Furman University), “Ballet in ‘Proletarian Skin’: *The Golden Age* and the Search for Soviet Dance”

Olga Panteleeva (Princeton University), “Through the Iron Curtain, Darkly: Smuggling the Western Avant-Garde to Soviet Musicology”

### David Tudor

Ryan Dohoney (Northwestern University), Chair

Michael Gallope (University of Minnesota), “David Tudor, Esoteric Spectacle—1958”

You Nakai (Brooklyn, N.Y.), “Untitled: David Tudor’s ‘Never-Ending Series of Discovered Works’”

### Glamo(u)r on TV

Annie Randall (Bucknell University), Chair

Ivan Raykoff (New School), “Liberace’s Musical/Material Appeal: Bodily Hearing and Tactile Seeing via 1950s Television”

Christina Baade (McMaster University), “*Vera Lynn Sings*: Domesticity, Glamour, and National Belonging on 1950s British Television”

## Music and Technology

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

Alyssa Michaud (McGill University), “Automating Musicianship: Amateur Pianists and the Player Piano, 1898–1920”

Angharad Davis (Yale University), “Translation and Transformation: Philosophies of Technology and Time-Space in George Antheil’s *Ballet Mécanique*”

## U.S. Radio Practices in Early Cold War Asia

Hyun Kyong Hannah Chang (Yale University), Chair

Hye-jung Park (Columbus, Oh.), “‘Liberty Bell’: Music in America’s Wartime Radio Propaganda in Korea”

Chui Wa Ho (New York University), “‘Dead Air’ and Democracy: Radio Soundscape in U.S.-Occupied Japan (1945–1952)”

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## SATURDAY AFTERNOON SESSIONS—3:30–5:00

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### Borders

Jesús Ramos-Kittrell (University of Connecticut), Chair

Emily MacGregor (Harvard University), “‘The Bounding Line’: Pan American Imaginaries in Aaron Copland’s *Short Symphony*”

Ana Alonso Minutti (University of New Mexico), “Decolonial Performativity and Female Empowerment in Experimental Music from the U.S.-Mexico Border”

### Music and Women’s Letters in the Early Nineteenth Century

Mark Ferraguto (Pennsylvania State University), Chair

Yael Sela Teichler (Open University of Israel), “Music and Political Critique in Jewish Women’s Epistolary Writings from Berlin ca. 1800”

Rebecca Geoffroy-Schwinden (University of North Texas), “Music as Feminine Capital in Napoleonic France”

### Postwar Collaborations

Emily Abrams Ansari (Western University), Chair

Gabriel Alfieri (Boston, Mass.), “From ‘Trivial Little Comedy’ to ‘Legitimate Magic’: Music and the Making of *The Glass Menagerie*”

Monica Hershberger (Central Connecticut State University), “‘Life is Strife’: Virgil Thomson and Gertrude Stein’s Homage to Susan B. Anthony in the Context of the Cold War”

### Seminar: The Rubble Arts: Music after Urban Catastrophe

Abby Anderton (Baruch College, CUNY) and Martha Sprigge (University of California, Santa Barbara), conveners

Tekla Babyak (Davis, Calif.), “The Rubble of the Other: Beethoven’s *Ruins of Athens*”

Ariana Phillips-Hutton (Cambridge, UK), “Conjuring Away the Void: Rubble, Ruins, and Musical Memorials”

Emily Richmond Pollock (Massachusetts Institute of Technology), “Rebuilding and Retrenchment at Munich’s Nationaltheater”

Jessica A. Schwartz (University of California, Los Angeles), “Listening to Voiced Fragments of Global Nuclear Ruination: Cold War Decay and the Acoustical Resonance of Nation Building”

Amy Lynn Wlodarski (Dickinson College), “Composing After the Ruins: The War-Inspired Works of George Rochberg”

## Sounding Like Bach

Ernest May (University of Massachusetts, Amherst), Chair

Bradley Spiers (University of Chicago), “The Imitation Game: Thinking Musically in the Age of Artificial Intelligence”

Derek Remes (Eastman School of Music, University of Rochester), “Reconsidering J. S. Bach’s Figured-Bass Chorale Pedagogy in Light of a New Source”

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## SATURDAY EARLY EVENING PLENARY

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

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## SATURDAY EVENING SESSIONS—8:00–11:00

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### 2016: Electoral Echoes and Musical Reverberations

Justin Patch (Vassar College), Chair

Emily Abrams Ansari (Western University), James Deaville (Carleton College), Dana Gorzelany-Mostak (Georgia College), Travis Gosa (Cornell University)

### In Search of New Music

William Robin (University of Maryland, College Park), Chair

George E. Lewis (Columbia University), Respondent

Emily Richmond Pollock (Massachusetts Institute of Technology), Eduardo Herrera (Rutgers University), Lisa Jakelski (Eastman School of Music, University of Rochester), Andrea Moore (Smith College)

