

# AMS Boston 2019

## Program

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### WEDNESDAY 30 October

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#### *Pre-Conferences*

(See [amsmusicology.org/boston](http://amsmusicology.org/boston) for links to pre-conference websites)

**10:30–6:00 The Future of Pop: Big Questions Facing Popular Music Studies in the Twenty-First Century**  
Northeastern University College of Arts, Media and Design

**9:00–5:00 New Beethoven Research (Stone)**

**9:00–5:00 France: Musiques, Cultures, 1789–1918 (Webster)**

**9:00–5:00 Grove Editorial Board (Quincy)**

**9:00–11:00 New Perspectives on Haydn and C. P. E. Bach (Otis, Revere)**  
Haydn Society of North America with *Carl Philipp Emanuel Bach: The Complete Works* and The Packard Humanities Institute  
(Separate Registration required)

**1:00–5:00 IMS Study Group: Tablature in Western Music**  
Boston University, Center for Early Music Studies

**3:00–6:00 The Mendelssohn Network**

“In the Salon with the Mendelssohns”: Performances, Readings and Discussions of Nineteenth-Century Music, Literature and Art  
Prevost Room, Blumenthal Family Library (Student Life and Performance Center), New England Conservatory

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**2:00–8:00 AMS Board of Directors (Executive Boardroom)**

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# THURSDAY 31 October

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## *Pre-Conferences*

- 8:00–12:30 **New Beethoven Research** (Harbor II)
- 8:00–12:15 **New Perspectives on Haydn and C. P. E. Bach** (Otis, Revere)  
(Separate Registration required)
- 8:30–12:00 **The Future of Pop: Big Questions Facing Popular Music Studies in the Twenty-First Century**  
Northeastern University College of Arts, Media and Design
- 9:00–12:00 **Current Developments in Mendelssohn Research** (Harbor III)  
**Lightning Talks, Presentations and Roundtable Discussions**
- 9:00–1:00 **France: Musiques, Cultures, 1789–1918** (Harbor I)
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- 9:00–7:00 **Registration** (Harbor Foyer)
- 11:00–7:00 **Speaker Ready Room** (Frost Boardroom)
- 1:00–6:00 **Exhibits** (Galleria)
- 7:30–9:00 **Meeting Worker Orientation** (Webster)
- 8:00–12:00 **AMS Board of Directors** (Executive Boardroom)
- 9:00–12:00 *The Works of Giuseppe Verdi* Editorial Board (Quincy)
- 11:00–1:30 **Society for Seventeenth-Century Music**  
**Governing Board** (Douglass)
- 1:00–2:00 **Welcome for First-Time Attendees** (Grand Ballroom D)

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## THURSDAY AFTERNOON PERFORMANCE—12:30

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### **Cappella Pratensis Ensemble: Jacob Obrecht's *Missa Maria zart***

Marsh Chapel, Boston University, 735 Commonwealth Avenue  
*Shuttle bus available*

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**THURSDAY AFTERNOON SESSIONS—2:15–3:45**


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**Band Cultures (Grand Ballroom E)**

Colin Roust (University of Kansas), Chair

Kate Storhoff, “Schubert in America: An Examination of Band Programming in the Late Nineteenth and Early Twentieth Centuries”

Mary Helen Hoque (University of Georgia), “‘A Good Band is Much Needed Here’: Claiming Citizenship in the Reconstruction South”

Patrick Warfield, “Sounds to Establish a Corps: The Origins of the United States Marine Band, 1798–1804”

**Conjuring at the Keyboard (Harbor III)**

E. Douglas Bomberger (Elizabethtown College), Chair

Charles Crichton Shrader (University of Pennsylvania), “‘The Labor of the Madman’: Charlatanry at the Piano”

Zachary Loeffler (University of Chicago), “‘Real Magic’: A Genealogy of the Recital Encore”

Jessie Fillerup (University of Richmond / Aarhus University), “Heller’s Wonders: Virtuoso Pianism as a Conjuring Effect”

**Controlling Women (Harbor I)**

Sharon Mirchandani (Rider University), Chair

Monica Hershberger, “Lizzie Andrew Borden and Lizzie ‘Baby Doe’ Tabor in the 1950s: Punishing Nineteenth-Century Women on the Twentieth-Century American Opera Stage”

Kelli Minelli (Case Western Reserve University), “‘Women Like Her Cannot Be Contained’: Viewership and Musical Rupture in Beyoncé’s *Lemonade* (2016)”

Maria Virginia Acuña (McGill University), “‘May she who was once beautiful be transformed into a monster’: Magic and Witchcraft in *Envy is the Poison of Love* (Madrid, 1711)”

**Drama and Education on the Radio (Commonwealth C)**

Martin Marks (Massachusetts Institute of Technology), Chair

Sarah Tomlinson (University of North Carolina at Chapel Hill), “Maintaining the ‘Standards-First’ Approach to Children’s Concert Music: Walter Damrosch’s 1928–42 *Music Appreciation Hour* and Beyond”

Camilla Bork, “The Fear of Noise – Walter Gronostay’s *Mord* and the Weimar Radio Culture”

Peter Graff (Denison University), “Themes, Backgrounds, and Bridges: A New Musical Language for Radio Drama”

*(Thursday 2:15–3:45, cont.)*

### **Past and Place in Black Music Discourses (Grand Ballroom B)**

Maureen Mahon (New York University), Chair

Zandria Robinson (Georgetown University), “Who Owns the Soul Sound?: Sonic Politics and Neighborhood Change in Soulsville, USA”

Mark Burford (Reed College), “Saturday Night, Sunday Morning, and Monday Night: or, How Brother John Sellers Became a ‘True Gospel Singer’”

Salamishah Tillet (Rutgers University), “Blues for Mama: The Southern Geographies of Nina Simone’s Genius”

### **Plants and Animals (Otis)**

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

Daniel Grimley (University of Oxford), “Becoming-Tree: Heine, Grieg, Sibelius, and Musical Arboreality”

Rachael Fuller (Boston University), “Transspecies Cosmic Beings: Cyborgs and Cacti in Steven Snowden’s *Land of the Living*”

Knar Abrahamyan (Yale University), “Of Donkeys, Dogs, and Schubert: The Sonic as a Meeting Place for Species”

### **Russian Encounters (Grand Ballroom A)**

Inna Naroditskaya (Northwestern University), Chair

William Gregory Hussey (Roosevelt University), “Shostakovich and Ophelia”

David Salkowski (Princeton University), “‘Orthodoxy, Nationality, and Conciliarity’: Russian Sacred Music in the Age of Revolution”

Simon Morrison (Princeton University), “The Disappearance of ‘Satanella’”

### **War and Revolution (Stone)**

Kailan Rubinoff (University of North Carolina at Greensboro), Chair

Maria Josefa Velasco (Princeton University), “Songs, Revolution, and the Reconstruction of History in the French Basque Country, 1789–1900”

Annelies Andries (University of Oxford), “Galloping to the Crimea on Old Tunes: Militarism and Modernity on the Equestrian Stages of Paris and London”

Calvin Peck (Indiana University), “‘Musique dramatique’ and Populist Signification in Revolutionary France”

### **What Can I Do: The Future of Musicology, A Roundtable and Workshop for Senior Faculty, Graduate Advisors, and Administrators (Harbor II)**

*Sponsored by the Committee on Career-Related Issues*

Reba Wissner, Chair

Mark Clague (University of Michigan)

Danielle Fosler-Lussier (Ohio State University)

Wendy Heller (Princeton University)

Mary Natvig (Bowling Green State University)

Stanley Pelkey (University of Kentucky)

Marian Wilson Kimber (University of Iowa)

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**THURSDAY AFTERNOON SESSIONS—4:00–5:30**


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**Anthologies of Old and New (Grand Ballroom C)**

Darwin Scott (Princeton University), Chair

Loren Ludwig (University of Virginia), “The James River Music Book, ca. 1738: A Musical Commonplace Book from Colonial Gloucester County, Virginia”

Jürgen Diet (Bavarian State Library) and Bernhard Lutz (Bavarian State Library), “musicconn. scoresearch: A Content-based Search Application for Digitized Music Prints Based on OMR”

Alison DeSimone (University of Missouri-Kansas City), “The Spice of Life: Musical Miscellany and Cosmopolitanism in Early Eighteenth-Century England”

**Berlin Across the Centuries (Harbor II)**

Alexandra Monchick (California State University, Northridge), Chair

Samuel Teeple (Graduate Center, CUNY), “German-Jewish Identity and the Music of the New Reform Temple of Berlin, 1815–1823”

Andrew Frampton (University of Oxford), “Palaeographic Puzzles: a Revised Source Chronology for the Berlin *Hofkomponist* Johann Friedrich Agricola”

Clare Carrasco (Butler University), “*Es lebe die deutsche Republik!* The November Revolution and ‘Musical Bolshevism’ in Berlin’s Concert Halls”

**“Global Music History”: Rethinking Questions of Knowledge and Access (Otis)**

*Sponsored by the Global Music History Study Group*

Olivia Bloechl (University of Pittsburgh), Yvonne Liao (University of Oxford), Gabriel Solis (University of Illinois at Urbana-Champaign), Co-conveners

**Lyric Theatre in Paris before 1900 (Commonwealth C)**

Maria Josefa Velasco (Princeton University), Chair

Jenna Harmon, “Low Songs in High Places: Vaudeville and the Eighteenth Century *Théâtre de Société*”

John Romey (Purdue University Fort Wayne), “‘The Pieces that are in the hands of everyone belong to the public’: Philippe-Emmanuel de Coulanges, Song Networks, and Operatic Artifacts in Early Modern Paris”

Mark Everist (University of Southampton), “Beyond Offenbach: *Opérette* and the Memory of the Dramatic Past”

(Thursday 4:00–5:30, cont.)

