

Version Date: 10/14/2021

#### American Musicological Society

# ANNUAL MEETING PROGRAM GUIDE

11-12 & 20-21 NOVEMBER 2021

Preliminary Version

#### Sponsored by



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#### **WELCOME**

Welcome to the 87th Annual Meeting of the American Musicological Society, our second online meeting in as many years. I write to you from Quechee, Vermont, the ancestral home of the Western Abenaki, who were and are part of the Wabanaki Confederation.

We are delighted to offer you an intellectually and musically rich program, brought to you primarily by this year's Program Committee, chaired by the brilliant Mark Burford. Based on your feedback from last year's online gathering, we have put half of the conference on Thursday and Friday, 11–12 November, and the other half on Saturday and Sunday, 20–21 November. We recognize that we won't reach everyone for all of the events, but we invite you to take in as many as you can. (By way of reminder, we're operating on Central Standard Time.)

In a repeat from last year, we will make as many lectures, papers, panels, poster sessions, workshops, roundtables and performances available in advance as is possible, thus enabling more focused discussion during the live Q&A sessions; and many, if not most, sessions (including Q&A) can be accessed on the conference platform until May 31, 2022. So don't despair if you cannot be in two places at once!

All work and no play makes us all dull, so look for the various coffee breaks, drop-in sessions, DJ-curated "Listen and Unwind" events, yarn circles, and game nights. And if all goes well, I might be raffling off a certain piece of luggage when we gather

for the What's Up, Doc? Watch Party.

We welcome your feedback during the conference, which you can offer by stopping by one of our "Ask the AMS Board" sessions or by emailing the AMS Office.

This conference would not have been possible without the hard work of many volunteers. I especially wish to thank Danielle and the Committee of the Annual Meeting (CAM); the Performance Committee, chaired by Gwyneth Bravo; and the Local Arrangements Committee, chaired by Robert Kendrick. Most of all, we thank the Robert F. Judd Executive Director of the AMS, Siovahn Walker, and the rest of the AMS staff who labored intensely during yet another challenging year—Christian Botta, Alison McCarty, Leanny Muñoz, Katie VanDerMeer, Melia Wong, and Grant Woods.

Please refrain from screen grabs, videos, or photos of materials presented. Session chairs will inform you what to do to pose questions for the Q&A. Please, too, abide by AMS's Guidelines for Ethical Conduct, which asks us to show "respect for diverse points of view" and have "honesty and integrity" in our work, among other things. The complete Guidelines are posted on the AMS website.

Thank you, and enjoy the conference!

#### **Steve Swayne**

President
American Musicological Society

#### **COMMITTEES & STAFF**

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**Christina Baade** 

McMaster University

Tekla Babyak

Independent Scholar

**Charles Carson** 

University of Texas at Austin

**Charles Hiroshi Garrett** 

University of Michigan

Siovahn A. Walker

American Musicological Society

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New York University

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The New School

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Administrative Assistant

**Alison McCarty** 

Communications and Program Coordinator

Leanny Muñoz

Intern (summer 2021)

Katie VanDerMeer

Office Manager

**Grant Woods** 

**Program Assistant** 

Melia Wong

Intern (summer 2021)

#### 2022 CALLS FOR PROPOSALS: AMS / SEM / SMT JOINT MEETING, NEW ORLEANS

The eighty-eighth Annual Meeting of the American Musicological Society (AMS) will be held jointly with the Society for Ethnomusicology (SEM) and the Society for Music Theory (SMT) on 10–13 November 2022.

The Annual Meeting promotes the study and teaching of music. It builds community and supports scholars through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy, civic engagement, sound artifact curation, and digital humanities. The 2022 call for proposals and the Program Committee procedures are designed to reflect changes in the society's scholarly and demographic profile and aim to encourage new modes of sharing ideas.

Guided by the AMS's Statement on Fair Practice and Representation, the Program Committee seeks to create a positive working, learning, and social environment in which a diverse society may develop and flourish. Issues of fairness and representation will be an integral part of the process of creating the program.

At the Annual Meeting, the society invites music scholars, teachers, performers and public intellectuals to share work and ideas in the proposal types listed below. A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous work, and suggests its significance for the

Society's membership. Session organizers are advised to convene a diverse panel.

The AMS Program Committee invites organizers to submit the following types of proposals:

- Individual Proposals. The Program Committee invites individual paper proposals. Papers will be 20 minutes followed by 10 minutes for discussion. The Program Committee will compile these individual papers into topically-based three-paper sessions.
- Session Proposals. The Program Committee strongly encourages potential participants to collaborate on proposals for 90-minute sessions of three papers. Each paper is 20 minutes long, followed by 10 minutes for discussion. Session organizers are responsible for submitting a summary session abstract as well as individual paper abstracts. Organizers must also indicate a session chair and may identify a respondent if appropriate.
- Workshops. The Program Committee encourages workshops whose formats include but are not limited to sessions combining performance and scholarship; collections of short position papers; and discussions of publications or creative works. Educators, artists, and curators, for example, may lead interactive workshops to emphasize challenges and possibilities of music scholarship,

performance, and activism. Proposals should list participants and outline the session format.

- Roundtables. The Program Committee welcomes roundtable proposals that provide a space for participants to engage in dialogue with each other and the audience. Roundtables might include forums with scholars, community activists, artists, public officials; conversations among performing artists, curators, and educators about aesthetic and expressive innovations or the challenges of developing public cultures in diverse communities.
- Poster Presentations. Proposals for poster presentations should follow the guidelines for the submission of individual proposals but also include an explanation of the content and goals of the graphic presentation. Guidelines for posters will be distributed with acceptance information.
- Films. This category offers space for presenters to display a recently completed or in-progress film or video. A session of up to 120 minutes should include time for an introduction and discussion. Submit title, subject, and information on the introduction/discussion. Indicate the length of both the film/video and the introduction/discussion.

All proposal abstracts must be 350 words or less.

#### **Joint Sessions**

For this special meeting, the program committees of the AMS, SEM, and SMT enthusiastically invite proposals for joint sessions, bringing together participants from across the societies. Joint session proposals may be for either 90 minutes or 180 minutes and should present a balance of participants from two or three societies. Joint session proposals will be considered as a unit by the Program Committees of the AMS, SEM, and/or SMT, and will be programmed as a joint session only if accepted by all relevant Program Committees. (However, a proposal for a joint session may be programmed as a solo AMS, SEM, or SMT session if one of the Program Committees so chooses.) Joint session proposals may be for multi-paper sessions, workshops, or roundtables, as defined above. Proposals must identify the number of participants from each society.

- Joint Session Proposals. Multipaper session proposals should include a summary and individual abstracts. These proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. Joint session proposals may be comprised of either three papers (90 minutes) or six papers (180 minutes).
- **Joint Workshops.** Proposals should identify participants and outline the session format.
- **Joint Roundtables.** Proposals should identify participants and outline the session format.

All proposal abstracts must be 350 words or less.

#### **AMS Program Committee Procedures**

With the goal of expanding participation in the creation of the Society's annual meetings, proposals will first be read by an external pool of reviewers made up of AMS members holding PhDs in musicology or a related field. To serve as an annual meeting reviewer, one must be an AMS member. The call for members to volunteer to serve as reviewers will go out in late December. Those submitting proposals to the Program Committee are not eligible to serve as annual meeting reviewers. The Program Committee will deliberate on the recommendations of the volunteer readers and create the final program of the annual meeting.

#### **Application Restrictions**

Only one proposal per person per society (AMS, SEM, and/or SMT) is allowed. No one may appear on the program more than twice (Committee and Study Group sessions are excluded from this rule). An individual may participate in any of the presentation formats listed above and appear one other time on the program as a chair of a session or as a respondent.

Proposals of the same or similar content cannot be submitted by the same person to more than one of the three societies. An individual may submit different proposals to the AMS, SEM, and/or SMT but must indicate the multiple submissions on the online submission page and select (in the case of multiple acceptances) which proposal would take priority. Authors who present on an SEM or SMT session may not also present on an AMS session or a

joint session. In the case of multiple acceptances, the Program Committees will give preference to any paper that is part of a proposed session.

Note: The American Musicological Society's "Alternate Years Rule" has been suspended for the 2022 annual meeting.

#### **Submission Procedure**

Proposals (including proposals for joint sessions) must be received by 11:59 p.m. EST, 15 February 2022.

Proposals are to be submitted electronically. A link to the proposal submission site will be available on 1 December 2021.

Please note that proposal submission ceases precisely at the deadline. To avoid technical problems with submission please submit at least twenty-four hours before the deadline. Proposals received after the deadline cannot be considered.

Notifications of the Program Committee's decisions will be sent in early June.

Sessions organized by such groups as AMS committees, Study Groups, and affiliated societies are not reviewed by the Program Committee and have a separate proposal submission process.

Deadline: 11:59 p.m. EST, 15 February 2022

## 2022 CAM SPECIAL CALL: PROFESSIONAL DEVELOPMENT SESSION PROPOSALS

The AMS Committee on the Annual Meeting (CAM) is interested in significantly increasing the number and variety of professional development sessions available to attendees of the 2022 Annual Meeting of the American Musicological Society (AMS). In service of this goal, CAM is calling for proposals from AMS study groups, chapters, and committees for professional development workshops, roundtables, and paper sessions to be submitted as part of a special professional development track. Proposals are due 15 March 2022, 11:59pm EDT.

The Committee on the Annual Meeting hopes to schedule professional development sessions on a variety of topics supporting the needs and interests of the Society's diverse membership. Thus, it welcomes proposals for sessions that are either 1) are broadly applicable to those trained or working in musicology, music pedagogy, music performance, music theory, music analysis, and related fields, or 2) offer practical strategies that address the challenges, needs, and concerns of discrete constituencies trained or working in those areas. For the purposes of this call, a "professional development session" is understood to mean any workshop, roundtable, or paper session primarily focused on helping participants do one or more of the following:

1. acquire and improve work-related skills, including archival and pedagogical skills, strategies for increasing equity, diversity, and inclusion in workplaces, and more;

- 2. better understand and navigate the processes of entering or advancing in a particular career or line of work (including devising strategies for navigating specific challenges or constraints);
- 3. build stronger and more supportive networks of peers and colleagues.

This CAM Special Call is limited and may only be answered by the designated leaders or representatives of existing AMS study groups, chapters, and committees submitting on behalf of their group. Individuals wishing to organize sessions are encouraged to work with a study group, chapter, or committee. Proposals accepted in answer to this call will be designated in the annual meeting program as "organized by" the submitting study group, chapter, or committee. Proposals accepted in response to this call will be supplementary to any existing guaranteed study group or committee session allocation.

#### **Application Restrictions**

Excluding guaranteed study group and committee sessions, no one may appear on the AMS Annual Meeting program more than twice. However, the alternate years rule has been suspended for the 2022 annual meeting. Thus, those who appeared on the program for the 2021 AMS Annual Meeting are eligible to be included in proposals for this 2022 CAM Special Call.

#### **Submission Procedure**

The submission form for proposing sessions in response to this CAM Special Call will become available on 1 December 2021. Proposals must be received by 11:59 p.m. EDT, 15 March 2022. Proposals are to be submitted electronically on the AMS 2022 annual meeting site. Please note that proposal submission ceases precisely at the deadline. To avoid technical problems with submission please submit at least twenty-

four hours before the deadline. Proposals received after the deadline cannot be considered.

Notifications of the Committee on the Annual Meeting's decisions will be sent in late May. High-quality sessions that cannot be accommodated on the Annual Meeting program may be offered the opportunity to convene as AMS-sponsored events at another time in the program year.

#### **2022 CALLS FOR PERFORMANCES**

The AMS Performance Committee invites proposals for concerts, lecture-recitals, workshops, and other types of performances during the 2022 Annual Meeting of the American Musicological Society held in New Orleans, Louisiana, 10-13 November. We encourage proposals that develop a point of view, offer a programmatic focus, explore new musicological findings, or relate to the rich musical traditions of New Orleans and the surrounding region. Proposals that engage with the Society's diversity of interests and methodological approaches (including proposals that expand on the concept of "performance" itself) are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals. All selected performances will be allotted a maximum of 60 minutes.

#### **REQUIRED APPLICATION MATERIALS:**

- a proposed program listing repertory, performer(s), and the duration of each work;
- a list of audio-visual and performance needs;
- a short (100-word) biography of each participant named in the proposal;

- for concerts, a one-page explanation of the significance of the program or manner of performance;
- for lecture-recitals, a description (two pages maximum) explaining the significance of the program and/ or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions;
- for workshops or other types of performance, a description (two pages maximum) explaining the concept of the activity or event and its musicological significance or relevance; and
- representative audio or visual materials pertaining to the program and performers (twenty minutes maximum).

Although the AMS is unable to offer a fee to artists, modest subsidies are occasionally available for performance-related expenses.

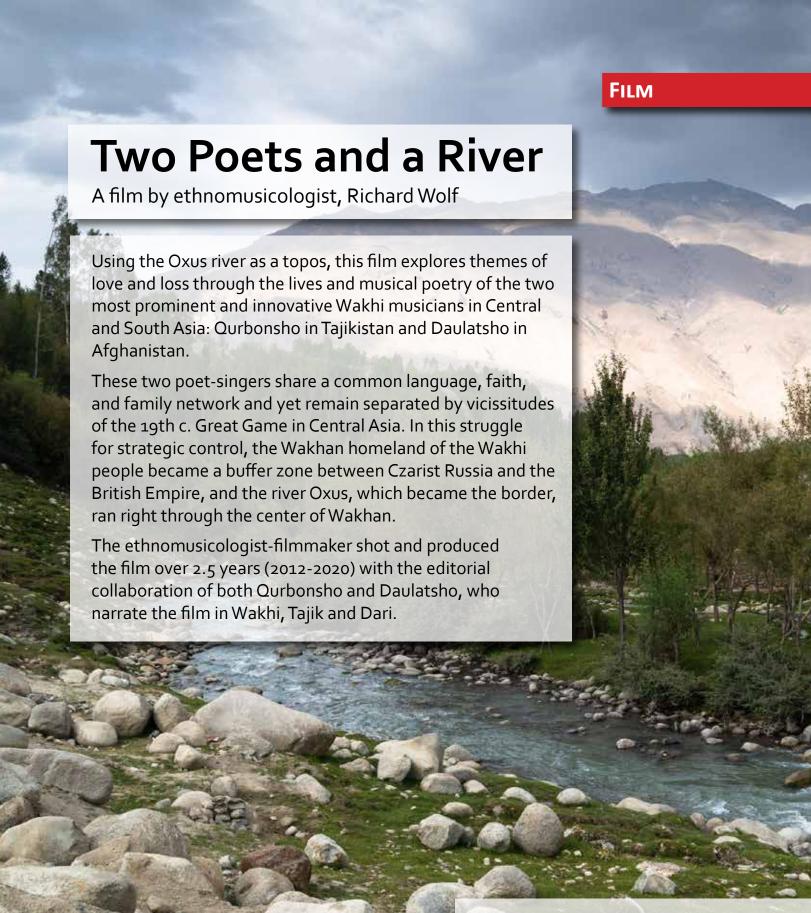
Materials must be received no later than 11:59 p.m. EST, 15 February 2022. Exceptions cannot be made to this deadline, so please plan accordingly. Notifications of the Performance Committee's decisions will be sent in mid-May.