### Music and Forms of Attention in the Long Nineteenth Century

Annette Richards (Cornell University), Chair

Francesca Brittan (Case Western Reserve University), Davinia Caddy (University of Auckland), Alexandra Kieffer (Rice University), Nicholas Mathew (University of California, Berkeley), Carmel Raz (Columbia University), Benjamin Steege (Columbia University), Melissa van Drie (University of Cambridge)

### Musicology and Trauma Studies: Perspectives for Research and Pedagogy

Erin Brooks (SUNY Potsdam), Chair

Jillian Rogers (University College Cork), Hyun Kyong Hannah Chang (Yale University), Eric Hung (Rider University), Tamara Levitz (University of California, Los Angeles), Maria Cizmici (University of South Florida)

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## SATURDAY EVENING PERFORMANCES

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### 4:00 Eastman’s Balinese Gamelan Sanjiwani

“Gambol on the Gamelan”

Gamelan Room, Eastman Theater Basement

### 4:00 and 8:30 *The Agitators*

The Story of Susan B. Anthony and Frederick Douglass

Geva Theater Center

### 7:30 Film Screening: *A Fool There Was* (1915)

U.S. Premiere with new score by Philip Carli

George Eastman Museum, Dryden Theatre

### 8:00 Rochester Philharmonic Orchestra

Beethoven, “Emperor” Concerto; Mussorgsky, *Pictures at an Exhibition*  
Ward Stare, conductor, Olga Kern, piano  
Eastman Theatre, Kodak Hall

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## SATURDAY EVENING RECEPTIONS

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

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

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

9:00–11:00      **AMS Dessert Reception**

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

9:00–12:00      **Stanford Reception**

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

10:00–11:00      **Yale Alumni Reception**

10:00–1:00      **Cornell Reception**

10:00–1:00      **University of California at Los Angeles Musicology Alumni Reception**

10:00–1:00      **Princeton Reception**

10:00–1:00      **University of California, Berkeley Alumni Reception**

10:00–1:00      **University of Pennsylvania Party**

11:00–12:00      **Yale Party**

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## SUNDAY 12 November

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8:30–12:00      **Registration & Speaker Ready Room**

8:30–12:00      **Exhibits**

7:00–8:45      **Board of Directors**

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## SUNDAY MORNING SESSIONS—9:00–12:00

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### Fairs and Festivals

John Rice (Rochester, Minn.), Chair

Elizabeth Dister (St. Louis, Mo.), “In the Footsteps of a Saint: Memory, Embodiment, and Music in National Fêtes for Joan of Arc”

Abigail Fine (University of Hawai‘i), “Mozart on the Mountaintop: Masonic Pilgrimage to the Magic Flute Cottage in Salzburg”

Kirsten Paige (University of California, Berkeley), “On the Politics of Performing Wagner Outdoors, 1909–1959: Open-Air Opera and the Third Reich”

Nathan Reeves (Northwestern University), “‘A Strict Law Bids Us Dance’: Kwakwaka’wakw Performance and the Production of Musical Texts at the 1893 Chicago World’s Fair”

### Humor

Douglass Seaton (Florida State University), Chair

Robert Crowe (Boston University), “A Female Impersonator in Post-Napoleonic Europe: Karl Blumenfeld, ‘the Effeminate’ and the Mocking Falsetto”

Don Fader (University of Alabama), “How Giovanni Battista Lulli Became Jean-Baptiste Lully: The Composer’s Comic Self-Representation in His Early Ballets”

Beth Levy (University of California, Davis), “Musical Humor and the Marx Brothers”

Anna Stoll Knecht (Jesus College, University of Oxford), “The Greatest Show on Earth’: Theatricality and Humor in Mahler”

## Music and Poetry

Michael Figueroa (University of North Carolina at Chapel Hill), Chair

Amy Beal (University of California, Santa Cruz), “Paradox: Music and American Sign Language Poetry”

John Lawrence (University of Chicago), “Lyricist as Analyst: Rhyme Scheme as ‘Music-Setting’ in the Great American Songbook”

Melissa Ursula Dawn Goldsmith (Westfield State University), “Bob Dorough’s Settings of Langston Hughes’s Poems in Lawrence Lipton’s *Jazz Canto: A Musical-Literary Exchange*”

Yawen Ludden (Georgia Gwinnett College), “Perfidy in the Peony Pavilion: Resolving a Four-Century Debate in Kun Opera”

## U.S. Popular Music

Theo Cateforis (Syracuse University), Chair

Christa Bentley (Oklahoma City University), “‘I Don’t Need Nobody’s Help’: Valerie Simpson, Self-Definition, and the Confessional Song”

Kate McQuiston (University of Hawai’i at Mānoa), “Hearing and Healing Brian Wilson: Atticus Ross’s Score for *Love & Mercy*”

Laura Watson (Maynooth University), “‘Every Day I Write the Book’: Popular Musicians and Memoirs in the Twenty-First Century”

Brian Wright (Fairmont State University), “The Electric Bass in Rock ’n’ Roll: Practicality, Teenpics, and Live Music-Making, 1956–1958”

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## SUNDAY MORNING SESSIONS—9:00–10:30

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### Anton Rubinstein

Olga Haldey (University of Maryland, College Park), Chair

Emily Frey (Swarthmore College), “Domestic *Demon*”