### **Musicality (Grand Ballroom B)**

Nina Eidsheim (University of California, Los Angeles), Vijay Iyer (Harvard University),  
Co-chairs

Teju Cole (Harvard University)  
Nina Eidsheim (University of California, Los Angeles)  
Christopher Hasty (Harvard University)  
Vijay Iyer (Harvard University),  
Mendi Obadike (Pratt Institute)  
Keith Obadike (William Paterson University)

### **Nineteenth-Century Critical Agendas (Grand Ballroom A)**

Margaret Notley (University of North Texas), Chair  
Noel Verzosa (Hood College), “Positivism and Music Criticism in Nineteenth Century  
France: The Case of Edmond Hippéau”  
Shaena Weitz, “Propaganda and Reception in the Nineteenth-Century Music Press: Henri  
Herz, Maurice Schlesinger, and the *Gazette musicale*”  
Benjamin Korstvedt (Clark University), “Declarations of Disgust: Reflections on an Over-  
looked Function of Music Criticism in Liberal Vienna”

### **Seminar: Putting It All into Practice: Performance as a Research Methodology (Harbor I)**

Dana Marsh (Indiana University), Laurie Stras (University of Huddersfield), Organizers  
Maja Cerar (Columbia University), “Performing *Axon* by Tania León”  
Rebecca Cypess (Rutgers University), “Madame Brillon’s Ephemerae: Timbre as Expression  
in a Late Eighteenth-Century Salon”  
Peter Kupfer (Southern Methodist University), “Of Majesty, Mockery, and Misprints: The  
Coda of Shostakovich’s Fifth on Record”  
Shanti Nachtergaele (McGill University), “A Foreign Bass in Vienna: Performing an Anecdote  
from Thayer’s *Life of Beethoven*”  
Andrew White (University of Chicago), “Teaching by Example: Individualization, Practicality,  
and Embodied Knowledge in Postclassical Thoroughbass Pedagogy”

### **Spaces and Spectra (Harbor III)**

Friedemann Sallis (University of Calgary), Chair  
Susan Caroline Bay (University of California, Berkeley), “The Specter of Ideal Music in the  
*Treatise on Musical Objects*”  
Robert Sholl (Royal Academy of Music / University of West London), “Jean Louis Florentz:  
Ethiopian music into Spectralism”  
Maurizio Corbella (University of Milan), “Visions in Space: Henry Brant’s Multimedia  
Experiments with Spatial Music”

## **Tropes and Topoi in Audiovisual Media (Grand Ballroom E)**

William Gibbons (Texas Christian University), Chair

Jesse Kinne, "The Solo Female Voice as Destiny Topos in Fantasy Media"

Frank Lehman (Tufts University), "Tank Canons and Shark Cage Fugues: Neo-Baroque Topics and the 'Learned' Style in John Williams's Film Music"

Julissa Shinsky (University of Texas at Austin), "Hearing the Male Gaze: Typologies of Female Leads in 2000s Cult TV"

## **THURSDAY AFTERNOON PERFORMANCE—4:00–5:00**

### **Pilgrims' Progress: Music of the Plimoth Colony Settlers 1590–1650 (Stone)**

Seven Times Salt

Karen Burciaga, Baroque violin, treble viol, renaissance guitar, voice

Barbara Allen Hill, soprano, percussion

Dan Meyers, recorders, flute, bagpipes, pipe and tabor, percussion, voice

Josh Schreiber Shalem, bass viol, voice

Matthew Wright, lute, voice

## **THURSDAY EARLY EVENING OPEN MEETING**

**5:30–6:00 AMS Committee on Career-Related Issues  
Conference Buddy Meet-Up (Commonwealth A)**

## **THURSDAY EARLY EVENING PLENARY**

**6:00–7:00 AMS President's Endowed Plenary Lecture (Grand Ballroom AB)**

Suzanne G. Cusick (New York University), Chair

Carolyn Abbate (Harvard University), "Certain Loves for Opera"

## **THURSDAY EVENING RECEPTIONS**

**6:30–8:00 Opening Reception (Grand Ballroom CDE & Foyer)**

**9:30–11:00 Student Reception (Commonwealth A)**

## **THURSDAY EVENING SMALL MEETING**

**7:00–8:00 *Journal of Seventeenth-Century Music* Editorial Board (Executive Boardroom)**

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**THURSDAY EVENING SESSIONS—8:00–10:00**

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**The Harmony of Politics: Rethinking a Political Commonplace (Grand Ballroom B)**

Damien Mahiet (Brown University), Chair

Rebekah Ahrendt (Utrecht University)

Shalini Ayyagari (University of Pittsburgh)

Anaïs Fléchet (Institut universitaire de France / Université de Versailles Saint-Quentin-en-Yvelines)

Fanny Gribenski (Max-Planck-Institut für Wissenschaftsgeschichte)

Andrew Hicks (Cornell University)

Josh Kun (University of Southern California)

**Reassembling the Bird's Eye View in Musicology (Harbor I)**

Gavin Lee (Soochow University), Chair

Daniel Chua (University of Hong Kong)

James Currie (University at Buffalo)

Thomas Irvine (University of Southampton)

Judith Lochhead (Stony Brook University)

Martin Scherzinger (New York University)

Gary Tomlinson (Yale University)

**Valuing Musical Childhoods: Methods and Multiplicities (Harbor II)**

Susan Boynton (Columbia University), Chair

Tyler Bickford (University of Pittsburgh)

Ryan Bunch (Rutgers University-Camden)

Roe-Min Kok (McGill University)

Anicia Timberlake (Peabody Institute)

Sarah Tomlinson (University of North Carolina at Chapel Hill)

Jacqueline Warwick (Dalhousie University)



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


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**Backstage and Behind the Glass (Commonwealth C)***Sponsored by the Popular Music Study Group*

Chris Reali (Ramapo College), Chair

Steve Waksman (Smith College), “A Soundman’s Journey: Bill Hanley and the Production of Festival Sound”

Julie M. Viscardi-Smalley (Johnson &amp; Wales University), “The Long and Winding Road: The Tour Manager’s Perspective”

Jake Johnson (Oklahoma City University), “The Vocal Coach”

Mike D’Errico (Albright College), “The Music Products Industry and Its Discontents”

Jon Turner (University of California, Berkeley), “‘Old-Growth Wood, Without the Worry:’ Exploring Shifts in the Material Production of Sustainable Instrument Manufacturing at Blackbird Guitar”

**Lightning Lounge: Current Topics in Ibero-American Music Research (Harbor III)***Sponsored by the Ibero-American Music Study Group*

Ana Alonso-Minutti (University of New Mexico), Chair

Daniel Fernando Castro Pantoja (University of Houston), “Particularist and Universalist Knots: Ernesto Laclau’s Universal and Latin American Music Research”

Walter Clark (University of California, Riverside), “Music and Politics: Is Objectivity the Same as Indifference?”

Felipe Ledesma-Núñez (Harvard University), “Music and Dance in the Rural Colonial Andes, 1560–1700: Demons, Sorceries, Idolatries”

Andrea Perez Mukdsi (University of North Georgia), “‘Brown and Blue:’ Piazzolla and De-colonial Dialogues of the Americas”

Álvaro Torrente (Universidad Complutense de Madrid), “*Longue Durée* in Music History”**Mozart Society of America Business Meeting and Study Session (Stone)****Music and Hasidism in Contemporary America (Otis)***Sponsored by the Jewish Studies and Music Study Group*

Jeffrey A. Summit (Tufts University), Chair and Respondent

Gordon Dale (Hebrew Union College), “Giving New Life to the Nigun: Ben Zion Shenker in His American Context”

Tzipora Weinberg (New York University), “The Songs of Yom Tov Ehrlich: Hasidic Encounters with Postwar American Culture”

Tina Frühauf (RILM/Columbia University), “Facing Cultural Mobility at the Dawn of the New Millennium: Skverer Hasidism and the Music of Lipa Schmeltzer”

## Musicology and Universal Design: Claiming the Consonant, the Dissonant, and the Resonant (Grand Ballroom A)

*Sponsored by the Music and Disability Study Group*

Jessica Holmes (University of California, Los Angeles), Michael Accinno (Duke University), Co-chairs

Abby Anderton (Baruch College, CUNY)

Andrew Clark (Harvard University)

Pedro Garcia López De La Osa (University of California, Riverside)

Floris Schuiling (Utrecht University)

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## FRIDAY 1 November

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- 8:30–6:00    **Registration (Harbor Foyer)**
- 8:30–6:00    **Speaker Ready Room (Frost Boardroom)**
- 8:30–6:00    **Exhibits (Galleria)**
- 7:00–8:00    **Yoga with Samantha Bassler (Grand Ballroom B)**
- 7:00–8:45    **AMS Chapter Officers (Douglass)**
- 7:00–8:45    **AMS Committee on Career-Related Issues (Hale)**
- 7:00–8:45    **AMS Communications Committee (Webster)**
- 7:00–8:45    **AMS Committee on the History of the Society (Revere)**
- 7:00–9:00    **AMS Sustainable Mentoring Task Force (Faneuil)**
- 7:00–9:00    **AMS Committee on Technology (Quincy)**
- 7:00–9:00    **Mozart Society of America Board (Alcott)**
- 7:30–8:45    **Alvin H. Johnson AMS 50 Dissertation Fellowship Committee (Executive Boardroom)**
- 7:30–8:45    **AMS Graduate Education Committee (Adams)**
- 7:30–8:45    **AMS Student Representatives to Council (Commonwealth AB)**
- 7:30–9:00    **American Brahms Society Board of Directors (Lewis)**
- 7:30–9:00    ***BACH: Journal of the Riemenschneider Bach Institute* Board (Grand Ballroom D)**

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**FRIDAY MORNING SESSIONS—9:00–10:30**


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**Asian and Asian-American Encounters with Western Art  
Music (Commonwealth C)**

Noriko Manabe (Temple University), Chair

Toru Momii (Columbia University), “Performing While Asian: Yuja Wang, Sarah Chang, and Asian (American) Embodiment in Western Art Music”

Qingfan Jiang (Columbia University), “Jesuit Music in Eighteenth-Century China and the Creation of a Universal History”

Elina Hamilton (Boston Conservatory at Berklee), “Unfolding Boston’s Cranes: Music and Japanese Travelers at the International Peace Jubilee”

**#BelieveMe, Professional Listening, and Hearing on Purpose (Grand  
Ballroom A)**

*Sponsored by the Committee on Women and Gender*

Stephanie Jensen-Moulton (Brooklyn College, CUNY), Chair

Stephan Pennington (Tufts University), Respondent

Anna Gatdula (University of Chicago)

Maya Gibson (University of Missouri)

Denise Von Glahn (Florida State University)

**Bodies and Spirits (Harbor III)**

Johann Buis (Wheaton College), Chair

Kim Sauberlich (University of California, Berkeley), “Haydn’s Spirits: Genealogies of Black Performance in Nineteenth-Century Brazil”

Frederick Reece (Indiana University), “Ghostwriting the Canon: Rosemary Brown’s Musical Spirit Mediumship”

Abigail Fine (University of Oregon), “Geniology as Art-Religion: Measuring the Divine in the Composer’s Body”

**Collecting Knowledge (Otis)**

Andrew Mall (Northeastern University), Chair

Velia Ivanova (Columbia University), “Defining the Songs of Incarceration: The Lomax Prison Project and its Boundaries”

Morgan Luker (Reed College), “Institutional Ecologies of Musical Knowledge: Record Collectors, Sound Collections, and the Culture of Data”

Katie Callam (Harvard University), “The Object of Collecting: Jenny Lind and Material Culture in the Twentieth Century”

(Friday 9:00–10:30, cont.)

### Continental Imports in Nineteenth-Century England (Grand Ballroom C)

Roberta Montemorra Marvin (University of Massachusetts Amherst), Chair

Valeria De Lucca (University of Southampton), “Druidesses, Sleepers, and Merry Swiss Boys: Parodies of Bellini’s Operas on the London Stage”

Stephen Armstrong (Eastman School of Music, University of Rochester), “The Diva Queen of England: Rossini’s *Elisabetta, regina d’Inghilterra* and the London Press”

Rachel Howerton (University of California, Riverside), “Importing Musical Taste: The Transnational Reception of Hector Berlioz’s *La damnation de Faust* in Nineteenth-Century British Musical Festivals”

### Eastern European Experimentalisms (Harbor II)

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

Ryan Dohoney (Northwestern University), Respondent

Kevin C. Karnes (Emory University), “‘Bolderaja Style’: Disco Culture and the Ritual Moment in Riga, November 1980”

Lisa Jakelski (Eastman School of Music, University of Rochester), “Experimental Routes, Experimental Histories: The Many Lives of the Warsaw Music Workshop”

Peter J. Schmelz (Arizona State University), “Sergey Kuryokhin and Pop-Mekhanika in the *Musical Ring*”

### French Identities and Disguises (Stone)

Jillian Rogers (Indiana University), Chair

Jonathan Bellman (University of Northern Colorado), “Attic Debussy: Apollo, Dionysus, and the Votaries of Qedesh”

Peter Asimov (University of Cambridge), “Sounding National and Racial Identity in Albert Roussel’s *Padmâvatî*”

Steven Huebner (McGill University), “Ravel’s *Tzigane*: Artful Mask or Kitsch?”