## **F**EATURED

All times are listed in Central Standard Time (CST).

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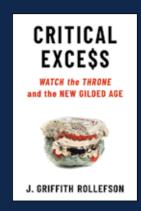


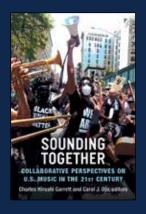


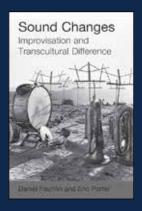
Thursday, 11 November 5:00PM - 5:50PM CST

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#### **FOR THE CULTURE**

Hip-Hop and the Fight for Social Justice Lakeyta M. Bonnette-Bailey and Adolphus G. Belk, Jr., Editors

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1. Griffith Rollefson

#### **SOUNDING TOGETHER**

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Charles Hiroshi Garrett and Carol J. Oja,
Editors

#### **SOUND CHANGES**

Improvisation and Transcultural Difference Daniel Fischlin and Eric Porter, Editors

## SAMPLING AND REMIXING BLACKNESS IN HIP-HOP THEATER AND PERFORMANCE

Nicole Hodges Persley

#### **IN CONCERT**

Performing Musical Persona Phillip Auslander

#### **ECHOES OF THE GREAT CATASTROPHE**

Re-Sounding Anatolian Greekness in Diaspora Panayotis League

#### LISTENING TO THE LOMAX ARCHIVE

The Sonic Rhetorics of African American Folksong in the 1930s
Jonathan W. Stone

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#### PRESIDENTIAL PLENARY

**Building Temples for Tomorrow: The** Black Music Intelligentsia and the Institutionalization of Black Music Culture

#### **Tammy Kernodle**

The late 1960s and 1970s marked a period in which the lines of inquiry regarding African American history and culture expanded. This activity was spurred by three major phenomena: the rise of the black consciousness movement, racial uprisings, and the expansion of federal funding that supported the creation of materials and programming that propelled greater understanding of the black experience. Black historians were not the only intellectual community engaged in this work. Within the context of music studies, a black music intelligentsia developed out of the engagement and work of a collective of historians, performers, composers, and librarians, and led to the establishment of a black music infrastructure that expanded black music's historiography.

This lecture explores the emergence of the black music intelligentsia and the development of this infrastructure by focusing on the period of 1968-1985.

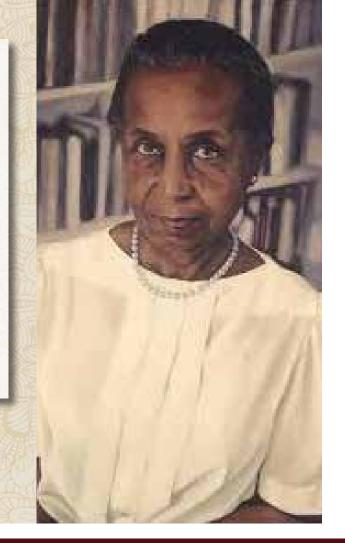
> Thursday, 12 November 3:00PM - 4:50PM CST

## **Eileen Southern 50th Anniversary Celebration**

This session celebrates the fiftieth anniversary of the publication of Eileen Southern's landmark book, *The Music of Black Americans*. It will be a conversational panel contemplating various aspects of Southern's scholarly and creative endeavors. These include her scholarship on African American music, European music, and music theater; her interest in visual studies; and her roles as performer and institution builder.

The session will also feature a short film and brief recorded performances.

Sunday, 21 November 2:00PM - 3:50PM CST



#### COMMITTEE ON WOMEN & GENDER ENDOWED LECTURE



## Troubling failure(s): Situating bodies in research and art

Offering cases of unruly artist-scholarship, this lecture problematize varieties of failure-transmission failure, sensory failure, research failure--as a provocation of methodological practices. Might troubling failures serve as a generative practice to complicate embodied cultural knowledge, performance practice, "authenticity," and expressivity? How might an interrogation of failure(s) shed light on gender, race, and history?

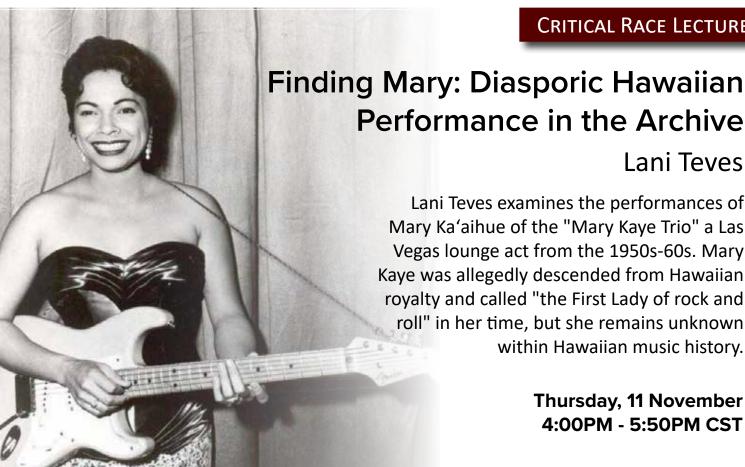
Saturday, 20 November 11:00AM - 12:50AM CST







Lani Teves



Lani Teves examines the performances of Mary Ka'aihue of the "Mary Kaye Trio" a Las Vegas lounge act from the 1950s-60s. Mary Kaye was allegedly descended from Hawaiian royalty and called "the First Lady of rock and roll" in her time, but she remains unknown

> **Thursday, 11 November** 4:00PM - 5:50PM CST





#### The Music of Ignatius Sancho: The Arts as Black Resistance in Eighteenth-Century London

This lecture-recital present the music of Ignatius Sancho as well as two composers in his circle—Thomas Arne and Charles Dibdin. It reanimates Sancho's musical ideals and his presence and argues that his vision of music was a vehicle for Black resistance.

#### Rebecca Cypess & Sonya Headlam

Thursday, 11 November 6:00PM - 6:50PM CST







"This isn't anything new": Julius Eastman's *Piano 2* (1986)— Inspirations, Influences, and **Interpretations** 

#### Richard Valitutto

Eastman's last known piano solo composition Piano 2 (1986) was composed during his near-decade of living homeless. In this lecture-recital, Valitutto will explore Piano 2 alongside the music of other notable American modernist pianist-composers with whom Eastman either worked closely or whose music he prominently performed.

#### The Contrapuntal Lives of Chicago's Race Women Samantha Ege

Race women—Black women intellectuals and creatives committed to racial uplift and gendered progress—transformed interwar Chicago's civic and social spheres. This lecture-recital program spotlights three works explicitly linked to Chicago: Holt's Negro Dance (1921), Price's Fantasie Nègre No. 4 in B Minor (1932), and King's Four Seasonal Sketches (1955).



Saturday, 20 November, 4:00PM - 4:50PM CST

# Love and Loyalty: Musical Confessions of Albrecht Mendelssohn Bartholdy (1874-1936)

#### Ryan De Ryke and Eva Mengelkoch

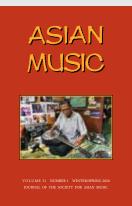




This lecture-recital explores the musical compositions of Albrecht Mendelssohn Bartholdy (1874-1936). Ambitious and aware of his responsibility as an heir to the Mendelssohn family, Albrecht chose to comply with familial and societal expectations rather than pursue his own love interests. By publishing and gifting love songs to his objects of desire, he ensured that his confessions of love would outlive imperfect social arrangements.

Sunday, 21 November 4:00PM - 4:50PM CST





#### Latin American Music Review/ Revista de Música Latino Americana

Robert D. Moore, Editor • Butler School of Music • University of Texas at Austin ISSN 0163-0350 • e-ISSN 1536-0199 | semiannual

*LAMR* explores the historical, ethnographic, and socio-cultural dimensions of Latin American music in Latin American social groups, including the Puerto Rican, Mexican, Cuban, and Portuguese populations in the United States. Articles are written in English, Spanish, or Portuguese.

#### Asian Music

Journal for the Society for Asian Music Ricardo D. Trimillos, Editor • University of Hawai'i Manoa ISSN 0044-9202 • e-ISSN 1553-5630 | semiannual

The journal of the Society for Asian Music is the leading journal devoted to ethnomusicology in Asian music, publishing all aspects of the performing arts of Asia and their cultural context.

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Have fun and connect at these sessions...

## Trivia Masters



## AMS Game Night

Friday, 12 November 5:00PM - 5:50PM CST

Saturday, 20 November 4:00PM - 5:50PM CST



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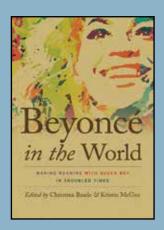
**CONTACT** 

Director of Graduate Studies in Musicology, Emily Frey: eafrey@brandeis.edu

Director of Graduate Studies in Composition and Theory, Yu-Hui Chang: ychang@brandeis.edu

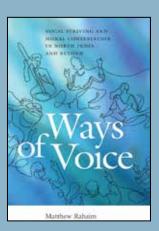
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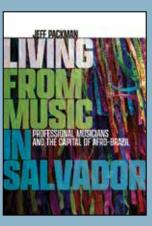
#### **BEYONCÉ IN THE WORLD**

Making Meaning with Queen Bey in Troubled Times Christina Baade and Kristin McGee, Editors



#### **WAYS OF VOICE**

Vocal Striving and Moral Contestation in North India and Beyond Matthew Rahaim



### LIVING FROM MUSIC IN SALVADOR

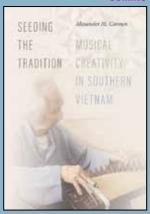
Professoional Musicians and the Capital of Afro-Brazil Jeff Packman



#### **GENRE PUBLICS**

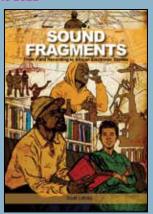
Popular Music, Technologies, and Class in Indonesia Emma Baulch

#### **COMING SPRING 2022**



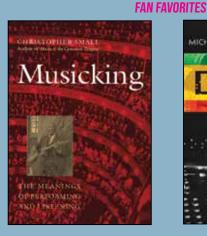
#### **SEEDING THE TRADITION**

Musical Creativity in Southern Vietnam Alexander M. Cannon



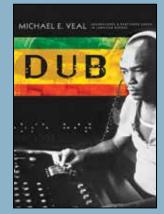
**SOUND FRAGMENTS** 

From Field Recording to African Electronic Stories Noel Lobley



MUSICKING

The Meanings of Performing and Listening Christopher Small



DUB

Soundscapes and Shattered Songs in Jamaican Reggae Michael E. Veal



Established in 1993 by George Lipsitz, Susan McClary, and Robert Walser, the Music/Culture series strives to integrate a variety of approaches to the study of music, linking analysis of musical significance to larger issues of power. Current editors are Sherrie Tucker, Jeremy Wallach, and Deborah Wong. You can find a complete list of music titles, author events, and order information at weslpress.org/music.