Kirill Zikanov (Yale University), “Rubinstein’s Symphonic Pictures and the *Kuchka*”

### Eastern European Transcultural Identities

Kevin C. Karnes (Emory University), Chair

Dietmar Friesenegger (Cornell University), “A Musical Statement for Diversity in the ‘Half-Asian’ Borderlands”

Mackenzie Pierce (Cornell University), “Polish Music in Soviet Exile During the Second World War”

### The Pastoral and the Rural in Opera

Gundula Kreuzer (Yale University), Chair

Sarah Hibberd (University of Bristol), “Cherubini’s *Elisa*: Alpine Virtue during the Terror”

Christopher Bowen (University of North Carolina at Chapel Hill), “‘Exemplar and Gospel’: The Village Mode in Czech Opera and Smetana’s *The Bartered Bride*”

### Psychology and Film

James Deaville (Carleton College), Chair

Nancy Newman (University at Albany, SUNY), “Letter(s) to an Unknowable Woman: Listening to *Mahler auf der Couch*”

Kristi Brown-Montesano (Colburn Conservatory of Music), “Monstrous Burden: The Wagnerian Roots of Lars Von Trier’s ‘Depression Trilogy’”

## Racializing

Larry Hamberlin (Middlebury College), Chair

Elizabeth Newton (Graduate Center, CUNY), “Marking Genre: Irony and Racialized Musical Metaphor in Melvin B. Tolson’s ‘Dark Symphony’ (1941)”

Alexander Cowan (Harvard University), “Eugenics at the Eastman School: Music Psychology and the Racialization of Musical Talent”

## Rethinking Primary Sources for the Music History Classroom

Louis Epstein (St. Olaf College), Chair

Timothy Cochran (Eastern Connecticut State University), Blake Howe (Louisiana State University), Rebecca Cypess (Rutgers University), J. Brooks Kuykendall (University of Mary Washington)

## Urban Soundscapes

Eric Drott (University of Texas at Austin), Chair

Jonathan Hicks (Newcastle University), “Ubiquity Organized: Mechanical Musics in Victorian London”

Peter McMurray (University of Cambridge), “Audible Refuge? Sonic Impossible Worlds and the Syrian Conflict”

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## SUNDAY MORNING SESSIONS—10:30–12:00

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### After Lutosławski: Trauma, Affect, Emotion, Memory, and Performances of Polish Identity

Maria Cizmici (University of South Florida), Chair

Nicholas Reyland (Keele University), “The Lutosławski Fugue: Anger and Trauma vs. Resilience and Regulation”

Lisa Jakelski (Eastman School of Music, University of Rochester), “Reviving Lutosławski: Krystian Zimerman in Warsaw, 1988/2013”

### Contemporary British Opera

Kevin Salfen (University of the Incarnate Word), Chair

Nick Stevens (Case Western Reserve University), “Divinest Feeling: Popular Song as Personal Space in Thomas Adès’s *Powder Her Face*”

Karen Olson (Gaylord Music Library, Washington University in St. Louis), “Orcadian Arcadias: Pastoralism and Land Use Policy in Two Pieces by Sir Peter Maxwell Davies”

### Jews and *Judentum*

Tina Frühauf (RILM/Graduate Center, CUNY), Chair

Vanessa L. Rogers (Rhodes College), “Populism, Patriotism, and the Public: Musical Theatre in London and the ‘Jew Bill’ of 1753”

Amanda Ruppenthal Stein (Northwestern University), “Sounding *Judentum* within Nineteenth-Century *Deutschtum*”

### Nineteenth-Century Composers Looking Back

Styra Avins (New York, N.Y.), Chair

Marie Sumner Lott (Georgia State University), “‘Restore the Golden Days of Paradise’: An Anti-Utopian Approach to Honor and Duty in Brahms’s Cantata *Rinaldo* (op. 50, 1869)”

Steven Huebner (McGill University), “Saint-Saëns and Sophocles”

## **Opera and Melodrama in Eighteenth-Century Germany**

Hedy Law (University of British Columbia), Chair

Jacqueline Waeber (Duke University), “Most German of the Arts? Melodramatic Recitation and the Musical Genius of Linguistic Identity”

Paul Abdullah (Case Western Reserve University), “Shakespearean Storms in German Opera: *The Tempest* in 1798”

## **Punk**

Ken McLeod (University of Toronto), Chair

David Pearson (Hunter College & Lehman College), “Sounding Dystopia in Extreme Hardcore Punk”

Gregorio Bevilacqua (University of Southampton), “War, Class Struggle, and a Punk Rock Song: Bad Religion’s ‘Let Them Eat War’”

## **Race, Transnationalism, and Central European Art Music in the Jim Crow Era**

Sandra Jean Graham (Babson College), Chair

Douglas Shadle (Vanderbilt University), “‘From the Negroes Themselves’: Antonín Dvořák and the Construction of African American Identity”

Kira Thurman (University of Michigan), “In Praise of the Great Masters: African Americans and the Construction of German Musical Identity under Jim Crow”