### Masses Ordinary and Unexpected (Grand Ballroom E)

Cesar Favila (University of California, Los Angeles), Chair

Alanna Ropchock Tierno (Shenandoah Conservatory), “Anything but Ordinary: Polytextuality in Early Lutheran Masses”

Arni Ingólfsson (Iceland University of the Arts), “The Scribe as Editor: The Manuscript Transmission of the Icelandic *Graduale* in the Sixteenth and Seventeenth Centuries”

Jean-Paul C. Montagnier (University of Lorraine), “The War of Austrian Succession and the Masses by Henry Madin (1740–1748)”

**Slavery and Abolitionism (Harbor I)**

Wiebke Thormahlen (Royal College of Music), Chair

James Q. Davies (University of California, Berkeley), “White Genius, ca. 1817”

Berta Joncus (Goldsmiths, University of London), “Appropriation and Activism: ‘Negro Song’ and English Abolitionists ca. 1770–1800”

Julia Hamilton (Columbia University), “Politics at the Piano: Women’s Musical Abolitionism in the Home, 1787–1807”

**Sonic Violence (Grand Ballroom B)**

Simon Morrison (Princeton University), Chair

Jeongin Lee (University of Texas at Austin), “The Soundscape of the DMZ: The Sound-politics in Korean Sonic Warfare”

Sarah Lindmark, “‘Hip Hop Causes Violence’: Arguments and Analyses Concerning Childish Gambino’s ‘This Is America’”

Bernard J. Gordillo (University of California Institute for Mexico and the United States), “Sonic Antagonism: Vernacular Music for a Papal Mass during the Sandinista Revolution”

**FRIDAY MORNING SESSIONS—10:45–12:15****Circa Beethoven (Grand Ballroom E)**

Robin Wallace (Baylor University), Chair

Kirby Haugland (Indiana University), “*Leonore* on Leipzig’s Stage”

Olga Sánchez-Kisielewska (University of Chicago), “Aesthetics of the Hymn as Style and Topic in the Music of the Late Eighteenth Century”

Mark Ferraguto (Pennsylvania State University), “Beethoven’s *Coriolan* and its Creative Moment”

**Committee on Women and Gender Endowed Lecture (Grand Ballroom A)**

Stephanie Jensen-Moulton (Brooklyn College, CUNY), Chair

Tammy Kernodle (Miami University of Ohio), “*No More Tears and Prayers*: Black Women, Black Music, and the Mythology of Post Racial America”

**Disabilities (Harbor II)**

Jessica Holmes (University of California, Los Angeles), Chair

Barbara Eichner (Oxford Brookes University), “Infirm Singers and Dyslexic Nuns: Negotiating Disability in Late-Medieval and Early-Modern Monastic Institutions”

James Deaville (Carleton University), “Hearing the American Nightmare: Disability, Race, and Jazz in *It’s a Wonderful Life*”

(Friday 10:45–12:15, cont.)

### Film Sound at Work (Harbor III)

Sabine Feisst (Arizona State University), Chair

Mark Christian Inchoco (University of California, Riverside), “Jacques Demy’s and Michel Legrand’s *The Umbrellas of Cherbourg*: French Opera for the Cinema”

Julie Hubbert (University of South Carolina), “Music, Sound Design, and Union Labor in New Hollywood Film”

Timothy Cochran (Eastern Connecticut State University), “‘I’m Afraid You’re Just Too Darn Loud’: The Music Technological Sublime in Film”

### The Guitar in History (Grand Ballroom C)

Alejandro L. Madrid (Cornell University), Chair

Walter Clark (University of California, Riverside), “Like the Wind in the Trees? Rodrigo’s *Concierto de Aranjuez* and the Politics of Nostalgia in Franco’s Spain”

Siv Lie (University of Maryland, College Park), “Django in Paris: Curating Patrimony, Acoustic Territory, and Ethnoracial Marginality”

Luis Achondo (Brown University), “The Guitar’s Apostle: Imaginaries and Narratives Surrounding Andrés Segovia’s Religious Redemption of the Classical Guitar”

### Local Offices (Otis)

Catherine Saucier (Arizona State University), Chair

Sarah Ann Long (Michigan State University), “The Three Faces of Mary Magdalene: New Office Composition in the Confraternity of Our Illustrious Lady at ‘s-Hertogenbosch in the Late Fifteenth and Early Sixteenth Centuries”

Barbara Helen Haggh-Huglo (University of Maryland, College Park), “Guiard of Laon, Chancellor of Paris, and Thirteenth-Century Chant and Polyphony at Cambrai Cathedral”

Andrea Recek, “Missionary, Apostle, and Disciple of Jesus: The Office for St. Trophime in Fourteenth-Century Arles”

### Music and Politics in Contemporary Russia and Ukraine (Commonwealth C)

Philip Ewell (Hunter College, CUNY), Chair

Leah Batstone (Hunter College, CUNY), “Constructing a National Canon: Orchestral Programming in Ukraine since 2014”

Maria Sonevtytsky (University of California, Berkeley), “Soundmarks of Sovereignty: Provincializing Russia through Ukrainian ‘Ethno-Chaos’”

Olga Panteleeva (University of Michigan), “Music, Spirituality, and Morality Politics in Putin’s Russia”

## Political Economies of New Music (Harbor I)

Tiffany Kuo, Chair

Andrea Moore (Smith College), “The Omnivore’s Dilemma: New Music and the Question of Critique”

Marianna Ritchey (University of Massachusetts Amherst), “Music as Political Imagination”

William Robin (University of Maryland), “‘There’s Money in New Music’: Bang on a Can and the Post-Górecki Record Industry in the 1990s”

## Rhetorical Devices (Stone)

Joel D. Schwindt (Boston Conservatory at Berklee), Chair

Matthew Hall (Cornell University), “Slow or Swift? Gulliver, Telemann, and Bach and the Ironic *Stile Antico*”

Russell O’Rourke (Columbia University), “‘Imitating the Words’ in Music: The View from the *Poetics* Commentary Tradition”

Derek R. Strykowski (University at Buffalo), “Sounding the Interrogative: Cadential Attenuation as Syntactic Device in the Madrigals of Sigismondo d’India”

## Vocality Shaped and Captured (Grand Ballroom B)

Karen Henson (Queens College / Graduate Center, CUNY), Chair

Sarah Fuchs (Syracuse University), “Léon Melchissédec’s ‘leçon de chant’”

Kimberly Francis (University of Guelph) and Sofie Lachapelle (University of Guelph), “The Stuttering Siren: Speech Therapy and Claude Debussy’s *Pelléas et Mélisande*”

Peter McMurray (University of Cambridge) and David Elmer (Harvard University), “Epic Mic Check: Milman Parry Sings Elliott Carter’s *Philoctetes*”

## FRIDAY NOONTIME SESSIONS

### 12:30–2:00 Academic Job Mobility and Interview Practices outside of North America (Grand Ballroom E)

*Sponsored by the Committee on Career-Related Issues*

Jennifer Ronyak (University of Music and Performing Arts Graz, Austria), Chair

Paul Christiansen (Seton Hall University)

Daniel Chua (University of Hong Kong)

Dan Donnelly (University of Toronto)

Sarah Hibberd (University of Bristol)

Nanette Nielsen (University of Oslo)

*(Friday noontime, cont.)*

**12:30–2:00 Catastrophe and Play (Grand Ballroom B)**

*Sponsored by the Ecocriticism Study Group and Ludomusicology Study Group*

Jacob A. Cohen, Elizabeth J. Hambleton (University of California, Santa Barbara), Dana M. Plank (Ohio State University), Co-chairs

Kate Galloway (Rensselaer Polytechnic Institute), Respondent

Karen Cook, “Playing with Fire (and Other Natural Disasters): The Sounds of Climate Change in Sid Meier’s *Civilization VI: Gathering Storm*”

Tyler Kinnear (Western Carolina University), “The Sonic Rewards of Climate Change in Sid Meier’s *Civilization VI: Gathering Storm*”

Isaiah Green (Indiana University), “Experiencing Chernobyl: Sound, Immersion, and Post-Apocalyptic Environment”

Andrew Borecky (University of Tennessee Knoxville), “The Sound of Radiation: Sonically Signifying the Post-Apocalypse in *Metro: Last Light*”

**12:30–2:00 Digital Musicology: Dialogue, Demonstration, Demystification (Harbor I)**

*Sponsored by the Committee on Technology*

Mollie Ables (Wabash College) and Joshua Neumann (University of Florida), Co-chairs

Katie Chapman (Indiana University)

Karen Desmond (Brandeis University)

Richard Freedman (Haverford College)

Estelle Joubert (Dalhousie University)

Imani Mosley (Wichita State University)

Jesse Rodin (Stanford University)

Raffaele Viglianti (University of Maryland, College Park)

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**FRIDAY NOONTIME OPEN MEETINGS**

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**12:30–1:30 Alvin H. Johnson AMS 50 Fellowship Forum (Burroughs)**

**12:30–2:00 Music and Disability Study Group Business Meeting (Harbor III)**

Andrew Dell’Antonio (University of Texas at Austin), “UDL as a Resource for Decolonizing the Music History Syllabus”

**12:30–2:00 Music and Philosophy Study Group Business Meeting (Carlton)**

**12:30–2:00 Pedagogy Study Group Business Meeting (Grand Ballroom C)**

**12:30–2:00 Popular Music Study Group Business Meeting (Commonwealth C)**



- 12:30–2:00 **Society for Seventeenth-Century Music Business Meeting** (Grand Ballroom A)
- 12:45–1:45 **AMS Cold War Music Study Group Brown Bag Open Lunch** (Commonwealth B)

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### FRIDAY NOONTIME & AFTERNOON SMALL MEETINGS

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- 12:15–2:15 **A-R Online Music Anthology Board Meeting** (by invitation) (Executive Boardroom)
- 12:30–2:00 **AMS Committee on Cultural Diversity Reception** (Webster)  
This year's luncheon-reception is partly sponsored by anonymous members of the AMS board, and *Women and Music: A Journal of Gender and Culture*
- 12:30–2:00 **JAMS Editorial Board** (Commonwealth A)
- 12:30–2:00 **Naxos Musicology International: Editorial and International Advisory Boards** (Lewis)
- 2:15–5:15 **Eileen Southern Oral History Project** (Revere)
- 3:30–5:00 **AMS/MLA Joint RISM Committee** (Carlton)
- 3:00–5:00 **MGG Online Advisory Board** (Commonwealth A)

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### FRIDAY AFTERNOON PERFORMANCE—12:45–1:45

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#### **In a Woman's Voice: Spoken-Word Compositions by Women Composers** (Stone)

Marian Wilson Kimber (University of Iowa)

Natalie Landowski (Western Illinois University), Piano

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### FRIDAY AFTERNOON SESSIONS—2:15–3:45

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#### **Borrowing and Crossing in Pop and Rock** (Commonwealth C)

Paula Bishop, Chair

Andrew Mall (Northeastern University), “‘Find a Way’: Amy Grant and Christian Pop’s Mainstream Crossover”