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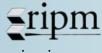
**Gino Robair** 

Metronome



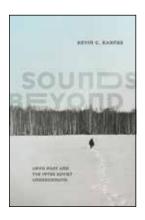
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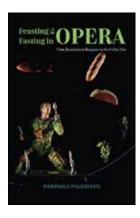
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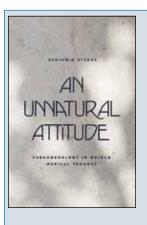
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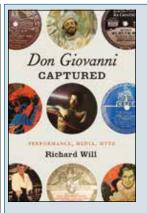
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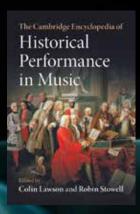
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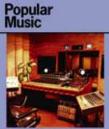
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#### **Faculty**

- Sabine Feisst: 20th and 21st-century music, experimental music, ecomusicology
- Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, religion, language
- · Kay Norton: music and wellbeing, American sacred music, the American South
- Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, hermeneutics, liturgical studies
- Peter Schmelz: 20th and 21st-century music, Russian, Ukrainian and Soviet music, cold war studies, experimental music, jazz, improvisation
- Ted Solís: pedagogies, improvisation, dance and music relationships, Hispanic Caribbean music, diasporic musics
- Christi Jay Wells: jazz history, African American music, dance and embodiment, popular music, arts and cultural policy

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#### Holly Watkins, chair

19th- and 20th-century music, historical and contemporary aesthetics, ecocriticism, popular music

#### Michael Alan Anderson

Medieval and Renaissance music, saints, devotion, politics

#### **Andrew Cashner**

16th- to 18th-century music, devotional music and theology, Spain and colonial America, hermeneutics, ritual studies

#### **Anaar Desai-Stephens**

Music of South Asia; Bollywood; media and popular culture; embodiment and subjectivity

#### **Melina Esse**

19th-century opera and melodrama, film music, gender and performance studies

#### **Roger Freitas**

17th-century music (especially the cantata), performance practices, the castrato

#### Lisa Jakelski

20th-21st century music, musical expression and social/political practices, with emphasis on music post-1945

#### John Kapusta

US music since 1900, American studies, music of Belle Epoque France, voice and opera studies

#### Jennifer Kyker

Ethnomusicology, music of Sub-Saharan Africa, Zimbabwe, popular music

#### **Honey Meconi**

Medieval and Renaissance music, manuscript culture, Hildegard, musical borrowing

#### **Darren Mueller**

Jazz history, sound and media studies, music of the United States, digital scholarship

#### **EMERITI**

Ellen Koskoff Kim Kowalke Ralph P. Locke Patrick Macey Kerala Snyder Jürgen Thym Gretchen Wheelock Daniel Zager

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#### **NEW RELEASES**

Johann Philipp Bach:
Aria scotese con variazzione

Edited by Stephen A. Crist S053 (2021)

Beglückte Verbundtnüß des Adels mit der Tugend

Edited by Janet K. Page B219 (2021)

Petrus Hercules Brehy: Instrumental Works

Edited by Lewis Reece Baratz B215 (2021)

Cantatas on Texts by Francesco Buti (1606–82)

Edited by Michael Klaper and Nastasia Heckendorff B225 (2021)

**Descriptive Piano Fantasias** 

Edited by Halina Goldberg and Jonathan D. Bellman N081 (2021)

John Eccles: Incidental Music, Part 2

Edited by Estelle Murphy B220 (2021)

Marco da Gagliano: Madrigals, Parts 4, 5, and 6

Edited by Edmond Strainchamps B221, B222, B223 (2021) Andreas Hofer: Ver sacrum seu flores musici (Salzburg, 1677)

Edited by Kimberly Back High

Edited by Kimberly Beck Hieb B216, B217 (2021)

Ohé! les p'tits agneaux!: A Parisian revue de fin d'année for 1857

Edited by Richard Sherr N082, N083 (2021)

Pietro Domenico Paradies:

Le muse in gara

Edited by Vanessa Tonelli B224 (2021)

Martin Roth: Complete Motets from *Florilegium Portense* 

Edited by L. Frederick Jodry V B218 (2021)

**Ethel Smyth:** 

Serenade in D Major for Orchestra

Edited by John L. Snyder N084, N084S (2021)

Giovanni Stefani's Song Anthologies

Edited by Cory M. Gavito B213 (2020)

**Gottfried Heinrich Stölzel:** 

Die leidende und am

Creutz sterbende Liebe Jesu

Edited by Warwick Cole B214 (2020)

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https://sites.uci.edu/musichistorymusictheory/ https://www.humanities.uci.edu/critical/about/index.php Twitter handle: @UCImhmt

#### Our Faculty

Amy Bauer, 20th-century music, Ligeti, cross-cultural music research, aesthetics and psychoanalysis

David Brodbeck, Central European music and musical culture in the long nineteenth century, rock music

**Nicole Grimes**, Music history and music analysis in the Austro-German sphere from the late 18th century to the present, women composers in the 18th & 19th centuries, music and philosophy, music and literature

Stephan Hammel, Critical theory, music and radical politics, Latin American modernism

Colleen Reardon, 17th century Italian music, opera and singers, archival studies

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Application deadline: December 1





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Magic by Gary Tomlinson, and Opera and Sovereignty by Martha Feldman. Active series encompass the Bard Music Festival, New Material Histories of Music, Opera Lab, and Chicago Studies in Ethnomusicology. The Press also publishes The Works of Giuseppe Verdi, a long-standing series of critical editions jointly produced with Casa Ricordi.



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- The Scholar's Choice
- University of California Press
- University of Illinois Press
- University of Michigan Press
- W. W. Norton & Company
- Women's Philharmonic Advocacy





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#### **Faculty**

**Thomas Brothers** 

jazz, African-American music, 14th-16th centuries, The Beatles

**Sophia Enriquez** 

ethnomusicology, Latinx studies

**Roseen Giles** 

early modern aesthetics, Monteverdi, 17th-century Italy, music & literature

**Stephen Jaffe** 

composition

**Scott Lindroth** 

composition, interactive computer music

**Louise Meintjes** 

ethnomusicology, southern Africa, music and politics

**Robert Parkins** 

organ, harpsichord, performance practice

Philip Rupprecht

20th-century British, modernism, theory and analysis, Britten

Nicholas Stoia

theory and analysis, American vernacular music, European tonal music

**John Supko** 

composition, electronics, multimedia, conceptual art, early avant-garde, Satie

R. Larry Todd

19th-century music, Mendelssohn and Fanny Hensel, Beethoven, analysis

**Jacqueline Waeber** 

music, sound and the moving image; French musical aesthetics & culture 18th-21st century

**Yun Emily Wang** 

sound studies, East Asia, diaspora/transnational migration, gender & sexuality

**Paul Berliner** (Emeritus)

ethnomusicology, jazz, mbira, Zimbabwe

**Bryan Gilliam** (Emeritus)

Richard Strauss, 19th and 20th-century Germany, film music

**Alexander Silbiger** (Emeritus)

early music, 17th-century keyboard music

Information: music.duke.edu/graduate

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#### THURSDAY, 11 NOVEMBER

#### **■ First-Time Attendees Reception**

Thursday, 11 November 11:00–11:50AM CST

#### ■ Welcome Reception / Coffee

**Break** (1 of 2)

Thursday, 11 November 2:00–3:00PM CST

#### Speed Networking (1 of 2)

Thursday, 11 November 3:00–3:50PM CST

#### Student Reception

Thursday, 11 November 7:00–7:50PM CST

#### ■ AMS Yarn Circle (1 of 2)

Thursday, 11 November 7:00–8:30PM CST

#### FRIDAY, 12 NOVEMBER

#### ■ Ask the AMS Board (1 of 2)

Friday, 12 November 11:00–11:50AM CST

#### ■ Trivia Masters

Friday, 12 November 5:00–5:50PM CST

#### FRIDAY, 19 NOVEMBER

#### ■ "What's Up, Doc?" Watch Party

Friday, 19 November 6:00–7:45PM CST

#### SATURDAY, 20 NOVEMBER

## Directors of Graduate Studies Breakfast (Graduate Education Steering Committee)

Saturday, 20 November 9:00–9:50AM CST

# SATURDAY, 20 NOVEMBER CON'TD

# ■ Speed Networking (2 of 2)

Saturday, 20 November 1:00–1:50PM CST

# Meet & Greet for Prospective Graduate Students (Graduate Education Steering Committee)

Saturday, 20 November 2:00–3:30PM CST

# Coffee Break (2 of 2)

Saturday, 20 November 3:00–3:50PM CST

# AMS Game Night!

Saturday, 20 November 4:00–5:50PM CST

# AMS Yarn Circle (2 of 2)

Saturday, 20 November 5:00–6:30PM CST

# SUNDAY, 21 NOVEMBER

# ■ Ask the AMS Board (2 of 2)

Sunday, 21 November 1:00–1:50AM CST





# Boston University Virtual Reception

Friday, 12 November, 6:00-7:30pm [Remo] Join the Boston University Musicology & Ethnomusicology Department for a virtual reception to meet faculty and students, find out about our MA and PhD programs, chat, and celebrate the successes of the last year with us.

# Music Library Association Meetup

Saturday, 20 November, 1:00-1:50pm [Zoom] Come hang out with us for an hour during the AMS Annual Meeting! This is an informal, friendly meetup for music library workers, students of all majors, anyone supportive of music libraries and collections, and anyone interested in the publications and activities of the Music Library Association.

# Bibliography Now!

Thursday, 11 November, 4:00-5:30pm [Remo] Stop by RILM's "Bibliography Now!" social to discuss your research.

# Society for Christian Scholarship in Music Annual Reception

Saturday, 20 November, 5:00-6:30pm CST [Remo]

Members and friends of the Society for Christian Scholarship in Music are invited to join us for a virtual reception. We are looking forward to reconnecting with everyone and to sharing updates about the Society's exciting initiatives currently in progress!

# University of Texas at Austin Virtual Reception

Saturday, 20 November, 6:00-7:30pm CST [Remo]

We invite all students, alums, faculty, and friends of UT Austin to join us at the virtual reception!

# SCHEDULE OF SESSIONS & EVENTS

All times are listed in Central Standard Time (CST).

# Sponsored by



- Governance session
- Social, networking, or recreational event
- Events and sessions open to the public

# THURSDAY, 11 NOVEMBER

# Morning Meditation

09:00AM - 09:50AM

### **Genre and Politics**

10:00AM - 10:50AM

Chair(s): Jennifer Walker, West Virginia University Bach's Chaconne as Initiation, or, Inner-European Musical Colonialism. *Michael Uhde, Musikhochschule Karlsruhe and Katharina Uhde, Valparaiso University* 

The Peculiar Border Crossings of a Late Romantic Cantata. *Dietmar Friesenegger* 

Music as Political Manifesto: Elfrida Andrée's Cantata for the Sixth Conference of the International Woman Suffrage Alliance (1911). Jonathan Spatola-Knoll, Olympia School District (WA)

### **Musical Theater and Race**

10:00AM - 10:50AM

Chair(s): James Leve, Northern Arizona University

A Strange Loop: Rethinking Analytical
Assumptions While Studying Black Musical
Theater. Makulumy Alexander-Hills, Columbia
University

Oklahoma! (1943) and the Politics of #MeToo and #BLM. Hannah Lewis, University of Texas at Austin

"Proud of Your Boy": Performance, Voice, and Identity in Ashman's Aladdin. Kelli Minelli, Case Western Reserve University

# Women and Gender in Early Modern Europe

10:00AM - 10:50AM

Chair(s): Alison DeSimone

Barbara Strozzi's "La sol fà, mi, rè, dò": Code for Courtesan? *Claire Fontijn, Wellesley College* 

Experiencing Motherhood: The Significance of the Replacement Aria "Ahi perché" in the First Revival of *Rodelinda* (December 1725). *Regina Compton* 

Music Instruction for the Bourgeois Woman?: Transgressing Gender and Genre in Byrd's "A voluntarie" from My Ladye Nevells Booke. Matt Bickett, Yale University

# Critical Theories of Art and Society: Adorno, Benjamin, Marcuse

10:00AM - 10:50AM

Chair(s): Daniel Chua, The University of Hong Kong Art, Craft, Commodity: Music in Light of Benjamin's Arcades Project. Michael Puri, University of Virginia

Listening (again) to Dissonance, Between Realism and Utopia. *Sherry Lee, University of Toronto* 

Finding a Way Back to its Folk: Adorno, Rationalization and Musical "Blind Spots". *Fumi Okiji, University of California, Berkeley* 

# **Better Off Dead? Challenges in Researching Living Composers**

10:00AM - 11:50AM

Chair(s):

Speaker(s):

William Robin, University of Maryland

Alice Miller Cotter

Alejandro Madrid

Cecilia Livingston

Ana Alonso-Minutti, University of New Mexico

# History, Imagery, and Allegory in 18th-Century Musical Drama

11:00AM - 11:50AM

Chair(s): Harris Saunders

From Milton to Hamilton and Handel: Darkness, Judgment, and Enharmonicism in *Samson*. *Minji Kim* 

Of Strong Women in La Guerra de los Gigantes (1701). Maria Virginia Acuna, University of Victoria

Picturing Polly and Framing Macheath: Iconography, Music, and Gender in *The* Beggar's Opera. Vanessa Rogers, Rhodes College

# **Asian Transnationalism**

11:00AM - 11:50AM

Chair(s): Yuiko Asaba

From Yellow Peril to Yellow Pearl: Asian
American Musical Activism during the Vietnam
War. Grace Kweon, University of North
Carolina at Chapel Hill

Pentatonicism Reprinted: Piano Pedagogy, Transnational Music Publishing, and the

Construction of the Public, 1935-1937. Xintong Liu, University of Pennsylvania

The Ballad of 'Grandmaster PH': Contesting Narratives and Lost Archives in Philippine Hip-Hop. James Gabrillo, University of Texas at Austin

# Por la humanidad (y con/tra el neoliberalismo): **Exploring the Expressive Agency of Latin** American Popular Musicians at the Turn of the 21st Century

11:00AM - 11:50AM

Chair(s): Loren Kajikawa, George Washington University

Wanikiki = dinero : Cuban Artists Negotiate the 1990s with Pop Virtuosity. Sarah Town, Duke University

Clave is the Key... to What?: The Use of Clave in Mexican Rock. Adriana Martínez, Eureka College

Standing the Test of Time: Neo-Traditionalism as Neoliberalism in Garifuna World Music. Amy Frishkey

# First-Time Attendees Reception

11:00AM - 11:50AM

# Approaches to Transmedia Adaptation and Rearrangement (Music and Media Study Group)

11:00AM - 12:50PM

Chair(s): Jessica Getman, California State University, San Bernardino Speaker(s):

Reba Wissner, Columbus State University James Mc Glynn, University College Cork Katherine Reed, California State University, Fullerton

Kate Galloway, Rensselaer Polytechnic Institute Paula Harper, University of Nebraska

### **Describing Jazz**

12:00PM - 12:50PM

Chair(s): Sarah Suhadolnik

Dirty Tricks and Hot Licks: Text, Sound, and Style in Early Jazz Method Books. Ken Prouty, Michigan State University

"What to Do Over the Week-End": Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s. Anthony Bushard, University of Nebraska, Lincoln

The Search for Alternative Models: Critical Pedagogy and Jazz Historiography. Lee Caplan, University of Pittsburgh

### **Modern Reflections of Musical Pasts**

12:00PM - 12:50PM

Chair(s): Kirsten Yri

How Early Music Became "Crisp". Addi Liu, Case Western Reserve University

J.S. Bach's Passion Premieres in the United States: An American Bach Festival Family Tree. Alannah Rebekah Franklin, Oklahoma Baptist University

The "In Between" Generation: Mid Sixteenth-Century Polyphony and the Long Shadow of Early Twentieth-Century German Historiography. Benjamin Ory, Stanford University

# Forgery and Deception

12:00PM - 12:50PM

Chair(s): Dana DeVlieger

#NOTGARTH: Garth Brooks Sound-alikes, Online Deceptions, and Recording Authority. Samuel Parler, Baylor University

"Albinoni's" Adagio: Baroque Forgeries and the Test of Time. Frederick Reece

Preserving Authenticity and Exposing Forgery in Eighteenth-Century Britain. Devon Nelson, Indiana University

# **Current Work by Eileen Southern Fellows (AMS Committee on Cultural Diversity)**

12:00PM - 01:50PM

Chair(s): Erika Honisch; Lauron Kehrer, Western Michigan University; Andrea Moore, Smith College

Einstein on the Beach and the Nuclear Event. Anna Gatdula, University of Chicago

Across the Pacific: Performing "Asian" in Western Classical Music. Shelley Zhang, University of Pennsylvania

Music Notes, Planter History: Beckford, Burney, and the Orphic Silence of Eighteenth-Century Musicology. Devon Borowski, University of Chicago

# Theater, Genre, and Urban Geography in Paris, 1800–1900

12:00PM – 01:50PM Chair(s):

Speaker(s):

Jacek Blaszkiewicz, Wayne State University Mark Everist Annelies Andries Tommaso Sabbatini

### **European Jews in Exile**

01:00PM – 01:50PM Chair(s): Tina Frühauf

> Exiled Musicians from the Third Reich and the Development of Music in Iceland, 1935–1950. Arni Ingolfsson, Iceland University of the Arts

Resurrection and Messianism in Mathew Rosenblum's Lament/Witches' Sabbath. Nicolas Aquia, University of Pittsburgh

The Composer as Intellectual: Biblical Interpretation and Jewish Martyrdom in Alexandre Tansman's Isaïe le prophète.