Ivan Tan, “Progressive Populism? Reassessing Virtuosity, Spectacle, and Classical Borrowing in the Music of Rick Wakeman”

Adam Harper, “‘Machines and People, That’s This Whole Country’: Counterculture, Synthesizers, and ‘The Machine’ in late 1960s American Folk Rock”

*(Friday 2:15–3:45, cont.)*

### **Creating a Nation in Pre- and Post-State Israel (Grand Ballroom E)**

Timothy Jackson, Chair

Tamar Sella (Harvard University), “Performing Zohra El Fassia: Cultural Production and Mizrahi Memory Space in Israel 1976–Present”

Irit Youngerman (University of Haifa, Israel), “Between a Past that Never Was and a Future That Can Never Be: Utopianism in the Music and Musical life of the Pre-Statehood Jewish Community of Palestine”

Barry Wiener (New York, N.Y.), “Stefan Wolpe and Palestine: New Perspectives”

### **Essentialism, Identity Politics, and Music Scholarship (Harbor I)**

*Sponsored by the Committee on the Annual Meeting*

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

V. Kofi Agawu (Graduate Center, CUNY)

Bonnie Gordon (University of Virginia)

Sindhumathi Revuluri (Harvard University)

### **Ethics and Identity (Harbor III)**

Melina Esse (Eastman School of Music, University of Rochester), Chair

Kristin Marie Franseen (McGill University), “The *Old* Queer Musicology: Strategies from the Early Twentieth Century”

Alexander Cowan (Harvard University), “Spotify, Ancestry.com, and the Fortunes of Race Science in the Twenty-First Century”

William Cheng (Dartmouth College), “Gaslight of the Gods”

### **Harmony and Discord in Early Modern Germany (Harbor II)**

Janette Tilley, Chair

Alex Fisher (University of British Columbia), “‘The Apollo of Franconia’: Shaping Sound and Space in an Age of Confessional Discord”

Gregory Johnston (University of Toronto), “Laterality in the Aural and Visual Cultures of Early-Modern Germany”

Barbara Dietlinger (University of Chicago), “Music as the Bearer of Identity: The Centenary of the Reformation in Dresden, 1617”

### **Heard by the Water (Stone)**

Tyler Kinnear (Western Carolina University), Chair

Mary McArthur (Eastman School of Music, University of Rochester), “Sounding the Tensions of the South Carolina Coast: An Eco-Cultural History of Beach Music”

Alexander Cannon (University of Birmingham), “Boundaries at the Water’s Edge: Maintaining Community through Nature and Sound in Vietnamese Music”

Joshua Groffman (University of Pittsburgh at Bradford), “Home is a Fire: Sounding Nature and Ideology in New York’s Hudson Valley”

### **Hidden Portraits Within the Gates of Venice: A Multi-Media Event Surrounding Three Seventeenth-Century Women (Otis)**

Wendy Heller (Princeton University), Chair

Vivian Sarah Montgomery (Longy School of Music / Bard College), Organizer

Janet Youngdahl (University of Lethbridge)

### **Indigeneities (Grand Ballroom C)**

Sarah Eyerly (Florida State University), Chair

Céline Frigau Manning (Université Paris 8 / Institut Universitaire de France), “Music, Hypnosis, and the Disruption of Reason in the Nineteenth-Century Performances of the Aissawa Brotherhood”

Olivia R. Lucas (Louisiana State University), “Māori Metal: Language, Identity and the International Success of Alien Weaponry”

Brian Fairley (New York University), “‘There is No Dogma, but There Is a Frame’: Polyphonic Improvisation in the Gurian Trio Song”

### **Italian Opera at Home and Abroad (Grand Ballroom B)**

Emanuele Senici (University of Rome La Sapienza), Chair

Douglas Ipson, “‘Cara Patria, Ora Madre e Regina’: Verdi’s Operas in Revolutionary Naples, 1847–49”

Claudio Vellutini (University of British Columbia), “Resisting Shakespeare? Felice Romani and Saverio Mercadante’s Amleto in Restoration Milan”

Parkorn Wangpaiboonkit (University of California, Berkeley), “Localizing *Madama Butterfly* at the Court of Chulalongkorn: Ethnicity, Polygamy, and Alternative Modernity in Colonial Siam”

### **War and Propaganda (Grand Ballroom A)**

Karen Painter (University of Minnesota), Chair

Danielle Stein (University of California, Los Angeles), “The Office of Strategic Services Musac Project: *Lili Marleen*, Marlene Dietrich, and the Weaponized Popular Music of World War II”

Melanie Gudesblatt (University of California, Berkeley), “War Trauma and the Ban on German Opera in 1919 New York City”

Anthony J. Steinhoff (Université du Québec à Montréal), “Richard Wagner’s Parsifal in Wartime Germany, 1939–1944: A Reappraisal”

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**FRIDAY AFTERNOON SESSIONS—4:00–5:30**


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**Contemporary Stagings (Harbor III)**

Wayne Heisler, Jr. (College of New Jersey), Chair

Adam Buffington (Ohio State University), “Through the Fabric of My Own: Embodied Interrelationality in Louise Alenius’ *Porøset*”

Jingyi Zhang (Harvard University), “Bright Sheng’s *Dream of the Red Chamber* (2016): A Chinese Musical Commentary in the Twenty-First Century”

W. Anthony Sheppard (Williams College), “Allusive Play in the Operas of Adams, Andriessen, and Adès”

**Deep Listening (Grand Ballroom A)**

Gayle Sherwood Magee (University of Illinois at Urbana-Champaign), Chair

Tysen Dauer (Stanford University), “Shortcut to Satori’: Racialized Alpha Activity in Pauline Oliveros’s Meditation Project”

Kirsten Paige (Stanford University), “Tectonic Microphonics”

Rebecca Lentjes (RILM Abstracts of Music Literature), “Sounds of Life: Fetal Heartbeat Bills and the Politics of Animacy”

**Diversity in the AMS: Looking Backwards and Forwards on the Thirtieth Anniversary of the Committee on Cultural Diversity (Harbor I)**

*Sponsored by the Committee on Cultural Diversity*

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

Johann Buis (Wheaton College)

Charles Carson (University of Texas at Austin)

Imani Mosley (Wichita State University)

Carol J. Oja (Harvard University)

**Early Music in Theory (Grand Ballroom E)**

Luisa Nardini (University of Texas at Austin), Chair

Thomas Posen, “From Mode to Mattheson’s Major and Minor Keys: The Contributions of Johannes Cochlaeus, Heinrich Glarean, and Joannes Litavicus”

Charles Atkinson (Ohio State University / Universität Würzburg), “On Modulation in Byzantine and Early Western Chant: The Treatise of Manuel Chrysaphes, the *Papadikai*, and the *Enchiriadis* Complex”

Bella Brover-Lubovsky (The Jerusalem Academy of Music and Dance), “Dissonance Treatment in the *Prima pratica* as viewed by the *Scuola dei rivolti*”

### **Freedom, Bondage, and Colonialism (Grand Ballroom B)**

Hedy Law (University of British Columbia), Chair

Diana Hallman (University of Kentucky), “Between Amérique and Colonial France: Revolutionary Tales of *liberté* and *esclavage* in French Theater”

Adeline Mueller (Mount Holyoke College), “Bitter Tears: Songs of the Enslaved in the German Precolonial Imagination”

Laura Lohman (Queens University of Charlotte), “‘The Spirit of Seventy-Six and Ninety-Two’: Singing the American Republic amidst Revolution and Counterrevolution”

### **Gender in Jazz and Hip Hop (Harbor II)**

Kathryn White (Mercer University), Chair

Tracy McMullen (Bowdoin College), “Jazz Woke: Jazz (Education) as Social Transformation”

Amy Coddington (Amherst College), “For Women, But Not By Women: Mainstreaming Hip Hop on Top Forty Radio”

James Aldridge (Case Western Reserve University), “Risk Rhetoric in Jazz Discourse: Gendering Improvisational Unknowns”

### **German-Jewish Perspectives on Exile and History (Grand Ballroom C)**

August Sheehy (Stony Brook University), Chair

Sebastian Wedler (University of Oxford), “Adorno on Schenker: Reconstructing the Formation of a Critique”

Heather Moore, “‘Dystopian Visions, Technicolor Dreams’: Friedrich Hollaender’s Score to Dr. Seuss’s Film *The 5,000 Fingers of Dr. T*”

### **Humor and Satire in Popular Music (Commonwealth C)**

Matthew Gelbart, Chair

Zeke Levine (New York University), “*Lil Dicky Katz*: The Evolution of Jewish-American Comedic Music”

Clifton Boyd (Yale University) and Isabella Livorni (Columbia University), “‘Anche se piove la musica suona’: Satire and *impegno* in Recent *tormentoni estivi*”

Pallas Catenella Riedler (University of Rochester), “‘I’m not your normal definition of a rock star’: The Revolutionary Potential of Satirical Pop”

### **Matters of Taste (Otis)**

Caryl Clark (University of Toronto), Chair

Philip Gentry (University of Delaware), “Historiographies of Performance at Philadelphia’s City Tavern”

Matthew Boyle (University of Alabama), “Attending to Fragmented Serenade Topics”

Pierpaolo Polzonetti (University of California, Davis), “Don Giovanni the Cannibal: Gastronomy and Revolution”

*(Friday 4:00–5:30, cont.)*

### Posters (Grand Ballroom D)

Anthony Bushard (University of Nebraska, Lincoln), “Creating Interactive Content for the Twenty-First Century Music Student: Reinvigorating Text Development in the Foundational Course and Beyond”

Norbert Dubowy (Stiftung Mozarteum Salzburg), “A Music Edition for the Readership of the Twenty-First Century: The *Digital Interactive Mozart Edition*”

Jacques Dupuis (Brandeis University) and Kathryn Dupuis, “(Who Isn’t) On the Radio: Gender Disparity in Classical Radio Programming”

Guido Olivieri (University of Texas at Austin) and Federico Gon (University of Vienna), “*Il matrimonio segreto* by Domenico Cimarosa: A Comparison of the Viennese and Neapolitan Versions”

Colin Roust (University of Kansas), “Music in the American Expeditionary Forces, 1917–19: A Case Study of the 357th Infantry Regiment Band”

### Traveling the Continent (Stone)

Devin Burke (University of Louisville), Chair

Virginia Whealton, “Berlioz as French Romantic *voyageur*: Heroic Transformation in *Harold en Italie*”

Michael Vincent (University of Florida), “Entanglement and Ethnicity in Boccherini’s *Provençal*”

Don Fader (University of Alabama), “Between Paris and Milan: Michel Pignolet de Montéclair, the Prince de Vaudémont, and European Cultural Exchange (1698–1706)”

## FRIDAY EARLY EVENING SESSIONS

### 5:45–6:45 Singing from Renaissance Notation with Valerie Horst (Otis)

*Sponsored by Early Music America*

### 6:00–7:30 Perspectives on Critical Race Theory and Music (Grand Ballroom A)

*Sponsored by the Committee on Race and Ethnicity*

Nina Eidsheim (University of California, Los Angeles), George E. Lewis (Columbia University), Co-chairs

Nancy Love (Appalachian State University), “Facing the Music: Ambiguity, Community, and Identity in White Power Music”

Matthew Leslie Santana (University of California, San Diego) and Shana Redmond (University of California, Los Angeles), interlocutors

## FRIDAY EARLY EVENING OPEN MEETING

### 6:00–7:30 Society for Eighteenth-Century Music General Meeting (Harbor III)

7:00–8:00 **Global East Asian Music Research Study Group Business Meeting** (Executive Boardroom)

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**FRIDAY EARLY EVENING SMALL MEETING**

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5:45–7:15 *Journal of Musicology* Board (Commonwealth A)

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**FRIDAY EARLY EVENING RECEPTIONS**

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5:00–7:00 **RIPM-RILM Reception: open to all** (Douglass)

5:30–7:00 **AMS Graduate Education Committee Reception for Prospective Graduate Students** (Grand Ballroom Foyer)

5:30–7:00 **Rice University Alumni Reception** (Commonwealth B)

5:30–7:00 **University of Chicago Press, reception for series launch** (Faneuil)

5:30–7:00 **University of Illinois Reception** (Griffin)

5:30–7:30 **University of Oregon Reception** (Quincy)

6:00–8:00 **Friends of Stony Brook Reception** (Alcott)

6:00–8:00 **Boston University Reception** (Hale)

6:00–8:00 **Bienen School of Music, Northwestern University Reception** (Adams)

6:30–8:00 **W. W. Norton Reception with live music** (Harbor III)

6:30–8:00 **Oxford University Press Reception** (Burroughs)

7:00–9:00 **University of Cincinnati, College-Conservatory of Music Reception** (Revere)

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**FRIDAY EVENING SESSION—8:00–9:00**

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**Musicology and Expansion** (Grand Ballroom C)

*Sponsored by the Graduate Education Committee*

James Q. Davies (University of California, Berkeley), Francesca Brittan (Case Western Reserve University), Co-chairs

Tamara Levitz (University of California, Los Angeles)

Ellie Hisama (Columbia University)

Ian MacMillen (Oberlin College-Conservatory)

Susan Bay (University of California, Berkeley)

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**FRIDAY EVENING SESSION—8:00–9:30**


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**Marginalized Media Histories and Muted Work in Sound (Stone)**

*Sponsored by the Music and Media Study Group*

Dana M. Plank (Ohio State University), Chair

Kate Galloway (Rensselaer Polytechnic Institute), Reba Wissner, Respondents

Rachel Wilson Cota (Arizona State University), “Angela Morley: Composer-as-Avatar in ‘Kehaar’s Theme’”

K. E. Goldschmitt (Wellesley College), “Intimacy and the Queering of Music and Media Industries Research”

Nanette Nielsen (University of Oslo), “Mediating Time: Ruth White’s Multimodal Musical Engagement”

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**FRIDAY EVENING SESSION—8:00–10:00**


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**Evaluation and Assessment in the Music History Classroom (Otis)**

*Sponsored by the Pedagogy Study Group*

Paula Bishop, Chair

Louis Epstein (St. Olaf College), “Assessing Inclusive Pedagogies in the Musicology Classroom”

Colin Roust (University of Kansas), “Is That Exam Working? Assessing the Effectiveness of Exams”

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**FRIDAY EVENING SESSIONS—8:00–10:30**


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**Gender, Music, and the Cold War (Harbor I)**

*Sponsored by the Cold War and Music Study Group*

Marysol Quevedo (University of Miami), Chair

Lisa Cooper Vest (University of Southern California), “‘I’m Not Matka Joanna, I’m No One’: *Matka Joanna od aniołów* (1961) and Envoicing the Threat That Comes from Within”

John Kapusta (Eastman School of Music, University of Rochester), “Pauline Oliveros’s Cold War Gender Politics”

Hye-jung Park (Texas Christian University), “A Woman’s Voice in Cold War Black Internationalism: Mabel Williams and Music in ‘Radio Free Dixie’”

Trevor R. Nelson (Eastman School of Music, University of Rochester), “Girls Just Want to Have Fun: Girlhood and its Ideological Use in Alan Bush’s *The Spell Unbound* (1953)”



**Still Here, Still Queer: Celebrating Three Decades of LGBTQ Scholarship at AMS (Harbor II)**

*Sponsored by the LGBTQ Study Group*

Shana Goldin-Perschbacher (Temple University), Lauron Kehrer (Western Michigan University), Co-chairs, opening remarks

Lloyd Whitesell (McGill University), Moderator, Closing Remarks

Stephan Pennington (Tufts University), Panel Response

Gillian Rodger (University of Wisconsin-Milwaukee), “Annie Hindle’s Biography and the World of Nineteenth-Century Theater”

Heather Hadlock (Stanford University), Respondent

CJ Komp (University of Georgia), “Classic Queer: Neoclassicism, Gender, and Sexual Fluidity in Benjamin Britten’s *Six Metamorphoses after Ovid*”

Imani Mosley (Wichita State University), Respondent

Rachel Avery (McGill University), “Imperially Queer: Modes of Orientalism in Laura Nyro’s Songwriting”

Matthew J. Jones (St. Francis Episcopal Upper School), Respondent

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

**Hearing, Moving, Seeing: Interactions in Music, Dance, and Design (Grand Ballroom A)**

*Sponsored by the Music and Dance Study Group*

Part 1: Chantal Frankenbach (California State University, Sacramento), Chair

Kenneth Archer and Millicent Hodson, “Sacrificial Situations: Ritual and Ordeal in the Music, Dance, and Design of Three Stravinsky Productions”

Part 2: James Steichen (San Francisco Conservatory of Music), Chair

Julie Hedges Brown (Northern Arizona University), “Visually Rehearing Schumann: Multivalent Identity in the Adagio of Van Manen’s 1975 Ballet *Four Schumann Pieces*”

Devin Burke (University of Louisville), “Reinventing Savagery: Jean-Philippe Rameau’s ‘Les Sauvages’ on Stage, in Concert, and on Recording”

Rebecca Schwartz, “Of Sylphs, Roses, and Sacrificial Virgins: Bodily Nostalgia and The Motion of Memory”

Maeve Sterbenz (Wellesley College), “Hearing Song through Dance: Twyla Tharp and Mikhail Baryshnikov’s Recomposition of Vladimir Vysotsky’s ‘Koni Priveredllyve’”

*(Friday evening 8-11, cont.)*

### **Mysticism (Grand Ballroom E)**

*Sponsored by the Music and Philosophy Study Group*

Delia Casadei (University of California, Berkeley), Chair

Edwin K. C. Li (Harvard University), “Mysticism as Philosophical (Non-)Foundation: Reconstructing a Daoist Critique of Confucian Discourse of Music in Early China”

Karen Leistra-Jones (Franklin and Marshall College), “Summoning Beethoven: Spiritualism and the Act of Performance”

Martin Scherzinger (New York University), “Music’s *Xenogenesis* (The African Mbira)”

Codee Ann Spinner (University of Pittsburgh), “Spiritualist Hymnals and Parlor Songs for the Dead”

Phil Ford (Indiana University), “Diviner’s Time”

### **Revolutions in the History of Music Theory (Commonwealth C)**

*Sponsored by the History of Music Theory Study Group*

Stefano Mengozzi (University of Michigan), Chair

*Round-Table One: Revolutions in Theory*

John L. Snyder (University of Houston), “Theinred of Dover’s Theory of Species: Revolution, Rotation, and Circularity”

Timothy McKinney (Baylor University), “Massaging the Sounding Numbers: Specious Circles and Zarlino’s Revamping of Pythagorean Consonance Theory”

Nate Sloan (University of Southern California), “Revolutionary Form in Miles Davis’s ‘Nefertiti’”

*Round-Table Two: Revolutions in Theory*

Matthew Arndt (University of Iowa), “‘There Are No Non-Harmonic Tones’: Resurrecting a Revolutionary Claim”

Barbara Helen Haggh-Huglo (University of Maryland, College Park), “A Revolution in Organ Pipe Measurement: Two Texts by William of Hirsau”

Hannah M. Waterman (Stony Brook University), “Revolution and Reconciliation in Kepler’s *Harmonices Mundi*”

## **FRIDAY EVENING PERFORMANCES**

### **7:30 Blue Heron: Songs Of Love & Death: Madrigals by Cipriano de Rore**

Presented in partnership with the American Musicological Society

Introductory remarks by Jessie Ann Owens

Assembly, District Hall, 75 Northern Avenue, Boston

*Shuttle bus available*

### **8:30 Sourcework Ensemble: Notes of the Finest Songs**

Motets from the *Liber selectarum cantionum* of 1520

Our Lady of Good Voyage Seaport Shrine, 51 Seaport Blvd.

*Shuttle bus available*

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**FRIDAY EVENING RECEPTIONS**


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- 7:30–9:00 University of Michigan Alumni Reception (Grand Ballroom D)
- 8:00–11:00 University of North Carolina at Chapel Hill Alumni Reception (Faneuil)
- 9:00–10:30 Remembering Bob Judd: A Celebration (Grand Ballroom B)
- 9:00–11:00 Eastman School of Music Alumni Reception (Alcott)
- 9:00–12:00 University of Pittsburgh Reception (Commonwealth B)
- 10:30–1:00 University of Chicago Alumni Reception (Grand Ballroom Foyer)
- 9:00–11:00 University of North Texas Reception (Quincy)
- 9:00–11:00 Juilliard Party (Hale)
- 10:30–12:00 Society for Christian Scholarship in Music Reception (Adams)
- 10:00–12:30 University of California at Los Angeles Musicology Alumni Reception (Burroughs)
- 10:00–12:00 Harvard Music Reception (Grand Ballroom C)
- 10:00–12:00 Florida State University College of Music Alumni Reception (Grand Ballroom D)
- 10:30–12:30 Columbia University Department of Music Reception (Commonwealth A)
- 10:00–12:00 Brandeis University Department of Music Reception (Revere)
- 10:00–12:00 Case Western Reserve University Reception (Stone)
- 10:30–12:30 AMS LGBTQ Study Group Party (Harbor III)

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**SATURDAY 2 November**


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- 8:30–5:30 Registration (Harbor Foyer)
- 8:30–5:30 Speaker Ready Room (Frost Boardroom)
- 8:30–6:00 Exhibits (Galleria)
- 7:00–8:00 Yoga with Samantha Bassler (Grand Ballroom B)
- 7:00–8:45 AMS Committee on Women and Gender (Commonwealth A)

- 7:00–8:45 **AMS Publications Committee** (Webster)
- 7:00–8:45 **AMS Committee on Race and Ethnicity** (Commonwealth B)
- 7:00–9:00 **A-R Editions Series Editors' Breakfast** (Douglass)
- 7:00–9:00 ***Journal of Music History Pedagogy* Editorial Board** (Alcott)
- 7:30–8:30 **RILM Governing Board** (Quincy)
- 7:30–8:45 **AMS Committee on Cultural Diversity** (Revere)
- 7:30–8:45 **Haydn Society of North America Board** (Burroughs)
- 7:30–9:00 ***Journal of Musicological Research* Editorial Board** (Executive Boardroom)
- 7:30–9:00 **Society for Eighteenth-Century Music Board of Directors** (Faneuil)
- 7:30–9:00 ***Web Library of Seventeenth-Century Music* Editorial Board** (Adams)
- 7:45–8:45 **American Bach Society Editorial Board** (Hale)
- 8:00–8:45 **AMS Study Group Chairs** (Hancock)

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

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### **Eighteenth-Century Affects and Aesthetics** (Grand Ballroom B)