Nicolette Van Den Bogerd, Indiana University

# **Gender and Popular Music**

01:00PM – 01:50PM Chair(s): Robin James

> Daddy, You've Been a Mother to Me: Parlour Music and Gender Relations in the 1920s. Cintia Cristia, Ryerson University and Roger Mantie, University of Toronto

The Belles of Harmony: 1950s Women's
Barbershop Quartets in Illinois and Iowa. *Justin*Sextro, University of Kansas

The Yoko Effect: From Alma Mahler to Ariana Grande. Lily Hirsch, California State University, Bakersfield

### **Portraying Disability**

01:00PM - 01:50PM

Chair(s): Jillian Rogers, Indiana University

"The Worrying Rise of Misery Music":
Representations of Depression, Anxiety, and
Suicide Ideation in the Music and Reception
of Billie Eilish. Jessica Holmes, University of
California, Los Angeles

Injury, Affirmation, and the Disability Masquerade in Kanye West's "Through the Wire". *Jeremy* 

Tatar, McGill University

Trauma and the Implications of Dmitri Shostakovich's Disability in Reconsidering the Eighth String Quartet. *Sarah Kovich* 

# **Specters and Spectacle in Opera**

01:00PM - 01:50PM

Chair(s): Megan Steigerwald Ille, University of Cincinnati College-Conservatory of Music

Ghost Trials and Phosphorescent Horrors, Or the Operatic Specters of Professor Pepper. *Pallas Catenella Riedler* 

The Haunted Imaginarium of Phantasmagoria Stage Shows, c. 1800. *Olivia Cacchione*, Northwestern University

Unsettling Opera through Site-Specific Staging: Reconsidering Immersion and the Politics of Collaboration in Yuval Sharon's *Twilight: Gods* (2020). *Jingyi Zhang, Harvard University* 

# Performing Musicology Outside the Box: Feminist Approaches to Work in the Creative Industries

01:00PM - 02:50PM

Chair(s):

Speaker(s):

Stephanie Jensen-Moulton, Chair, Committee on Women and Gender, Brooklyn College, City University of New York Jennifer Wilson

# **Modern Opera and Contemporary Life**

02:00PM - 02:50PM

Chair(s): Ryan Ebright

Acoustic Spaces in Schoenberg's *Gardens*. *Sadie Menicanin, University of Toronto* 

Sounding Spanish: Manuel de Falla's *La vida* breve and the Failure of Representation.

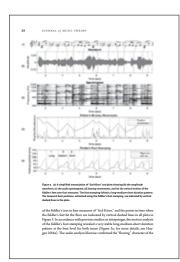
Anthony LaLena, Eastman School of Music, University of Rochester

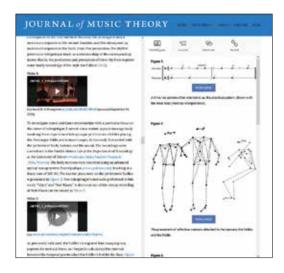
Dream and Science: Henry Deutsch de la Meurthe, *Icare* (1911), and Aeronautical Music in France before the First World War. *Federico Lazzaro, Université de Montréal and Marie-Pier Leduc, Université de Montréal* 

# Francisco Franco's Specters and Shadows

02:00PM – 02:50PM Chair(s): Louise Stein







# JOURNAL of MUSIC THEORY

Richard Cohn, editor

Founded by David Kraehenbuehl at Yale University in 1957, the *Journal of Music Theory* is the oldest music theory journal published in the United States and has been a cornerstone in music theory's emergence as a research field in North America since the 1960s. The Journal of Music Theory fosters conceptual and technical innovations in abstract, systematic musical thought and cultivates the historical study of musical concepts and compositional techniques. While remaining true to its original formalist outlook, the journal also addresses the influences of philosophy, mathematics, computer science, cognitive sciences, and anthropology on music theory.

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**Music and Dance** 

Special Issue on Choreomusical Analysis Stephanie Jordan and Richard Cohn, issue editors Volume 65, number 1 (April 2021)

This special issue marks the first comprehensive investigation of the emerging field of choreomusical analysis in a music theory journal. Contributors direct the disciplinary perspectives of music theory and cognitive science to the multi-media phenomenon of music-with-dance, with papers addressing historical social dance, ballet, modern dance, Norwegian folk dance, and Cuban salsa.

This issue is the first to feature direct links to online audio-visual material and to present edited and archived clips of music and moving image as integral components of the publication.



dukeupress.edu/jmt

New Music and the Democratic Imaginary in Late-Francoist Spain. *Igor Contreras-Zubillaga, University of Huddersfield* 

Punishment and Ostracism during the Franco Dictatorship: Rafael Rodríguez Albert's Internal Exile in Granada, 1940-47. Pedro *López de la* Osa, University of California Riverside

Sorority and Hispanidad across the Atlantic: Women as Musical Diplomats in the Batista, Trujillo, and Franco Regimes (1950-61). *Daniel Jordan* 

## Recontextualizing the Vernacular

02:00PM - 02:50PM

Chair(s): Larry Hamberlin

Hidden in Plain Sight and Sound: Noises of the Lost Cause in Mobile, Alabama's Carnival. Emily Ruth Allen, Florida State University

Prison Songs in the Middle-Class Home: Incarceration, Morality, and Race in Early 20th-Century Folk Song Collections. *Velia Ivanova* 

Struttin' in Golden Slippers: Ferko String Band, Mummers Parades, and Musical Legacy in the City of Brotherly Love. *Karen Uslin, Defiant Requiem Foundation, Stockton University* 

### **Transcontinental Africa**

02:00PM - 02:50PM

Chair(s): Maria Sonevytsky, University of California, Berkeley

"What Up, G(od)?": Uncovering the Oral Archives of American Islam in Popular Musics. *Aliah Ajamoughli, Indiana University* 

Experimenting with Exoticism: Ocora Records and the Postcolonial Avant-Garde. Sophie Brady, Princeton University

In Mandela's Shadow: Apartheid Piano Prodigies of Color Hidden From National Exposure. *Johann Buis, Wheaton College, Illinois* 

# Beyond Objectivity: Embracing Activism in Scholarship and Teaching

02:00PM - 02:50PM

Chair(s):

Speaker(s):

Monica Ambalal, Merritt College Emily Ansari, Western University Eric Hung, Music of Asian America Research Center Alison Martin, Dartmouth College Jillian Rogers, Indiana University

Welcome Reception / Coffee Break (1 of 2) 02:00PM - 03:00PM

# **Considering Childhood**

03:00PM - 03:50PM

Chair(s): Karen Bryan, University of South Florida "Der Jugend und allen liebhabern Catholischer Religion zu gutem": Mobilizing Children's

Song in the German Counter-Reformation. Alexander Fisher, University of British Columbia

The Black Childhood Imaginaries of Jamila Woods: Popular Music Aesthetics and the Case for Twenty-First-Century Abolition. *Kyle DeCoste*, *Columbia University* 

Youth is Fleeting: Positioning Children in Puccini's Operas. *Jane Sylvester, Renbrook School* 

# Recording Technology and Social Change

03:00PM - 03:50PM

Chair(s): Clara Latham, The New School

Expanding the Limits of Protest: Rap and Social Media in the Wake of George Floyd's Death. Hannah Strong, University of Pittsburgh

Rachmaninoff in the Media: Technology, Immediacy, Modernity. *Tegan Niziol, University* of Toronto

Redefining Virtual Liveness: Holographic Performance and Instrumentality in the Twenty-First Century. Alyssa Michaud, Ambrose University

# **Sonic Techniques**

03:00PM - 03:50PM

Chair(s): William Robin, University of Maryland

Arabesque in French Music After Debussy. Stephanie Venturino, Eastman School of Music, University of Rochester

Decomposition, Ross Bolleter, and the Ruined Piano. *Devanney Haruta, Brown University* 

Penderecki's Phantom Bell. *Chelsea Komschlies, McGill University* 

# Antiracist Pedagogies in the Music History Classroom

03:00PM – 03:50PM Chair(s):

Speaker(s):

Lynn Hooker, Purdue University Otto Muller, Goddard College John D. Spilker, Nebraska Wesleyan University Ayana Smith, Indiana University

# Secure Your Legacy: Learn About Planned Giving and the AMS

03:00PM - 03:50PM

**Speed Networking** (1 of 2) 03:00PM – 03:50PM

# **Dramatic Expression in Office and Play**

03:00PM - 03:50PM

Chair(s): Robert Kendrick, University of Chicago Melodic Miracles and the Dramatic Thresholds of Matins. *Henry Parkes, University of Nottingham* 

"Lamentation and weeping, and great mourning": A Late Twelfth-Century Innocents' Play. Susan Rankin, University of Cambridge

Seer and Sinner: Mary Magdalene in Offices and Plays from the Twelfth and Early Thirteenth Centuries. Margot Fassler, University of Notre Dame

# **Dance Narratives**

04:00PM - 04:50PM

Chair(s): Virginia Christy Lamothe

"Dancing Envoys to Paris": George Balanchine and the New York City Ballet at the Masterpieces of the Twentieth Century Festival. Lena Leson, University of Michigan

Dancing to J.S. Bach's Goldberg Variations. Erinn Knyt, University of Massachusetts Amherst

Cakewalking in Paris: New Representations and Contexts of African American Culture. Cesar Leal, Gettysburg College

### **Medieval Song**

04:00PM - 04:50PM Chair(s): Anne Stone

Natural-Born Singers: Singing Birds, Frogs, and Humans in Troubadour Lyric Poetry. *Anne* 

Levitsky, University of Queensland

Notaries, Clerics, and Lay Communities: Tracing the Network of Composers in Fourteenth-Century Tournai. Sarah Long, Michigan State University

The Origins of the Title of the Credo Cardinalis.

Harrison Russin, St Vladimir's Orthodox

Theological Seminary

# **Bibliography Now!**

04:00PM - 05:30PM Host(s):

> Michael Lupo, RILM Georg Burgstaller, RILM

# Critical Race Lecture, Committee on Race, Indigeneity, and Ethnicity | Finding Mary: Diasporic Hawaiian Performance in the Archive 04:00PM - 05:50PM

Chair(s): Nina Sun Eidsheim; Jessica Perea, University of California, Davis; Kevin Felesz Speaker(s):

Lani Teves

# Teaching (Outside the Canon & Textbook) with Digital Tools & Projects (AMS Committee on Technology)

04:00PM - 05:50PM

Chair(s): Joshua Neumann, Akademie Der Wissenschaften Und Der Literatur, Mainz; John Romey, Purdue University Fort Wayne Speaker(s):

Mollie Ables, Wabash College Devin Burke, University of Louisville Matthew Franke, Howard University Virginia Whealton, Texas Tech University Christopher Witulski, Bowling Green State University

### **Reception Histories**

05:00PM - 05:50PM

Chair(s): Heather De Savage

A Yom Kippur with Anton Rubinstein: Remembering a Musician, Rewriting Jewishness. *Amanda Stein, Carroll University* 

Historical Aspects of Webern Reception at Darmstadt and Princeton. Scott Gleason, Grove Music Online

Gossip, Collegiality, and the Problem of Salieri

in Nineteenth-Century Biographical Fiction. *Kristin Franseen, Concordia University* 

# Two Poets and a River

05:00PM - 05:50PM Speaker(s):

Richard Wolf, Harvard University

# The Music of Ignatius Sancho: The Arts as Black Resistance in Eighteenth-Century London

06:00PM - 06:50PM

Performer(s):

Rebecca Cypess, Rutgers University Sonya Headlam, Rutgers University

# Jewish Studies and Music Study Group Business Meeting

06:00PM - 06:50PM

Chair(s): Karen Uslin, Defiant Requiem Foundation, Stockton University

# Listen and Unwind

06:00PM - 07:30PM

# Early Musics in the 21st Century: Skills and Resources (Skills and Resources in Early Music Study Group)

06:00PM - 08:00PM

Chair(s): Catherine Saucier, Arizona State University, and Luisa Nardini, University of Texas at Austin

Mapping Inclusive Early Music / Mapping
Inclusive Early Music. Giovanni Zanovello,
Indiana University, Erika Honisch, and Deanna
Pellerano, Indiana University

Working with Polyglot Sources. Kate Van Orden, Harvard University and Felipe Ledesma-Núñez

Notation and Summer Boot Campus. Aine Palmer, Yale University and Andrea Klassen, University of Texas at Austin

Historical Pedagogy and Improvisation in the Renaissance. *Julie Cumming, McGill University* and Linda Pearse

Inspiring A New Generation of Luthiers: A
New Organology within the Curriculum of
an American Conservatory. Susan Forscher
Weiss, Peabody Conservatory/Johns Hopkins
University, Steph Zimmerman, Peabody
Conservatory, and Nonoka Mizukami,

### Peabody Conservatory

# New Directions in Queer Music Scholarship (LGBTQ Study Group)

06:00PM – 08:00PM Chair(s): Ryan Dohoney Speaker(s):

Kerry O'Brien, Cornish College of the Arts

# Cultural Crossroads in Chicago: Music and Dance in the Windy City (Music and Dance Study Group)

06:00PM - 08:00PM

Chair(s): Rebecca Schwartz; Stephanie Schroedter Speaker(s):

Jenai Cutcher, Chicago Dance History Project

# AMS Student Reception

07:00PM - 07:50PM

AMS Yarn Circle (1 of2)

# 07:00PM – 08:30PM

# FRIDAY, 12 NOVEMBER

# Morning Yoga

09:00AM – 09:50AM Samantha Bassler, New York University

### **Economies of Music**

10:00AM – 10:50AM Chair(s): Amy Wlodarski

> German-American Connections: Concert Programming at America's First Conservatories of Music. *Joanna Pepple*

Lincoln Center, South: Institutionalizing the Arts in Atlanta. *Kerry Brunson, University of California, Los Angeles* 

The Myers Family Music Collection: Mercantile Sociability, Cultural Ambition, and Jewish Identity in Early Nineteenth-Century Norfolk, Virginia. Virginia Whealton, Texas Tech University

Who Counts? On Labor and Musicological Data. William Watson, Independent Scholar

# **Gendered Bodies**

10:00AM - 10:50AM

Chair(s): Natasha Loges, Royal College of Music, London

Engaging Our Trancestors: A Theoretical Framework for Investigating Historical Trans and Gender-Variant Performers. *Kristofer Eckelhoff, The Graduate Center, City University* of New York

Voice-Gender-Body Rules: Constructing
"Normalcy" in Early Nineteenth Century Italian
Opera. Živilė Arnašiūtė, University of Chicago
Wendy Carlos, SOPHIE, Lyra Pramuk:
Synthesizing a Trans Aesthetics of Electronic
Music. Ian Giocondo, Columbia University

### **Topic Theory**

10:00AM - 10:50AM

Chair(s): Karen Leistra-Jones

Accounting for Topic Theory's Intellectual Heritage: Between Absolutism and the New Musicology. *Dylan Principi, Princeton University* 

Rethinking the Strict Style: Fugato as an Improvisatory Technique. *Lucy Turner, Columbia University* 

Using Topic Theory Expand on Recent Neo-Riemannian Analyses of Film Music. *Dan Obluda, Colorado State University* 

# Empathy, Allyship, and Institutional Conversation: A Round Table

10:00AM - 10:50AM

Chair(s): Mary Ann Smart, University of California, Berkeley

Speaker(s):

Tekla Babyak, Independent Scholar Kirstin Haag, Stanford University Heather Hadlock Tiffany Kuo, Mount San Antonio College

# Broadening the Musicological Toolkit: Perspectives and Approaches from the Digital Humanities

10:00AM - 11:50AM

Organizer(s): Rodrigo Chocano, Pontificia Universidad Catolica del Peru; James McNally, University of Illinois at Chicago

Speaker(s):

Rodrigo Chocano, Pontificia Universidad Catolica del Peru James McNally, University of Illinois at Chicago Anna Wood, Association for Cultural Equity at Hunter College

Ryan Lambe, University of California, Santa Cruz Imani Mosley, University of Florida Andy McGraw, University of Richmond Michael Frishkopf, University of Alberta

## The Great American Songbook

10:00AM - 11:50AM

Chair(s): Jeffrey Magee, University of Illinois Urbana-Champaign; Walter Frisch, Columbia University

Speaker(s):

Eric Comstock

Nate Sloan

Daniel Goldmark

Elizabeth Craft

Lisa Barg, McGill University, Schulich School of Music

Judith Tick

# **Engaging Environment**

11:00AM - 11:50AM

Chair(s): Megan Murph, Director, Budds Center for American Music Studies, University of Missouri

"Through Rocky Arroyos So Dark and So Deep, Down the Sides of the Mountains So Slippery and Steep": The Influence of Motion and Landscape on Early Cowboy Songs of the American West. *Joanna Zattiero, Independent Scholar* 

A Politics of Region and Environment at Glimmerglass and Santa Fe. *Emily Pollock*, *Massachusetts Institute of Technology* Amy Beach Among the Ornithologists. *William O'Hara, Gettysburg College* 

### On the Radio

11:00AM – 11:50AM

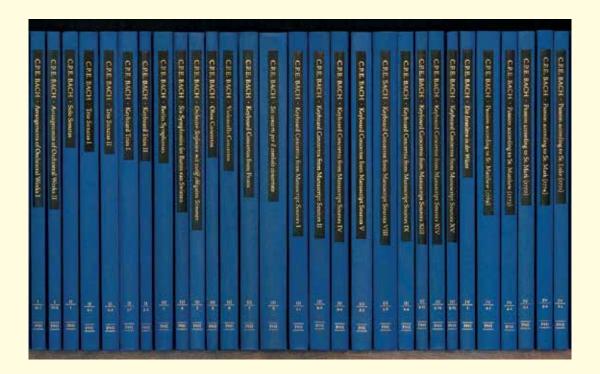
Chair(s): Rika Asai

War of the Waves: Radio Free Europe's Crusade for Freedom in Early Socialist Romania. *Grace Pechianu, Indiana University* 

Reimagining Music for Radio Drama: Norman Corwin's Dramatic Writing for the Columbia Workshop. *Peter Graff, Denison University* 

The "Sonic Cosmonauts" of Hearts of Space Radio. Alison Maggart, University of Texas at Austin

# CARL PHILIPP EMANUEL BACH The Complete Works



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—Cliff Eisen, review in BACH: Journal of the Riemenschneider

Bach Institute, volume 52 (2021): 82–90



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- Career Resource Bibliographies

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- Basic Manual Series
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- Copyright Guide (online)
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- Technical Reports

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# Josquin at Five-Hundred: The Lost Years

11:00AM - 11:50AM

Chair(s): Joshua Rifkin, Boston University
Respondent(s): Richard Sherr, Smith College
The Josquin Canon at Five-Hundred. Jesse
Rodin, Stanford University
Josquin in France: A Poetic Historiography.
Jeannette Jones, College of the Holy Cross
Josquin des Prez and the Origins of the French-

Josquin des Prez and the Origins of the French Court Motet. *Brett Kostrzewski, Boston University* 

# **Segregated Voices: Oppression and Self- Determination in the Jim Crow Era**

11:00AM - 11:50AM

Chair(s): Tammy Kernodle, Miami University
Florence Price & the Self-Determinist Mission of
the National Association of Negro Musicians.

A. Kori Hill, University of North Carolina at
Chapel Hill

Before the Lincoln Memorial: Marian Anderson, Roland Hayes, and the Infrastructure of Jim Crow in Washington, DC's Concert Halls. *Carol Oja, Harvard University* 

Barbershop Harmony, Racial Dissonance: The Case of "Project N". *Clifton Boyd, Yale University* 

# Ask the AMS Board (1 of 2)

11:00AM - 11:50AM

# AMS Business Meeting

12:00PM - 01:50PM

# **Categorizing Style in Popular Dance**

02:00PM - 02:50PM

Chair(s): Sophie Benn

The Steps and Social Meanings of the Carolina Shag. Mary McArthur, Eastman School of Music, University of Rochester

"We Like to be Conservative Together": Justin Peck, Sufjan Stevens, and Innovation in a Nostalgic Art Form. *Flannery Jamison* 

The Rhythm of Life is a Powerful Beat: Towards a Theory of Rhythm in Film Editing. *Alex Ludwig, Berklee College of Music* 

# Something Old, Something New in 16th-Century Sacred Music

02:00PM - 02:50PM

Chair(s): Steven Plank

Veritas temporis filia: Orthodox Ritual Time in Mary Tudor's Chapel Royal. *Daniel Page*, Independent Scholar

A New Ordinary? Textual Alterations, the Medieval Past, and the Lutheran Future in the Polyphonic Mass. *Alanna Tierno, Shenandoah University* 

Insular or Innovative? Challenging the Narrative of Conservatism in the Spanish Royal Chapel of Philip II. *Rachel Carpentier, Boston University/Boston College* 

# Feeling Powerful—Sonics, Politics, and Affective Regimes

02:00PM - 02:50PM

Chair(s): Ana Hofman, Scientific Research Centre of The Slovenian Academy of Sciences and Arts
If it growls like a Nazi...: The Role of Noise and Affect in National Socialist Black Metal. Jillian Fischer, University of California, Santa Barbara Affective Power and Ethics in Choral Experimentalism: Considering Roomful of Teeth. Eugenia Siegel Conte, University of

California, Santa Barbara
On the Desire to Be Seen: Voicing Protest at
Eis Hockey Club Dynamo Berlin. Max Z. Jack,
Humboldt-Universität zu Berlin

# The Papageno Problem: the Artificial Life of Subjects and Objects in Opera

02:00PM - 02:50PM

Chair(s): Nicholas Mathew

Bourgeois Opera's Missing Center. *Ellen* Lockhart, University of Toronto

Papageno's Immaterial Panpipes. *Emily Dolan, Brown University* 

Papageno on the Assembly Line: Animating Objects with Sound in the Early Twentieth Century. Sarah Collins, University of Western Australia

# President's Plenary Lecture | Building Temples for Tomorrow: The Black Music Intelligentsia and the Institutionalization of Black Music Culture

03:00PM - 04:50PM

Speaker(s):

Tammy Kernodle, Miami University

# **20th-Century Compositional Poetics**

05:00PM – 05:50PM Chair(s): William Quillen

"Non multa, sed multum": On the Category of Webern's "Miniatures". *Anna Nelson, University* of Michigan

"A Work that Constantly Comments on the Roots of its Own Becoming": Luciano Berio's Ekphrasis (Continuo II). Orit Hilewicz, Eastman School of Music, University of Rochester

Markers of Time, Diegesis, and Ritualized Action in Britten's Canticle IV, "The Journey of the Maai". Vicki Stroeher, Marshall University

# **Global Early Music History**

05:00PM - 05:50PM

Chair(s): Mary Caldwell

Evidence of Musical Links between Medieval Islamic Iberia, the Troubadours, and Contemporary Morocco. *Verónica da Rosa Guimarães, The Graduate Center, City University of New York* 

Missionaries, Diplomats and Musical Encounters in Renaissance Ethiopia. *Janie Cole, University* of Cape Town, South African College of Music Rethinking 1453: Musicological Orientations from Constantinople. Steven Moon, University of Pittsburgh

# Intersectional Others in 20th- and 21st-Century Opera

05:00PM - 05:50PM

Chair(s): Nicholas Stevens

Transnational Lenses: Reading Feminist
Orientalism in Scheherazade.2 Rebecca
Schreiber, University of Cincinnati CollegeConservatory of Music

'Qu'il est loin mon pays': Staging Provence in Massenet's Sapho. Emma Kavanagh, University of Oxford

### Women's Strategies in the 19th Century

05:00PM – 05:50PM Chair(s): Sylvia Kahan

> Mlles Erard: Gender, Music Publishing, and Self-Dedication in Nineteenth- Century Paris. Hester Bell Jordan, McGill University

> Performing Womanhood in the 19th and 21st Centuries: Responses to Robert Schumann's

Frauenliebe und -leben. Natasha Loges, Royal College of Music, London

Sophie Schröder's Proximate Musicality. *Jacques Dupuis, Framingham State University* 

# "This isn't anything new": Julius Eastman's Piano 2 (1986)—Inspirations, Influences, and Interpretations

05:00PM - 05:50PM

Chair(s):

Speaker(s):

Richard Valitutto, Cornell University

# **LGBTQ Study Group Business Meeting**

05:00PM - 05:50PM

Chair(s): Tiffany Naiman, Stanford University; Sarah Hankins, University of California, San Diego

# **Pedagogy Study Group Business Meeting**

05:00PM - 05:50PM

Chair(s): Louis Epstein, St Olaf College

# Early Musics Skills and Resources Study Group Business Meeting

05:00PM - 05:50PM

Chair(s): Catherine Saucier, Arizona State University; Luisa Nardini, University of Texas at Austin

# Musicology and the Pandemic: Precarity, Care, Equity (AMS Committee on the Annual Meeting)

05:00PM - 06:50PM

Chair(s): Jason Geary, Rutgers University Speaker(s):

Georgiary Bledsoe, BaobaoTree Learning

Sofia Enriquez, Duke University

William Cheng, Dartmouth College

Sarah Hankins, University of California, San

Diego

Charles Garrett, University of Michigan

# Trivia Masters

05:00PM - 06:50PM

# Colonial Contact Zones during the 19th and Early 20th Centuries

06:00PM - 06:50PM

Chair(s): Amanda Hsieh, The Chinese University of Hong Kong

"Only Verdi Writes for a Living": Music History, Colonialism, and Giovanni Miani's Search for Origins. *Alessandra Jones, Harvard University* 

Comparative Musicology and Colonial Survival: The Anxiety around Musical Meaning in Late Nineteenth-Century Siam. *Parkorn* Wangpaiboonkit, University of California, Berkeley

Exoticism as Tragedy: Colonial Politics and National Identity in the Tagalog Zarzuela Minda Mora (1904). *Isidora Miranda, Vanderbilt University* 

# **Music and Dance Study Group Business Meeting**

06:00pm - 06:50PM

Chair(s): Rebecca Schwartz; Stephanie Schroedter

### Listen and Unwind

06:00PM - 07:30PM Tiffany Naiman

# Diversity in Game Audio Studies (Ludomusicology Study Group)

06:00PM - 08:00PM Speaker(s)

> Ryan Thompson, Michigan State University Trent Leipert, University of Regina Kofi Oduro

Alexander Gueterman, Florida State University Kate Maxwell, The University of Tromsø/The Arctic University of Norway Thomas Yee, University of Texas at San Antonio Elizabeth Hambleton, Colby College Brent Ferguson, Washburn University Cristian Martinez Vega, University of Oklahoma