Rebekah Ahrendt (Utrecht University), Chair

Bettina Varwig (University of Cambridge), “Early Eighteenth-Century (Musical) Bodies and Affects: A Reappraisal”

Ellen Lockhart (University of Toronto), “Lupus tonalis”

W. Dean Sutcliffe (University of Auckland), “Diplomacy or Honesty? Judging the Tone in Later Eighteenth-Century Music”

### **Job Materials Workshop and Mentoring** (Grand Ballroom E)

*Sponsored by the Committee on Career-Related Issues*

Christopher Campo-Bowen (New York University), Virginia Lamothe (Belmont University), Co-chairs

Christina Baade (McMaster University)

Michael Beckerman (New York University)

Mark Katz (University of North Carolina at Chapel Hill)

Imani Mosley (Wichita State University)

Thomas Riis (University of Colorado)

### **Music and Politics in Latin American History (Stone)**

Malena Kuss, Chair

Laura Pita (Columbia College), “The Politics of Concert-Making: Nation-Building and the Formation of the Public Sphere of Music in Early Nineteenth-Century Caracas”

Daniel Fernando Castro Pantoja (University of Houston), “Of Beethovenian *Bambucos* and Schubertian *Pasillos*: Fragmentation, Anti-Transculturation, and Nationalism in Early Twentieth-Century Colombian Music”

Jonathan Saucedo (Rutgers University), “*Modernismo* in Argentina: Felipe Boero’s Works for Solo Voice and Piano (1913–1918)”

### **New Perspectives on Clara Schumann’s Lieder and Instrumental Music (Grand Ballroom A)**

Susan Wollenberg (University of Oxford), Chair

Joe Davies (University of Oxford), Convener

Nicole Grimes (University of California, Irvine)

Harald Krebs (University of Victoria)

Stephen Rodgers (University of Oregon)

Benedict Taylor (University of Edinburgh)

Susan Youens (University of Notre Dame)

### **Performing Indigenous Sound Ecologies (Commonwealth C)**

Ryan Koons (Maryland Folklife Archive), Chair

Bernd Brabec De Mori

Kate Galloway (Rensselaer Polytechnic Institute)

Matthias Lewy (University of Brasilia/Lucerne University of Applied Sciences and Arts)

Wei-Ya Lin (University of Music and Performing Arts Vienna)

Kumiko Uyeda (University of San Francisco)

### **Politics of Appropriation (Harbor I)**

Timothy Mangin (Boston College), Chair

Gillian Gower (University of California, Los Angeles), “Towards a Decolonized Medievalism”

J. Griffith Rollefson (University College Cork), “Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap”

Marc Hannaford (Columbia University), “Fugitive Theory in Chicago and Beyond: Muhal Richard Abrams’s Engagement with the Writings of Joseph Schillinger”

(Saturday 9:00–10:30, cont.)

### **Polyphonic Data (Otis)**

Michael Scott Cuthbert (Massachusetts Institute of Technology), Chair

Jennifer Bain (Dalhousie University), “Contrafacta and Musical Quotation in the Repertory of Hildegard of Bingen”

Emilio Ros-Fàbregas (Institució Milà i Fontanals-CSIC, Barcelona), “Hispanic Sources of Renaissance Polyphony: Big Data in Historical and Local Perspective”

William Watson (Yale University), “Contexts for a New *Chansonnier*, Lessons from a Digital Database”

### **Recording Cultures (Harbor II)**

Kimberly Hannon Teal, Chair

Dale Chapman (Bates College), “Private Equity Blues: Warner Music Goup, Nonesuch Records, and Jazz in the Era of Financialization”

Megan Varvir Coe, “Freddie Mercury and Monserrat Caballé’s *Barcelona* as Virtual Opera”

Darren Mueller (Eastman School of Music, University of Rochester), “Counterpoint and Overdubs: Record Making with Charles Mingus”

### **Refiguring Music in Interwar Paris (Grand Ballroom C)**

Louis Epstein (St. Olaf College), Chair

Edmund Mendelssohn (University of California, Berkeley), “The Ontology of the Ineffable: Bergson, Satie, and Music of the Cubist Decade”

Jillian Rogers (Indiana University), “The Importance of Being Pleasing: Laughter as a Salve for Trauma in Jean Cocteau’s Interwar Musical Theatre Productions”

Campbell Shiflett (Princeton University), “Satie in Plato’s Pharmacy: Death, Text, and Deconstruction in *Socrate* (1918)”

### **Transnationalism in Opera and Operetta (Harbor III)**

Diana Hallman (University of Kentucky), Chair

Allison R. Smith (Boston University), “Opera as Community-Building, Opera as Propaganda: *Mandela Trilogy* in Hong Kong”

Danielle Ward-Griffin (Rice University), “Transatlantic Television Opera: Co-Producing Opera in the North Atlantic Triangle”

John Koegel (California State University, Fullerton), “Merrily She Rolls Along: *Die lustige Witwe/The Merry Widow* as Global and Transnational Hit”

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**SATURDAY MORNING SESSIONS—10:45–12:15**


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**Ars Antiqua (Grand Ballroom C)**

Karen Cook, Chair

Melanie Shaffer (University of Colorado), “Classical Music: Ovidian Echoes in the Music of the ‘St. Victor’ Manuscript”

David Catalunya (Würzburg University), “From Paris to Seville: Polyphonic Music at the Chapel Royal of Alfonso X”

Brianne Dolce (Yale University), “Cleric, Trouvère, or Cleric-Trouvère? Towards a Prosopography of Musicians in Medieval Arras”

**Brahmsian Echoes (Harbor II)**

Walter Frisch (Columbia University), Chair

Alana Murphy (Graduate Center, CUNY / RILM), “(Cradle) Songs without Words: Brahms, Herder, and the Intertextuality of an Instrumental Lullaby Topos”

Daniel Boomhower, “Encoding Ideology: Contextualizing Walter Blume’s ‘Brahms in der Meininger Tradition’”

Heather Platt (Ball State University), “*The Brahms Question: An Anglo-American Fracas over A German Requiem*”

**Musical Ontologies (Harbor III)**

Matthew Butterfield (Franklin and Marshall College), Chair

Braxton Shelley (Harvard University), “Musical Ontology in the Gospel Imagination”

Sean R. Smither (Rutgers University / The Juilliard School), “Jazz Transcription as Entextualization: *Avant-textes*, Referents, and Ontology”

Maxwell Williams (Cornell University), “Sonic Ontologies and the Many Voices of Kendrick Lamar”

**Nostalgia (Stone)**

Jacqueline Warwick (Dalhousie University), Chair

Theo Cateforis (Syracuse University), “‘Wonderfilled’: Nostalgia, Childhood and Indie Music in Advertising”

Tristan Paré-Morin (University of Pennsylvania), “Reassessing Nostalgia(s): Postwar Memorialization and the Controversial *Tombeau de Debussy*”

Hannah Lewis (University of Texas at Austin), “*La La Land* (2016), Nostalgia, and the Problem of the Contemporary Hollywood Musical”

### **Parody and Performance in Protest Music (Grand Ballroom A)**

Caitlin Schmid (Harvard University), Chair

Noriko Manabe (Temple University), “Parodying for Change: Intertextuality in Protest Music since the U.S. Election”

April Morris (University of Western Ontario), “Avant-Garde Activism: Experimental Music and Vietnam War Protest in Late 1960s New York City”

Benjamin Safran, “‘A Gentle, Angry People’: Music in a Quaker Nonviolent Direct-Action Campaign to Power Local Green Jobs”

### **Postapocalyptic Ecologies: Animals, Race, Gender, and the Failure of Modernism (Grand Ballroom E)**

Rachel Mundy, Chair, Respondent

Katherine Altizer (Indiana University), “‘Sing Out For Him!’: Rendering Cetaceans and Whalers in Sonic Adaptations of Herman Melville’s *Moby-Dick*”

Juan Velasquez (University of Michigan), “Chasing Birdsongs: Biodiversity, Post-Conflict, Development, and Epistemologies of Sound in Twenty-First Century Colombia”

Elise Cavicchi (University of Pennsylvania), “‘The Pipe, Which Twitters Sweetly’: Acoustic Ecology, Transhuman Zampognari, and Nature/Culture in Contemporary Central Italy”

### **Reading Early Modern Books (Commonwealth C)**

Andrew H. Weaver (Catholic University of America), Chair

Melinda Latour (Tufts University), “Paratexts and the Performance of Friendship in Paschal de L’Estocart’s *Octonaires de la vanité du monde* (1582)”

David Rosen (Cornell University), “*Or piango, or canto*: Rinuccini, Monteverdi, and a Pair of Petrarch Sonnets”

Marica Tacconi (Pennsylvania State University), “Three Seventeenth-Century Venetian Songbooks: The Manuscripts, the Music, and Their Owners”

### **Sound and Light (Otis)**

Charles Youmans (Pennsylvania State University), Chair

Ralph Whyte (Columbia University), “Tearing Down Light Art’s Musical Scaffolding: From Color Organs to Art Galleries”

Jonathan Goldman (Université de Montréal), “Monumental Stereo: Maurice Jarre’s Stereophonic Score for the First *son et lumière* at the Château de Chambord (1952)”

Anna Stoll Knecht (Accademia Teatro Dimitri), “‘Wie, hör’ ich das Licht?’: Gustav Mahler and Alfred Roller’s Production of *Tristan und Isolde* in Vienna, 1903”



### **Troubled Bodies (Grand Ballroom B)**

Stephanie Jensen-Moulton (Brooklyn College, CUNY), Chair

Anna McCready, “‘Une sottise extraordinaire’: Corset Wearing, Clavicular Breathing, and Vocal Health in Late-Nineteenth Century Paris”

Anna Fulton (Grand Valley State University), “Bodily Trauma, Bodily Freedom: Hearing Berio’s (Berberian’s?) *Sequenza III*”

Jane Sylvester (Eastman School of Music, University of Rochester), “*Verismo’s* Dramatic Deviants: *Tosca* at the Dawn of Criminal Anthropology”

### **SATURDAY NOONTIME SESSIONS—12:30–2:00**

#### **Charting a Career Path in Arts Administration (Grand Ballroom E)**

*Sponsored by the Committee on Career-Related Issues*

Margaret Butler (University of Wisconsin-Madison), Chair

Georgiary Bledsoe (BaobaoTree LLC)

Bobby Giglio (Museum of Fine Arts, Boston)

Ellen Highstein (Tanglewood Music Center)

Hubert Ho (Dinosaur Annex)

#### **Nijinsky’s *Le Sacre du printemps* and Balanchine’s *Le Chant du rossignol*: Rhythmic Complexities and Choreographic Counterpoint (Harbor I)**