# **Ibero-American Music Study Group Lightning Lounge**

06:00PM - 08:00PM

Chair(s): Ana Sanchez-Rojo, Tulane University Respondent(s): Walter Clark, University of California, Riverside Speaker(s):

Ana Sanchez-Rojo, Tulane University Stephen Meyer, Royal College of Music, London Iván César Morales Flores, Universidad de Oviedo, Spain Eduardo Sato, University of North Carolina at Chapel Hill Pedro López de la Osa, University of California, Riverside

Alyssa Cottle, Harvard University Marcelo Hazan, University of South Carolina

# Jazz and Improvisation Study Group Business Meeting

06:00PM - 08:00PM

Chair(s):

Stephanie Doktor, Colorado College Darren Mueller, Eastman School of Music, University of Rochester

**Global East Asian Study Group Business Meeting** 07:00PM – 07:50PM

# SATURDAY, 13 NOVEMBER

# AMS Sustainable Mentorship Program Interactive Workshop (Attendance Restricted)

5:00PM – 6:50PM

Speaker(s):

Andrew Dell'Antonio, University of Texas at Austin

Mary Caldwell

Amanda Sewell

Rob Pearson

**Emily Wilbourne** 

# WEDNESDAY, 17 NOVEMBER

AMS/Library of Congress Lecture | "Radio Enchains Music": The 1940 ASCAP Radio War and Music Festival

09:00AM - 10:30AM

Speaker(s):

Elisse La Barre

# THURSDAY, 18 NOVEMBER

# "Ten Years Gone": Reflections on Popular Music Studies and the Rock Hall/AMS Lecture Series

06:00PM - 7:30PM

Moderator(s): Jason Hanley and Mandy Smith, Rock and Roll Hall of Fame

Speaker(s):

Steve Baur, Dalhousie University David Brackett, McGill University Theo Cateforis, Syracuse University Loren Kajikawa, George Washington University Stephanie Vander Wel, University at Buffalo

# FRIDAY, 19 NOVEMBER

# What's Up, Doc? Watch Party

06:00PM - 07:45PM

(Amazon.com Watch Party. Limited to U.S. residents with Amazon.com accounts. Rental cost \$1.99.)

# SATURDAY, 20 NOVEMBER

# Morning Yoga

09:00AM – 09:50AM Samantha Bassler, New York University

# Directors of Graduate Studies Breakfast (AMS Graduate Education Steering Committee)

09:00AM - 09:50AM

### Colonialism in the Lusophone World

10:00AM - 10:50AM

Chair(s): Erin Bauer, University of Wisconsin-Whitewater

Durán's Gift: The Paradoxical Portuguese Seeds of Chuquisaca's Musical Identification. Bernardo Illari, University of North Texas Peter Motteux's Island Princess (1699): The Creation and Consumption of the Exoticized Other. Stacey Jocoy, Texas Tech University The Financial and Amorous Affairs of Father José Maurício Nunes Garcia (1767-1830). *Antonio Monteiro Neto, Independent Researcher and Marcelo Hazan, University of South Carolina* 

### **Negotiating Respectability**

10:00AM - 10:50AM

Chair(s): Julia Chybowski

"I Am Not an Entertainer": Don Shirley, *Green Book* Piano Style, and the Middlebrow Problem. *Pheaross Graham, University of California, Los Angeles* 

Imaging Black Gentility in the Post-Civil War United States. *Candace Bailey, NC Central University* 

Uplifting Black Music: The Contributions of Dr. Mildred Bryant-Jones to African American Culture. *Michael Allemana, University of Chicago* 

# **Pedagogical Scenes**

10:00AM - 10:50AM

Chair(s): Matthew Baumer, Indiana University of Pennsylvania

Ernst Pauer and the Popularization of the Past.

Jonathan Kregor, University of Cincinnati

Guitar Heroes: Learning and Playing Guitar at the

Jesuit Colleges for Nobles in Italy, 1660-1700.

Cory Gavito

Paul Price and the Institutionalization of the Collegiate Percussion Ensemble. *Haley Nutt* 

# Hackers, Harps, and Soundscapes: New Histories of the Musical Topic

10:00AM - 10:50AM

Chair(s): Bruno Alcalde, University of South Carolina

The Transformative Harp Glissando as a Musical Topic. Jessie Fillerup, University of Richmond 'Wie ein Naturlaut': Soundscape as a Challenge to Topic Theory. Paulo Ferreira de Castro, Universidade NOVA (Lisbon)

Hackers, Headbangers, Vampires, and Goths: the Subversive Origins of the Pop b2 "Hotness" Topic. Stephen Hudson

# Speed Mentoring (1 of 2)

10:00AM - 10:50AM

# Open Forum: AMS Proposed By-laws Changes 10:00AM – 10:50AM

Circulations and Competitions: New Perspectives on Music and Cold War East Asia (Cold War and Music and Global East Asian Music Research Study Groups)

10:00AM - 11:50AM

Speaker(s):

Marysol Quevedo

Hannah Hyun Kyong Chang, University of

Sheffield

David Wilson, University of Chicago

Hee-sun Kim, Kookmin University

Stephen Johnson, Eastman School of Music,

University of Rochester

# Ethnography, Nostalgia, and Popular Music

11:00AM - 11:50AM

Chair(s): Elisse La Barre

Cool, Kitsch, and the Saxophone. Adrianne

Honnold, Lewis University

Musicking the Right Way: Performing Ethics and/

as Aesthetics at Christian Music Festivals.

Andrew Mall, Northeastern University

Sugar and Tea and Rum and Revival: TikTok and the Continual Discovery of Sea Chanteys.

Joseph Maurer, University of Chicago

### Italian Opera at Home and Abroad

11:00AM - 11:50AM

Chair(s): Mary Ann Smart, University of California, Berkeley

La famiglia Svizzera and Operatic Genre in Dresden and Milan. Kirby Haugland, Indiana University

A Tale of Two Spies: Luigi Arditi's *La Spia* and Risorgimento Ideals. *E. Douglas Bomberger, Elizabethtown College* 

Carlo Varese's Operatic Experience. *Edward Jacobson* 

### **Politics of Notation**

11:00AM - 11:50AM

Musical Indeterminacy as Critical and Affirmative Play. *Kirsten Carithers, University of Louisville* 

# UNIVERSITY OF VIRGINIA

# Graduate Faculty in Music

Matthew Burtner • A.D. Carson • Ted Coffey • Luke Dahl • Nomi Dave Scott DeVeaux • Bonnie Gordon • Michelle Kisliuk • Noel Lobley • Fred Maus Karl Hagstrom Miller • Michael Puri • Leah Reid • Richard Will

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For more information, contact Nomi Dave, Director of Graduate Studies at nd4x@virginia.edu or visit our website.

The New, the Useful, and the Non-Obvious: Notation Patents and the Pursuit of Progress. Ginger Dellenbaugh, Yale University

World Graphic Scores: Between the Notes of a Transpacific Avant-Garde. *Miki Kaneda, Boston University* 

# AMS Committee on Women and Gender Endowed Lecture | Troubling Failure(s): Situating Bodies in Research and Art

11:00AM - 12:50PM

Speaker(s):

Tomie Hahn, Keynote Speaker, Rensselaer Polytechnic Institute Stephanie Jensen-Moulton, Chair Alison Kinney, Respondent Lindsey Eckenroth, Panelist Jenna Harmon, Panelist Krystal Klingenberg, Panelist

# (In)Audibility in Film

12:00PM - 12:50PM

Chair(s): Michael Baumgartner

Operatic Illusions. Sarah Fuchs, Syracuse University

Queering the Fantastical Gap in the Films of François Ozon. *Gregory Camp, University of Auckland* 

# **Politics of Affect**

12:00PM - 12:50PM

Chair(s): Joris De Henau

"Lets Bang on Some Pots": Sound, Intimacy, and Affective Publics in Brazil's Panelaços. *Chris Batterman Cháirez, University of Chicago* 

Preserving Levon Helm's Voice: Identity, Vocality, and Sounding Region in the Music of The Band. *Graham Peterson, Boston University* 

What Hate Can Do to a Choir. Victoria Aschheim, Dartmouth College

# Resistance and Reception of Black European Composers

12:00PM - 12:50PM

Chair(s): Alexandra Amati

Antislavery Music Before Abolitionism, or:
Ignatius Sancho's Musical Hints. *Julia Hamilton, Columbia University*Lusitano Was Black — Now What? A Serious

Attempt at Anti-Racist Musicology. Samuel Brannon, Randolph-Macon College

# **Ecocriticism Study Group Business Meeting**

12:00PM - 01:50PM

Chair(s): Megan Murph; Tyler Kinnear

# The Politics of Sound in Postwar Jazz

01:00PM - 01:50PM

Chair(s): Charles Garrett, University of Michigan From "Solar Sound Instrument" to the Minimoog: Technology, Instrumentality, and Futurity in the Music of Sun Ra, 1967–1970. Theodore Gordon, Baruch College, City University of New York

Hearing the American Civil Rights Movement in the Music of Max Roach. *Kevin McDonald*, *George Mason University* 

Tonal Double Consciousness: Sonic Genealogies of Hope and Despair on Andrew Hill's Lift Every Voice. J. Griffith Rollefson, University College Cork, National University of Ireland and Mary J. King, University College Cork, National University of Ireland

# COVID-19 and the Sound of Lockdown

1:00AM - 1:50AM

Chair(s): Kate Galloway, Rensselaer Polytechnic Institute

Contractions, Cries, and COVID: The Traumatic Soundscapes of Lockdown UK Hospital Maternity Wards. *Michelle Meinhart, Trinity Laban Conservatoire* 

Old-time Music, Technology, and Liveness: Digital Community Building as Response to COVID-19. *Landon Bain, University of California, San Diego* 

Racializing the Sounds and Silence of COVID-19 Quarantine in China: Media Representation, Debility, and Neoliberal Biopolitics. *James Deaville, Carleton University* 

### **Moral Philosophy**

01:00PM - 01:50PM

Chair(s): Mark Peters

Stoic Remedies: Music as Psychotherapy in Early Modern France. *Melinda Latour, Tufts University* 

The Reason for Sympathy: Moral Philosophy in

Mozart's Metastasian Concert Arias. *Michael Goetjen, Rutgers University* 

# **Wagner and Cultural Politics**

01:00PM - 01:50PM Chair(s): Angela Mace

Honoring the Masters: The Wagner Stagings of Lothar Wallerstein. Ryan Prendergast, University of Texas at Austin

Sustainability in/as Der Ring des Nibelungen. Kirsten Paige, Stanford University

Theater of Dislocation and Narratives of National Origin in Wagner's *Ring* Cycle. *Alexander Rothe, Columbia University* 

# Women and Popular Music

01:00PM - 01:50PM

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

Don't Lie to Me: Sentimentality and Political Protest in the Music of Barbra Streisand.

Andrew Berish, University of South Florida

Narrative vs. Inclusion: Eva Ybarra and the Role of Women in Texas-Mexican Conjunto. Erin Bauer, University of Wisconsin-Whitewater

Sonic Intimacy and White Femininity in Taylor Swift's Folklore. Michèle Duguay, Indiana University

# Speed Networking (2 of 2)

01:00PM - 01:50PM

# AMS's Sustainable Mentorship Program – Information Session

01:00PM - 02:30PM Chair(s): Rob Pearson

Kimberly Francis

### **Modern Opera and Empire**

02:00PM - 02:50PM

Chair(s): Juliana Pistorius, University of Huddersfield

Anti-Colonization, Art Music, and Against the Grain Theatre's Messiah/Complex. *Nina Penner, Brock University* 

Realizing Riel: Opera, Television, and the Quest for Realism. *Danielle Ward-Griffin, Rice* 

University

Soviet Feminism, Kazakh Resistance, and Musical Modernism in Gaziza Zhubanova's Operas. *Knar Abrahamyan, Yale University* 

### **Politics and Legacies**

02:00PM - 02:50PM

Chair(s): Karen Painter, University of Minnesota "Future Years Will Never Know...": Composing Pacifism through Military History in Ned Rorem's War Scenes (1969). April Morris, University of Western Ontario

Mozart, Bertramka, and National Politics in Nineteenth-Century Prague. *Martin Nedbal, University of Kansas* 

Zofia Lissa, Identity, and the Politics of Postwar Musicology in Poland. *Marta Beszterda, McGill University* 

# Sound, Listening, and Early Modern Music

02:00PM - 02:50PM

Chair(s): Cathy Ann Elias

"What Art Thou Pursuing?" Listening and Speculating in the South Sea Bubble of 1720. Morton Wan, Cornell University

Hyperreal Authenticity in the Postwar Early Music Recording. Saraswathi Shukla, University of California, Berkeley

The Sounds of Siam: Sonic Environments of Seventeenth-Century Franco- Siamese Diplomacy. *Downing Thomas, University of Iowa* 

### **U.S.-Latin American Relations**

02:00PM - 02:50PM

Chair(s): Edgardo Salinas, The Juilliard School Aesthetic Wit(h)nessing in Anti-Lynching Songs by Silvestre Revueltas and Carlos Chávez. Stephanie Stallings

Indigenous Representation and Central American Independence in Luis A. Delgadillo's Sinfonía indígena o centroamericana. Bernard Gordillo, Yale Institute of Sacred Music

Negotiating Identities: Carlos Chávez and the Trouble with Musical "Nationalism". *Chelsea Burns, University of Texas at Austin* Postmodern Water Music: Leo Brouwer's Canción de Gesta. *Marysol Quevedo* 

# **Equity and Access: Lessons from Community** College

02:00PM - 02:50PM

Chair(s): Monica Ambalal, Merritt College

Speaker(s):

Lisa Beebe, Cosumnes River College Christine Gengaro, Los Angeles City College Graham Raulerson, East Los Angeles College Tiffany Kuo

# Coffee Break (2 of 2)

02:00PM - 02:50PM

# Meet and Greet for Prospective Graduate **Students (AMS Graduate Education Steering** Committee)

02:00PM - 03:30PM

Chair(s): James Davies; Erika Honisch

### **Events and Audiences**

03:00PM - 03:50PM

Chair(s): Jeffrey Sposato

Maurice Schlesinger and the Artificial Media Event. Shaena Weitz, University of Bristol Survival and Subversion: Making Music in the Cafés of Occupied Warsaw and its Ghetto, 1939-1942. Mackenzie Pierce, University of Michigan, Ann Arbor

### French and Italian Song, 1600-1700

03:00PM - 03:50PM

Chair(s): Joel Schwindt

Performing Humanism: Nostalgia for a Poetic Golden Age in Early Seventeenth-Century Solo Song. Chelsey Belt, Indiana University

Representations of Jewish Masculinity in Northern Italian Comedy at the Turn of the Seventeenth Century. Paul Feller, Northwestern University

Teaching Girls How to Sing: Catholic Pedagogy and Bertrand de Bacilly's Spiritual Airs (1688). Catherine Gordon, Providence College

# Music, Sound, and Race in Nineteenth-Century **Scientific Discourse**

03:00PM - 03:50PM

Chair(s): Benjamin Steege

Hearing "Hereditary Genius": Musicality and the Rhetorical Foundations of Eugenics. *Alexander* 

Cowan, Harvard University Contagious Musics: Racialized Bodies in Nineteenth-Century Brazilian Song. Kim Sauberlich, University of California, Berkeley Linguistics as a Racial Science: W.D. Whitney and the Historical Racialization of Voice. Derek Baron, New York University

# Shaping the Mission and Future of the B.A. in Music

03:00PM - 04:50PM

Chair(s): Matthew Mugmon, University of Arizona Speaker(s):

Louis Epstein, St Olaf College Jacqueline Avila, University of Tennessee Micaela Baranello, University of Arkansas Nicol Claire Hammond, University of California, Santa Cruz

Nathan Hesselink, University of British Columbia Colin Roust, University of Kansas

# Genres After the End of Genre (Music and **Philosophy Study Group)**

03:00PM - 04:50PM

Chair(s): Patrick Nickleson, University College

Dublin Speaker(s):

> Charles Kronengold, Stanford University Naomi André, University of Michigan Georgina Born, Oxford University David Brackett, McGill University Eric Drott, University of Texas at Austin Anthony Reed, Vanderbilt University Francesca Royster, DePaul University

# **Challenging Neoliberal and Settler-Colonial Paradigms**

04:00PM - 04:50PM

Chair(s): Andrew Chung, University of North Texas Intercultural Analysis as Border Thinking. Toru Momii, Indiana University

Marxist Music Studies in the Neoliberal Academy. Rachel McCarthy, Goldsmiths, University of London

Reconciling Cultural Extraction. Mary Ingraham, University of Lethbridge

### **Rock and Metal**

04:00PM - 04:50PM

Chair(s): John Sheinbaum, University of Denver Presence and Dys-Appearance: On the Eeriness of Led Zeppelin's Late Style. Charles Wofford, University of Colorado at Boulder

Digitally Re-Inscribed Brutality: A Media Archeology of Death Metal Drum Replacement and its Ambiguous Reputation. *Florian Walch, University of Chicago* 

The Worst Genre of All Time?: The Racial Politics of Nu Metal in the United States Metal Scene. Meghan Creek, University of Maryland, College Park

### **Setting Old Authors**

04:00PM - 04:50PM

Chair(s): Megan Sarno, Assistant Professor,

University of Texas at Arlington

Constructing Authenticity in Berlioz's Roméo et Juliette. Paul Abdullah, Case Western Reserve University

From Songs to Poems and Back Again in Early China. *Jacob Reed, University of Chicago* Lost and Regained in Translation: Verdi's *Macbeth* (1865) in French. *Candida Mantica, Università degli Studi di Pavia (Italy)* 

### The Contrapuntal Lives of Chicago's Race Women

04:00PM - 04:50PM

Speaker(s):

Samantha Ege, University of Oxford

# AMS Game Night

04:00PM - 05:50PM

# **Childhood and Youth Study Group Business Meeting**

05:00PM - 05:50PM

# Global Music History Study Group Business Meeting

05:00PM - 05:50PM

Chair(s): Gabriel Solis, University of Illinois at Urbana-Champaign, Yvonne Liao, University of Edinburgh; Olivia Bloechl

# AMS Yarn Circle (2 of 2)

05:00PM - 06:30PM

# **Beethoven's French Piano: A Tale of Ambition** and Frustration

05:00PM - 05:50PM Speaker(s):

Tom Beghin, Orpheus Institute (Ghent, Belgium)

# 360 Degree Undergraduate Music History Pedagogy

05:00PM - 06:50PM

Speaker(s):

Jim Davis, State University of New York,

Fredonia

Horace Maxile, Baylor University

Kristy Swift, University of Cincinnati College-

Conservatory of Music

Kristen Turner, North Carolina State University Jacqueline Warwick, Dalhousie University

# Music and Philosophy Study Group Business Meeting

06:00PM - 06:50PM

Chair(s): Tamara Levitz and Patrick Nickleson, Queen's University

# **University of Texas at Austin Virtual Reception**

06:00PM - 07:30PM

# Listen and Unwind

06:00PM – 08:00PM Tiffany Naiman

### **Pedagogy Study Group Evening Session**

06:00PM – 08:00PM

Speaker(s):

Nicholas Johnson, Butler University

Mary Natvig, Bowling Green State University

David Kjar, Roosevelt University

Elizabeth Massey, University of Maryland,

College Park

Lacie Eades, University of Missouri, Kansas City James Ace, University of California, Los Angeles Hyeonjin Park, University of California, Los

Angeles

Sean Hussey, Roosevelt University

# The Blues and Beyond: Narratives, Fictions, and Crossroads in Popular Music (Popular Music Study Group)

06:00PM - 08:00PM

# Speaker(s):

Lauron Kehrer, Western Michigan University Kimberly Mack, University of Toledo Larissa A. Irizarry, University of Pittsburgh Julia Simon, University of California, Davis Jake Johnson, Oklahoma City University Amy Coddington, Amherst College

# Mode as a (Post-)Colonial Concept (History of Music Theory Study Group)

06:00PM - 08:00PM Speaker(s):

Jennifer Iverson, University of Chicago
Ozan Baysal, Istanbul Technical University,
Turkish Music State Conservatory
David Forrest, Harvard University
Tekla Babyak, Independent Scholar
Roberta Vidic, HfMT Hamburg
Caleb Mutch, Max Planck Institute for Empirical
Aesthetics

# SUNDAY, 21 NOVEMBER

# Morning Meditation

09:00AM - 09:50AM

### **Chicago Scenes**

10:00AM - 10:50AM

Chair(s): Douglass Seaton, Florida State University New Music Chicago in Print: Regionalism, Zine Culture, and Avant-Garde Music in Chicago's North Side. Nolan Vallier, University of Illinois at Urbana-Champaign

Florence Price, Blythe Owen, and Women's Musical Clubs in Twentieth- Century Chicago: A Preliminary Investigation. *Marianne Kordas, Andrews University* 

The Complex Vocality of Sallie Martin, Chicago Gospel Pioneer. *Kay Norton, Arizona State University* 

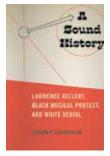
### **Consider the Source**

10:00AM - 10:50AM

Chair(s): Lindsey Macchiarella

From Chicago to Broadway: The Origins of Grease. Scott Warfield, University of Central Florida

# massachusetts







# A Sound History

Lawrence Gellert, Black Musical Protest, and White Denial

STEVEN P. GARABEDIAN

# Fictional Blues

Narrative Self-Invention from Bessie Smith to Jack White

KIMBERLY MACK

# On the Record

Music Journalists on Their Lives, Craft, and Careers

MIKE HILLEARY



The Untold Story of Les Mariés de la Tour Eiffel. Colin Roust, University of Kansas Chopin as Philosopher. David Kasunic, Occidental College

# Personalities and Media in the Early Modern Era

10:00AM - 10:50AM

Chair(s): Lynette Bowring, Yale University

"I am the only one to play it": The Self-Fashioning of a Lute-Player in Early 16th-Century Italy. Lucia Marchi, DePaul University

Embracing Opportunities Abroad: John Dowland and his Protestant Princes. K. Dawn Grapes, Colorado State University

The Residue of Performance: Scribal Symbols, Print Standardization, and the Florentine Madrigal. *Jonathan Ligrani, Columbia University* 

# Middlebrow Values

10:00AM - 10:50AM

Chair(s): Erin Kirk, California Baptist University Copland's Middlebrow Image: Music and Society in the 1950s Political Landscape. *Jennifer*DeLapp-Birkett, Aaron Copland Fund for Music

Raising the (Middle) Brow: Music for "Sailors, Soldiers, and Taxi Drivers" at Myra Hess's National Gallery Concerts. *Elizabeth Morgan,* Saint Joseph's University

Who's Afraid of the American Middlebrow? Samuel Barber, Public Reception, and the Limits of Modernist Discourse. *Alison Sall, Michigan State University* 

# Music as Property since 1789

10:00AM - 11:50AM

Speaker(s):

Stephanie Doktor, Colorado College Rebecca Dowd Geoffroy-Schwinden, University of North Texas

# Beyond the Tenure Track: Careers in Jewish Music Studies (Jewish Studies and Music Study Group)

10:00AM - 11:50AM

Chair(s): Karen Uslin, Defiant Requiem Foundation, Stockton University

Respondent(s): Jonathan Bellman

Speaker(s):

Ronit Seter, Hebrew University of Jerusalem Jessica Grimmer, University of Maryland Uri Golomb, Israel Classical Radio

### Jazz and the Archive

11:00AM - 11:50AM

Chair(s): Brian Wright, University of North Texas
"Trouble is, we don't make the rules": Proactive
Public Archiving and the Las Vegas Years of
Violinist Ginger Smock. Laura Risk, University
of Toronto Scarborough

Archival Silence in the Collections of Dietrich Schulz-Köhn. *Kira Dralle, University of California, Santa Cruz* 

The Sonic Common Wind: Tracing the Afterlives of the Haitian Revolution in New Orleans Jazz. Benjamin Barson, University of Pittsburgh

### Musical Worlds from Boethius to Kircher

11:00AM - 11:50AM

Chair(s): Barbara Haggh-Huglo, University of Maryland, College Park

Musical Cosmopolitics & Coloniality: Listening

to Athanasius Kircher's 'New World' Readers. Daniel Villegas Vélez

Tuning as a Product of Place and Genre: Rethinking Sharp Practice in the 14th and 15th Centuries. *Solomon Guhl-Miller* Boethius on Mathematics and Abstraction.

Nicholas David Yardley Ball

### **Soviet Sounds and Stories**

11:00AM - 11:50AM

Chair(s): Laura Kennedy

Aesthetic Paradoxes of the Love Plots in Two Soviet Operas. *Joshua Bedford, Middle Tennessee State University* 

Sounds Like Lenin: Noise and the Problems of Soviet Modernity. *Gabrielle Cornish, University* of Miami

# Musical Notations: Instruments of Bodily and Archival Order

11:00AM - 11:50AM

Chair(s): Roger Moseley

The Measure of Man: Locating the Origins of Mensural Notation at the Congress of Arab Music (Cairo, 1932). *Giulia Accornero, Harvard University* 

Notating Irish Dance: An Ethnography of Personal Archives and Choreo- Musical Transmission. Samantha Jones, Harvard University

"A Prescription for Taking Action": Notating Domestic Music in Seventeenth- Century English Recipe Books. Sarah Koval, Harvard University

# Speed Mentoring (2 of 2)

11:00AM - 11:50AM

# Can the White Page be Overwritten?: Race and Representation in Critical Editions

11:00AM - 12:50PM

Chair(s): Alexander Dean, A-R Editions Speaker(s):

Tammy Kernodle, Miami University
Mark Clague, University of Michigan, COPAM
Samantha Ege, University of Oxford
Melanie Zeck
A. Kori Hill, University of North Carolina at
Chapel Hill

### Black Identity, Technology, and Timbre

12:00PM - 12:50PM

Chair(s): Gayle Murchison

"If I Back It Up": Viral Circulations &
Representations of Contemporary Black
Independent Music-Makers. *Jasmine Henry,*Rutgers University

Identity, Not Genre: Embodied Composition and the Solo Music of Pamela Z. *Rachael Lansang, The New School* 

Roots, Routes and Ruptures: Timbre and Techno across the Atlantic. *Maria Perevedentseva*, *Goldsmiths, University of London* 

### **Early Modern Composerly Strategies**

12:00PM - 12:50PM

Chair(s): Ann van Allen-Russell, Trinity Laban Conservatoire of Music and Dance

Echoes of Josquin: Counterpoint, Similarity, and the Digital Ear. *Richard Freedman, Haverford College* 

From "Scientific" Musician to Musical Scientist:

Galilei padre e figlio and Just Intonation.