*Sponsored by the Music and Dance Study Group*

Chantal Frankenbach (California State University, Sacramento), Chair

Millicent Hodson, Kenneth Archer, guest presenters

### **SATURDAY NOONTIME & AFTERNOON OPEN MEETINGS**

**12:30–1:30 AMS Ecocriticism Study Group Business Meeting (Commonwealth B)**

**12:30–1:30 North American British Music Studies Association (Harbor II)**

**12:30–2:00 Haydn Society of North America General Meeting (Harbor III)**

**12:30–2:00 LGBTQ Study Group Open Board Meeting (Commonwealth A)**

**2:15–2:45 AMS Music and Dance Study Group Business Meeting (Quincy)**

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**SATURDAY NOONTIME & AFTERNOON SMALL MEETINGS**


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- 12:00–5:00** AMS Committee on the Publication of American Music Luncheon (Douglass)
- 12:15–2:15** American Bach Society Advisory Board Luncheon (Hale)
- 12:15–2:15** American Handel Society Board (Grand Ballroom D)
- 12:30–2:00** AMS Program Committees for the 2019 and 2020 Annual Meetings (Executive Boardroom)
- 12:30–2:00** AMS Council (Otis)
- 2:15–5:15** CCRI Contingent Labor Sub-Committee (Commonwealth B)
- 2:15–5:15** Eileen Southern Oral History Project (Revere)

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**SATURDAY AFTERNOON SESSIONS—2:15–3:45**


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**East and Southeast Asian Film (Stone)**

Eric Hung, Chair

James Gabrillo (Princeton University), “Post-Revolution Song-and-Dance Sequences in Philippine Cinema”

Gui Hwan Lee (Stony Brook University), “The Irony and Grief in the Original Soundtrack of Joon-Ho Bong’s *The Host*: A Study of Their Indication of the Ecocritical Subtext”

Giorgio Biancorosso (University of Hong Kong), “Hong Kong ‘Contrafacta’: Wong Kar Wai’s Musical Bricolage”

**Educators and Students, 1680–1860 (Commonwealth C)**

Mary Natvig (Bowling Green State University), Chair

Michael Accinno (Duke University), “Music, Literacy, and the Transatlantic Circulation of Braille”

Morton Wan (Cornell University), “‘To Satisfy the University of My Abilities to Write in Many Parts’: Charles Burney’s Doctoral Exercise as Institutional Critique”

**Jazz and Its Commercial Potential (Harbor I)**

K. E. Goldschmitt (Wellesley College), Chair

Vilde Aaslid (University of Rhode Island), “Jazz Feelings: The Gendering of Vulnerability and Earnestness in Post-genre Jazz”

Charles Carson (University of Texas at Austin), “Sweetest Taboos: Jazz and Black Sexuality in ‘Quiet Storm’”

Stephanie DeLane Doktor (Colorado College), “‘Sweet’ Jazz & Luckies: How a White Man Sold Black Music to White People”

### **Music and Urban Planning in London and Paris (Harbor III)**

Francesca Brittan (Case Western Reserve University), Chair

Tommaso Sabbatini (University of Chicago), “Gentrification and Genre: Musical Consequences of The Transformation of the Theatrical Landscape of Paris, ca. 1860–1900”

Rachel Cowgill (University of York), “Pantheon Redux: Situating Opera in the Regency Development of London’s West End, 1811–12”

Leanne Langley (Royal Philharmonic Society), “Stocking the Shop: The Harmonic Institution and Collective Self-Publishing in Britain, 1819–24”

### **Negotiating Class and Ethnicity in the United States, 1920–1950 (Grand Ballroom A)**

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

Naomi Graber (University of Georgia), “Ghetto Pastoral: *Street Scene* and the Transformation of American Folklore”

John Michael Cooper (Southwestern University), “Florence Price and the Poetics of African-American Musical Identity”

Maria Cristina Fava, “Revolutionary Musical Approaches in the Living Newspapers”

### **Sound Recollections (Grand Ballroom C)**

Stephen Meyer (University of Cincinnati), Chair

Evan A. MacCarthy (West Virginia University), “The *Voyage* through Montaigne’s Ears”

Sarah Kirby (University of Melbourne), “Unheard Melodies: Representations of the Past and the Reception of ‘Ancient’ Instruments at Late Nineteenth-Century British International Exhibitions”

Mary Ann Smart (University of California, Berkeley), “Leiris at the Opera: Memory, Mishearing, and Materiality in Mid-Century France”

### **Spies and Concealed Labor in the Seventeenth Century (Grand Ballroom E)**

Roger Freitas (Eastman School of Music, University of Rochester), Chair

Alana Mailes (Harvard University), “‘Much to deliver in your Honour’s ear’: Music and Anglo-Venetian Intelligence Networks, 1603–31”

Kelley Harness (University of Minnesota), “Laboring for Hercules: Constructing a Horse Ballet in Mid-Seventeenth-Century Florence”

K. Dawn Grapes (Colorado State University), “*Semper Dowland?* Contemporaneous Reflections of a Master Musician”

(Saturday 2:15–3:45, cont.)

### Trains and Timeliness (Otis)

Ruth Solie (Smith College), Chair

Lina Schumacher, “Railway as Revolution, Music for Mobility: Women’s Social and Political Liberation, Musicianship, and Train Travel in Nineteenth-Century England”

Jason Weir (University of Oxford), “Noise Abatement, Street Music, and the De-Synchronized City in fin-de-siècle Vienna”

Emily MacGregor, “A Train Ride through Kurt Weill’s U.S. Imaginary: Technologies of Whiteness at the 1939–40 World’s Fair”

### Vitreous Immersions: Annea Lockwood’s Sonic Arts (Grand Ballroom B)

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

Stefan Helmreich (Massachusetts Institute of Technology), Respondent

Irene Revell (University of the Arts London)

Louise Marshall (University of the Arts London)

Peter McMurray (University of Cambridge)

Andrea Bohlman (University of North Carolina at Chapel Hill)

### Women on Stage (Harbor II)

Kristi Brown-Montesano (The Colburn School), Chair

Paula Maust (University of Maryland, Baltimore County / Johns Hopkins University), “Turning the Madwoman Upside Down: Perspectives on the Poor Reception of Letitia Cross’s Performance in *The Comical History of Don Quixote*”

Amanda Lalonde (University of Saskatchewan), “Clara Wieck’s Sibylline Fury”

Laura Stokes (Brown University), “Jenny Lind and the American Reception of Meyerbeer’s *Ein Feldlager in Schlesien*”

## SATURDAY AFTERNOON SESSIONS—4:00–5:30

### American Identities (Harbor II)

Christopher Smith (Texas Tech School of Music), Chair

Molly Barnes (Durham University), “‘To Besiege our Busy Life with Harmony’: The Ambivalent Encounter of Antebellum American Listeners with German Music”

Michael Broyles (Florida State University), “Polkomania in America as Manifest Destiny”

Marissa Moore (Yale University), “Whitewashing the Black Voice in the Golden Age of American Choral Music”

### **Career Fluidity in Musicology (Grand Ballroom E)**

*Sponsored by the Committee on Career-Related Issues*

Matilda Ertz (Youth Performing Arts School / University of Louisville) and Naomi Perley (RILM Abstracts of Music Literature), Co-chairs

Jacob A. Cohen

Kelly Hiser (Pittsburgh)

Elinor Olin (Northern Illinois University)

Beverly Wilcox (California State University, Sacramento)

Aja Burrell Wood (Berklee Institute of Jazz and Gender Justice)

### **Cinquecento (Stone)**

Philippe Canguilhem (Université de Tours), Chair

Thomas Hedrick, “*Suono e variazione: Word-Sound as Form in the Mid-Cinquecento Madrigal*”

Jessie Ann Owens (University of California, Davis), “Why was Cipriano de Rore’s 1542 *I madrigali a cinque voci* modally ordered?”

H. Colin Slim (University of California, Irvine) and Jane Bernstein (Tufts University), “An Earthquake, a Damaged Painting, an Unknown Motet, and a Lost Petrucci Edition”

### **Contested Environments (Grand Ballroom A)**

Victor Szabo (Hampden-Sydney College), Chair

Hester Bell Jordan (McGill University), “Landscape Music through a Settler-Colonial Lens”

Sherry Lee (University of Toronto), “On Sonic Remediation”

Andrew Chung (University of North Texas), “Beyond Flat Ontologies: Rethinking the Vibrational Politics of Solidarity in the Anthropocene”

### **Gender, Geist, and Nation in Mozart Reception (Grand Ballroom C)**

Christina Fuhrmann (Baldwin Wallace University), Chair

Martin Nedbal (University of Kansas), “Nationalism and Cosmopolitanism in the Reception of *Don Giovanni* and *Die Zauberflöte* in Prague in the 1790s”

Catherine Coppola (Hunter College, CUNY), “A Context for Gender Equivalence in *Così fan tutte*”

Edmund J. Goehring (University of Western Ontario), “Mozart in Jena: *Naturphilosophie* and Genius in Early Romantic Criticism”

(Saturday 4:00–5:30, cont.)

### Identity Strife in Popular Music (Grand Ballroom B)

Melvin Butler (University of Miami), Chair

Rachel McCarthy (Royal Holloway, University of London), “The Transformations of Justin Timberlake: Whiteness, Parody, and Privilege”

Stephanie Vander Wel (University at Buffalo), “Beyond Family: June Carter, Gender, and Performance in Country Music”

Joel D. Schwindt (Boston Conservatory at Berklee), “‘Me at Last, Me at Last’: Black Artists Freeing Themselves from Country Music’s ‘White Avatar’”

### Legacies of World War II (Commonwealth C)

Jenny Doctor (University of Cincinnati), Chair

Elaine Kelly (University of Edinburgh), “Concert Tours as Proxy Wars: GDR Musical Diplomacy and the Battle for Germany”

Christina Baade (McMaster University), “The Forgotten Army and the ‘Unfortunate Reminder’: Dame Vera, War Songs, and the Final Burma Star Reunion”

Thornton Miller (University of Illinois at Urbana-Champaign), “Stifling Anti-Imperial Expression: The British Government’s Efforts to Prevent the Composition of Alan Bush’s Opera ‘The Sugar Reapers’”

### Seminar: Musical Autonomy and Forms of Resistance (Harbor I)

Sarah Collins (University of Western Australia), Martin Scherzinger (New York University), Organizers

Derek Baron (New York University), “Autonomy, Self-Determination, and Whiteness: Rethinking Aesthetic Autonomy through Racial Capitalism”

Daniel Blake (The New School), “Steve Lacy’s ‘Politics of Survival’: Experimental Improvisation and the War of Position”

Seth Brodsky (University of Chicago), “After Apehit/After Analysis”

James Currie (University at Buffalo), “After Relevance”

Michael Gallope (University of Minnesota), “Music’s Ineffability as a Social Fact”

Tamara Levitz (University of California, Los Angeles), “Breaking the Frame”

Naomi Waltham-Smith (University of Warwick), “Oto-resistances: Derrida, Freud, and Listening under Authoritarian Neoliberalism”

### Performance Practices (Harbor III)

Bethany Cencer (University of Vermont), Chair

Erinn E. Knyt (University of Massachusetts Amherst), “J. S. Bach Deconstructed: Performing the *Goldberg Variations* in the Twenty-First Century”

Olivia Bloechl (University of Pittsburgh), “On Being Vulnerable with Music”

Mary Hunter (Bowdoin College), “Are Historical Recordings Just Another HIP Resource?”