Jordan Lenchitz, Florida State University

Willaert's Contrapuntal Strategies. Peter

Schubert, McGill University

### **Memory and Memorialization**

12:00PM - 12:50PM

Chair(s): Michael Figueroa

Archival Impressions: Cretan Songs of Crisis, Memory, and its Loss. *Panayotis League, Florida State University* 

Reactions to the Death of Che Guevara by the South American Compositional Avant-Garde. Alyssa Cottle, Harvard University

Trauma and the Memory of Communism in East-Central European Music Research. *Kelly St. Pierre, Wichita State University; Center for Theoretical Studies, Prague* 

### **Opera Singers**

12:00PM - 12:50PM

Chair(s): Gundula Kreuzer

Diamonds are a Girl's Best Friend: A Singer's Jewels in the Nineteenth Century. *Clair Rowden, Cardiff University* 

The Cadenza as Calling-Card: Improvisatory

Remembrances in Nineteenth- Century Autograph Albums. *Steven Zohn, Temple University* 

Undesirable Voices: The Biomedicalization of Aging in Operatic Singing. *Michael Kinney, Stanford University* 

# **Spiritual Voices**

12:00PM - 12:50PM

Chair(s): Alison Altstatt

Song, Ritual, and Embodiment in Marcel Mauss's Sociology of Prayer. *Alexandra Kieffer, Rice University* 

Soviet Pilgrims to the Orient: Zen Buddhism and Unofficial Music in the USSR. *Oksana Nesterenko* 

The Efficacious Voice and Not-Self in Theravada Buddhist Practice: A Philosophical Inquiry in Voice Studies. *Katherine Scahill, University of Pennsylvania* 

# Centering Discomfort in Global Music History (Global Music History Study Group)

12:00PM - 01:50PM

Chair(s): Yvonne Liao, University of Edinburgh; Olivia Bloechl; Gabriel Solis, University of Illinois at Urbana-Champaign Speaker(s):

Alexandria Carrico, University of South Carolina Daniel Castro Pantoja, Research Associate, Center for Iberian and Latin American Music (CILAM), University of California, Riverside Hedy Law, University of British Columbia Pablo Palomino, Emory University Jessica Perea, University of California, Davis Maria Ryan, University of Pennsylvania Parkorn Wangpaiboonkit, University of California, Berkeley

### **Guitar and Bass**

01:00PM - 01:50PM

Defining the Sound of the Electric Bass:
Experiments in the Recording Studio, 19581963. Brian Wright, University of North Texas
Resurrecting Masculinity: Gender, Jazz Timbre,
and the Afterlife of Dennis Irwin's Bass. Ken
Tianyuan Ge, University of North Carolina at
Chapel Hill

Stratifying Stratocasters: Electric Guitar

# Graduate Studies at Boston University

# in Musicology and Ethnomusicology

# MA & PhD in Musicology, Ethnomusicology

& Musicology/Ethnomusicology

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MICHAEL BIRENBAUM QUINTERO(NYU), Chair. Latin America, African Diaspora, historical ethnomusicology MARIÉ ABE (Berkeley), Modern Japan, Ethiopia, sound studies, music and social justice.

VICTOR COELHO (UCLA), early music, performance, popular music. Director, Center for Early Music Studies.

BRITA HEIMARCK (Cornell), Bali, sacred music of India, music & politics, mysticism.

**MIKI KANEDA** (Berkeley), Transcultural music, the avant garde, sound studies, race & gender.

**GREGORY MELCHOR-BARZ** (Brown), Africa, gender and sexuality, music and medicine. Dir., BU School of Music.

**JOSHUA RIFKIN** (Juilliard, Princeton), Josquin, Schütz, Bach, Darmstadt, ragtime, performance.

**ANDREW SHENTON** (Harvard), Pärt, Messiaen, 20th- and 21st-century musicology, performance, sacred music.

RACHANA VAJJHALA (Berkeley), 19th—20th-c. Paris, Modernism, ballet, virtuosity, gesture.

**JEREMY YUDKIN** (Stanford), Beethoven, jazz, Middle Ages. Co-Dir. (w/Lewis Lockwood), Ctr. for Beethoven Research.

# Affiliated or undergraduate faculty:

LOUIS CHUDE-SOKEI (UCLA), Black Studies, technology, minstrelsy. Dir. BU African American Studies LELAND CLARKE (BU), African American Gospel, Blacks in Boston, social justice, music therapy ERIC J. SCHMIDT (UCLA), Tuareg music, Niger, music economy. Asst. BU Director of African Studies

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For more information, or to arrange a visit, please contact Michael Birenbaum Quintero <mbq@bu.edu>



Production and the Global Division of Labor. *Michael Dekovich, University of Oregon* 

# **Mozart Reception**

01:00PM - 01:50PM

Chair(s): Bruce MacIntyre

"Mozart è nostro come è tedesco": The Mozart Year 1941 in Fascist Italy. *Marie-Helene Benoit-Otis, Université de Montréal and Gabrielle* Prud'homme, Université de Montréal

"When then will the veil be lifted?": How Translations Obscure Racism in Productions of The Magic Flute. Lily Kass, Temple University and The Peabody Institute

The Turkish Opera That Wasn't: Mozart's Zaïde Reconsidered. *Bertil Van Boer, Western Washington University* 

# **Music and Cybernetics**

01:00PM - 01:50PM

Chair(s): Clara Latham, The New School; Christopher Haworth, University of Birmingham Speaker(s):

G. Douglas Barrett, Salisbury University
Eamonn Bell, Trinity College Dublin
Christopher Haworth, University of Birmingham
Clara Latham, The New School
George E. Lewis, Columbia University
Deirdre Loughridge, Northeastern University
Matthew Mendez, Yale University
Brian A. Miller, Yale University

## **Queering Masculinities**

01:00PM - 01:50PM

Chair(s): Daniel Callahan

Leonard Bernstein's *Serenade* (after Plato's "Symposium") and his Homosexual Musical Circle: The Homoeroticism and Lyricism of a Musical Gift. *Jennifer Ronyak, University of Music and Performing Arts, Graz*Re-Listening with Julius Eastman. *Jessie Cox, Columbia University* 

# Voices of a People: Rethinking Jewish Folk Music in Postwar America

01:00PM - 01:50PM

Chair(s): Hankus Netsky

The Goblet and the Plastic Cup: Tradition, Technology, and Art in Theodore Bikel's "Jewish Folk Songs" Albums. Zeke Levine, New York University

"A New Thing for Israel": Postwar Yiddish Music and the Politics of Jewish Culture in New York City. *Uri Schreter, Harvard University* 

Different Folks: The Coming of Age of Hasidic Folk Music in the Wake of the Holocaust. Tzipora Weinberg, New York University

# Ask the AMS Board (2 of 2)

01:00PM - 01:50PM

# **Analysis through Metaphor and Narrative**

02:00PM - 02:50PM

Chair(s): Benjamin Korstvedt

The Eighteenth-Century Musical Work as a Mechanical Object. *Yoel Greenberg, Bar-Ilan University* 

Rethinking the Metastasian Metaphor. *Nathaniel Mitchell* 

Cyclicity in Schumann's *Myrthen*, op. 25: A Key to the Coherence of His Least Understood Song Cycle. *Andrew H. Weaver, The Catholic University of America* 

# National(ist) Endeavors

02:00PM - 02:50PM

Chair(s): Peter Mondelli

Battle of the Bands: The Dawn of a New Brass Technology. Samuel Nemeth, Case Western Reserve University

Negotiating Nationalisms: The Foundation and Early Activities of the Anglo- Austrian Music Society. Beth Snyder, Royal College of Music, London

"Mind the Gap" and "Vorsicht Stufe"? Percy Goetschius and Revolutionary American Music Theory. Eric Elder, Brandeis University

### **Tours and Travel**

02:00PM - 02:50PM

Chair(s): Robert Holzer

"The Lion of the Musical Hour": Richard Strauss and the Americans, 1904. *Matthew Reese, Peabody Institute of The Johns Hopkins University* 

Disciples of the Great Dr. Mus.: The Musical Grand Tour after Charler Burney. Stephen Armstrong, Eastman School of Music,

University of Rochester
Stockhausen at the Shiraz Arts Festival: Cultural Imperialism and the Avant- Garde in Iran, 1972.

Joshua Charney

# **Eileen Southern 50th Anniversary Celebration**

02:00PM - 03:50PM

Chair(s): Shana Redmond

Speaker(s):

Masi Asare, Northwestern University Alisha Jones, Indiana University Tammy Kernodle, Miami University Louise Toppin, University of Michigan Guthrie Ramsey, University of Pennsylvania Shana Redmond, Columbia University Braxton Shelley, Yale University

# Access in/to Musicology: Disability Justice Perspectives (Music and Disability Study Group)

02:00PM - 03:50PM

Chair(s): Sinem Arslan; Elizabeth McLain Speaker(s):

Andrew Dell'Antonio, University of Texas at Austin

Tekla Babyak, Independent Scholar Stefan Sunandan Honisch, University of British Columbia

Erin Felepchuck

Hyeonjin Park, University of California, Los Angeles

### **Scrutinizing the History of Music Studies**

03:00PM - 03:50PM

Chair(s): Heeseung Lee, University of Northern Colorado

Deconstructing the West: André Schaeffner's Origin. Edmund Mendelssohn, University of California, Berkeley

Guido Adler and the Eclectic Origins of Musicology. *Alexander Wilfing, Max-Planck-Institute for Empirical Aesthetics* 

Music Theory in the Age of Biopolitics. *August Sheehy, Stony Brook University* 

The Music-Theory Classroom as Product of a Bygone Class System. *Robert Gjerdingen, Northwestern University* 

# Mediation and Craft in the 20th Century

03:00PM - 03:50PM

Chair(s): Kevin Salfen

Affective Voices in the Wilderness of Mirrors:
Utilizing Tableau to Examine Gender in the
Office of Strategic Services Clandestine
Recordings. Danielle Stein, University of
California, Los Angeles

Benjamin Britten's Assistants and the Crafting of His Legacy: Imogen Holst, Rosamund Strode, and Colin Matthews. *Christopher Scheer, Utah State University* 

Proximity and Distance in Steve Reich's WTC 9/11. Dan Blim, Denison University

# After Empire: Colonial Trauma on the Contemporary Operatic Stage

03:00PM - 03:50PM

Chair(s): Nancy Yunhwa Rao Respondent(s): Neo Muyanga

Opera's Colonial Ghosts and The Industry's Sweet Land. Megan Steigerwald Ille, University of Cincinnati College-Conservatory of Music

Haunting, History, and the Politics of Performance in Clement and Current's *Missing*. Colleen Renihan, Queen's University

Colonial Trauma and Operatic Mourning in Kentridge and Miller's *Black Box/Chambre Noire. Juliana Pistorius, University of Huddersfield* 

### **Caribbean Crossings**

04:00PM - 04:50PM

Chair(s): James Gabrillo, University of Texas at Austin

The Carnival Mirror: Musical Parody, Rousseau, and the Haitian Enlightenment. *Henry Stoll, Harvard University* 

The Jazz Age in the Caribbean: Musical Transactions and Jazz Modalities in New Orleans, Havana and Beyond. Sergio Ospina Romero, Indiana University

# **Elements of Play**

04:00PM – 04:50PM Chair(s): Karen Cook

> Traumatic Recall: Main Themes, Character Themes, and Thematic Disassociation in Nobuo Uematsu's Final Fantasy Soundtracks. Richard Anatone, Prince George's Community

College

Piranhas, Volcanos, and Turtle Shells: Coherence and Congruence in Mario Kart 8's Enigmatic Sound World. *James Heazlewood-Dale*, *Brandeis University* 

Self-Organization, Simulated Improvisation, and Vernacular Mathematics: Toward a Ludomusicology of Eighteenth-Century Dice Games. Etha Williams, Harvard University

## The Work of Songs

04:00PM - 04:50PM Chair(s): Ditlev Rindom

> 'The desires of their hearts... are on the Green Isle of the Mist': Gaelic Song and Political Reform in the Wake of the Highland Clearances. Rachel Bani, Florida State University

Specimens of Style and the Colonial, 1750-1810. Virginia Georgallas, University of California, Berkeley

# Love and Loyalty: Musical Confessions of Albrecht Mendelssohn Bartholdy (1874-1936)

04:00PM – 04:50PM

Performer(s):

Eva Mengelkoch, Towson University Ryan De Ryke

# Race and Coloniality in 20th-Century Latin America

05:00PM - 05:50PM

Chair(s): Juan Velasquez, University of Michigan Adolfo Salazar in Modern Mexico, 1939–1958: Spanish Musicological Dominance within the Mexican State. Adam Heyen, Arizona State University

Milhaud's Pan-Latinism as Colonialist Ideology. Zachary Stewart, Yale University

Post-colonial Strums: Heitor Villa-Lobos and the Traces of Peripheral Modernism in Andrés Segovia's Guitar Repertoire. Luis Achondo, Case Western Reserve University

Race(ism) and Art Music in Argentina: Analyzing Alberto Williams' "La patria y la música" (1921). Vera Wolkowicz, Universidad de Buenos Aires

# Sexuality and Gender in Contemporary Opera

05:00PM - 05:50PM

Chair(s): Marcus Pyle, Davidson College
"Meeting My Own Eyes": Analyzing the Sound
of Thought in Zesses Seglias's Opera To the
Lighthouse. Christie Finn, The Hampsong
Foundation / University of Michigan
Dreams and Deliria: Unsuk Chin's Alice in
Wonderland and its Operatic Lineage. Joseph
Cadagin, University of Toronto
Performing Ophelia's Pain: The Ethics of
Women's Trauma on the 21st- Century Opera
Stage. Molly Doran, Wartburg College

# Voice and Identity in Popular Music

05:00PM - 05:50PM

Chair(s): William Cheng, Dartmouth College
"Age Ain't Nothing But A Number": Adultification
By Timbre. *Emily Milius, University of Oregon*Authenticity and Intimacy in the Space of
Bedroom Pop. *Lauren Shepherd, Columbia University* 

Pronunciation as Identity Creation in the Music of Billy Bragg. *Mary Blake Rose, Western University, Canada* 

# **Popular Music Study Group Business Meeting**

05:00PM - 05:50PM

Chair(s): Brian Wright, University of North Texas and Amy Coddington, Amherst College

# **Cold War and Music Study Group Business Meeting**

05:00PM – 05:50PM Chair(s): Marysol Quevedo

# Music and Disability Study Group Business Meeting

06:00PM - 06:50PM

Chair(s): James Deaville, Carleton University, and Elizabeth McLain

## Listen and Unwind

06:00PM - 07:30PM

# Equity in the Study of Childhood and Youth (Childhood and Youth Study Group)

06:00PM - 08:00PM

Speaker(s):

Benjamin Liberatore, Columbia University Susan Boynton, Columbia University Roe-Min Kok, McGill University
Alexandra Krawetz, Yale University
Anicia Timberlake, Peabody Conservatory
Demetrius Shahmehri, Columbia University
Tyler Bickford, University of Pittsburgh
Lindsay Wright, Yale University
Matthew Roy, Westmont College
Cristina Saltos, University of Texas at Austin
Ryan Bunch
Chad Komocki
Lilith Manes
Marcelo Rocha



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Noble Sissle and Eubie Blake: Shuffle Along

Edited by Lyn Schenbeck and Lawrence Schenbeck • MU29/A085

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