**Transforming Audiences (Otis)**

Jacek Blaszkiewicz (Wayne State University), Chair

Victoria Aschheim (Dartmouth College), “The Democratic Soundscape of David Lang’s *the public domain*”

Alexandra Wilson (Oxford Brookes University), “Opera before ‘Elitism’: Democratic Opera-going in Interwar Britain”

Sarah Hibberd (University of Bristol), “Divine Transport at the Paris Opéra under Napoleon”

**SATURDAY EARLY EVENING PLENARY**

**5:45–7:15 AMS Business Meeting and Awards Presentation (Grand Ballroom AB)**

**SATURDAY EVENING PERFORMANCES—8:00****Thomas Morley and Songs for the Shakespearean Stage (Otis)**

Ross W. Duffin (Case Western Reserve University)

Charles Weaver, Lute

Jason McStoots, Tenor

Shannon Canavin, Soprano

Teresa Wakim, Soprano

**Boston Symphony Orchestra and Gewandhausorchester Leipzig**

Strauss: *Festive Prelude*, for organ and orchestra

Haydn: Sinfonia concertante in B-flat for oboe, bassoon, violin, and cello

Schoenberg: *Verklärte Nacht*

Scriabin: *Poem of Ecstasy*

Symphony Hall, 301 Massachusetts Avenue

*Shuttle bus available*

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**SATURDAY EVENING SESSIONS—8:00–10:00**


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**Concepts of Harmony in Musical Composition 1945–1975 (Grand Ballroom A)**

Gianmario Borio (Università di Pavia / Fondazione Giorgio Cini), Chair  
 Pascal Decroupet (Université Côte d'Azur), Christoph Neidhöfer (McGill University),  
 Respondents

Jonathan W. Bernard (University of Washington)  
 David W. Bernstein (Mills College)  
 C. Catherine Losada (University of Cincinnati)  
 Susanna Pasticci (Università di Cassino)  
 Ingrid Pustijanac (Università di Pavia)

**Global East Asian Musicology (Grand Ballroom B)**

*Sponsored by the Global East Asian Music Research Study Group*

Thomas Irvine (University of Southampton), Kunio Hara (University of South Carolina),  
 Co-chairs  
 Hyun Kyong Hannah Chang (University of Sheffield), Respondent

Zhuqing Lester Hu (University of California, Berkeley), Lars Christensen (University of  
 Minnesota), and Makoto Harris Takao (University of Illinois at Urbana-Champaign),  
 “Hidden Cosmopolitanisms”

Serena Yang (University of California, Davis), “The Japanese Reception of Cage in the 1950s  
 and '60s”

Bess Xintong Liu (University of Pennsylvania), “The Timpani Beats just Hit on My Heart!  
 Music, Friendship, and Diplomacy in the 1973 Philadelphia Orchestra's China Tour”

Hon-Lun Helan Yang (Hong Kong Baptist University), “Asian Popular Music's Global  
 Network: “The Fragrance of the Durians”

**Organological Approaches to Musicology/Musicological Approaches to  
 Organology (Grand Ballroom C)**

Matt Zeller (Duke University), Chair

M. Elizabeth Fleming (CUNY)  
 Stewart Carter (Wake Forest University)  
 Darcy Kuronen (Boston Museum of Fine Arts)  
 John Koster (University of South Dakota)  
 Lidia Chang (CUNY)



**Political Revolutions and Their Musical Outcomes (Harbor I)**

Kay K. Shelemay (Harvard University), Chair

Virginia Danielson (NYU Abu Dhabi)

Rebecca Geoffroy-Schwinden (University of North Texas)

Glenda Goodman (University of Pennsylvania)

Ellen T. Harris (Massachusetts Institute of Technology)

Panayotis League (Florida State University)

Alejandro L. Madrid (Cornell University)

Inna Naroditskaya (Northwestern University)

**SATURDAY EVENING RECEPTIONS**

7:30–9:30 CUNY Graduate Center Reception (Douglass)

8:00–10:00 Project Spectrum: Conversations on Diversity, Equity,  
Accessibility, and Inclusion (Commonwealth C)

8:00–10:00 Remembering Nancy Reich (Stone)

8:00–10:00 University of Texas at Austin Reception (Revere)

8:00–10:00 Come Play Consort Music! (Grand Ballroom D)  
*Sponsored by the Viola da Gamba Society of America*  
Viols, music, and stands provided

8:30–10:30 University of Virginia Reception (Quincy)

9:00–10:30 Duke University Reception (Hale)

9:00–11:00 Indiana University Reception (Lewis)

9:00–11:00 New York University Reception (Harbor III)

9:00–12:00 Stanford Reception (Griffin)

9:00–12:00 University of Pennsylvania Party (Grand Ballroom E)

9:30–12:00 McGill University Reception (Commonwealth B)

10:00–1:00 University of California, Berkeley Alumni Reception (Harbor III)

10:00–1:00 Cornell Reception (Carlton)

10:00–1:00 Princeton Reception (Commonwealth A)

10:00–11:00 Yale Alumni Reception (Burroughs)

11:00–12:00 Yale Party (Burroughs)

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## SUNDAY 3 November

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- 8:30–12:15 **Registration** (Harbor Foyer)
- 8:30–12:15 **Speaker Ready Room** (Frost Boardroom)
- 8:30–12:15 **Exhibits** (Galleria)
- 7:00–8:45 **AMS Board of Directors** (Executive Boardroom)
- 7:00–9:00 **AMS Membership and Professional Development Committee** (Grand Ballroom D)
- 7:00–8:45 **Directors of Graduate Studies** (Commonwealth AB)
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### SUNDAY MORNING SESSIONS—9:00–10:30

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#### **African American Women Performing Resistance in the Transatlantic Twentieth Century** (Harbor I)

Denise Von Glahn (Florida State University), Chair

Marva Griffin Carter (Georgia State University), “Mrs. Martin Luther King Sr.’s Choir Signifies at the ‘Gone With the Wind’ Premiere”

Kira Thurman (University of Michigan), “Marian Anderson and Performing Black Womanhood in 1930s Central Europe”

Carol J. Oja (Harvard University), “Confronting Jim Crow at the Metropolitan Opera: Revisiting Marian Anderson’s Debut”

#### **Dreams of Nature and the Nature of Dreams in Debussy and Saint-Saëns** (Grand Ballroom C)

Davinia Caddy, Chair

Brooks Toliver (University of Akron), “Claude Debussy’s Nature-Aesthetic as Imagined through the Lens of Postcolonial Ecocriticism”

Alexandra Kieffer (Rice University), “‘Luxe, calme et volupté’: Musical Reverie in the Fin de siècle”

Emma Kavanagh (University of Oxford), “A ‘Paradis Rêvé’: The Imagined Orient in Saint-Saëns’s *La Princesse Jaune*”

#### **Experiments in Sound** (Harbor III)

Cintia Cristia (Ryerson University), Chair

Theodore Gordon (Columbia University), “The Buchla Modular Electronic Music System and the Anonymous Artists of America”

Otto Muller (Goddard College), “Futurism and the Prefigurative Politics of Sound”

Gabrielle Cornish (University of Rochester), “Synthesized Socialism: Soviet Modernity, Electronic Music, and the Politics of Timbre in the Early Cold War”

## Gender and Voice in Early Music (Stone)

David Rothenberg (Case Western Reserve University), Chair

Paula Higgins (Royal Holloway, University of London), “Josquin, Michelangelo, and Their Monuments to David”

Kyle G. Masson (Princeton University), “Performed Authority and Manipulated Masculinities: Antonio Cesti and the Expressive Low Voice in the Mid-Seventeenth Century”

Jennifer Saltzstein (University of Oklahoma), “The Song-Space of the Garden: Gender, Power, and Privacy in the Medieval *Rondet*”

## Guitar Cultures (Commonwealth C)

Ben Givan, Chair

Matt Brounley (Stony Brook University), “The Entrepreneurial Values of Guitar Tone: Selling Sound in a New York City Guitar Shop”

Julianne Grasso (University of Chicago), “Like, Comment, and Subscribe: Amateur Music Theory as Participatory Culture”

Brian Wright (University of North Texas), “*Play Guitar with the Ventures!*: How Amateurs Reshaped Rock ’n’ Roll”

## Historicizing the AMS: An Open Forum (Grand Ballroom E)

*Sponsored by the Committee on the History of the Society*

Johann Buis (Wheaton College), Moderator

Matthew R. Morrison (New York University)

Ellen Rosand (Yale University)

Sherrie J. Tucker (University of Kansas)

Liza Vick (University of Pennsylvania)

## Memory and Trauma (Grand Ballroom A)

Abby Anderton (Baruch College, CUNY), Chair

Matthew Werley (University of Salzburg), “Mourning, Transforming, and Recording in 1947: Hearing Karajan’s *Metamorphosen* and *Ein deutsches Requiem* in Postwar Vienna”

Kathryn Agnes Huether (University of Minnesota), “Treblinka as Virtual Soundscape: Audio Trip and Polish Holocaust Memory”

Mackenzie Pierce (Cornell University), “Impossible Monuments: Tadeusz Zygfryd Kassern’s Opera *The Anointed* and the Trans-Atlantic Creation of Holocaust Memory”

## Music in Vienna (Harbor II)

Jonathan Gregor (University of Cincinnati), Chair

Jonathan Spatola-Knoll (Alma College), “Schubert’s Rossini Complex”

Jessica Payette (Oakland University), “What Atonality?: The Postwar Austrian Extrication of *Wozzeck* from the Second Viennese School”

Kathryn Libin (Vassar College), “Opera at the Lobkowitz Palace in Vienna, 1799–1812”

(Sunday 9–10:30, cont.)

### Opera Spaces (Grand Ballroom B)

Gundula Kreuzer (Yale University), Chair

Emily Richmond Pollock (Massachusetts Institute of Technology), “*The Ballad of Baby Doe* at the Central City Opera: A Case of Hyperlocal Canonicity”

Flora Willson (King’s College London), “Accidents of History: Fire and the Forging of Operatic Modernity at the Met in 1892”

Laura Protano-Biggs (Johns Hopkins University), “Red and Gold: The Origins of a Theatrical Aesthetic”

### Transnationalisms (Otis)

Chantal Frankenbach (California State University, Sacramento), Chair

Cary Penate (University of Texas at Austin), “Cubanidad, Mambo, and the *Mulata*: Musical Exoticisms in *Guys and Dolls*”

Sergio Ospina Romero (Indiana University / Universidad de los Andes), “Traces of Imperial Improvisation: The 1917 Transnational Expedition of the Victor Talking Machine Company”

## SUNDAY MORNING SESSIONS—10:45–12:15

### As Heard on TV (Grand Ballroom C)

Cormac Newark, Chair

Megan Steigerwald Ille (Washington University in St. Louis), “O is for Opera: Navigating Genre and Elitism on *Sesame Street*”

Delia Casadei (University of California, Berkeley), “Laff Box: On the Musical History of Canned Laughter”

Emanuele Senici (University of Rome La Sapienza), “Dancing Divas: *La sonnambula* on Video in 1950s Italy”

### Communist and Post-Communist Spectacles (Stone)

Michael Baumgartner (Cleveland State University), Chair

Ewelina Boczkowska (Youngstown State University), “Music, Trauma, and European Identity in Krzysztof Kiesłowski’s *Three Colors: Blue* (1993)”

Stephen Johnson, “Colonial in Form, Socialist in Content: The Postcolonial Korean Self in North Korean Revolutionary Opera”

Tereza Havelkova (Universita Karlova), “‘Normalizing’ the Nation through the Total Work of Art: *Ten Days that Shook the World* in Prague after 1968”

### **Gendered Labor (Grand Ballroom A)**

Andrea Moore (Smith College), Chair

Martha Sprigge (University of California, Santa Barbara), “The Widow in the Archive: Musical Materials and the Gendered Labor of Mourning in the German Democratic Republic”

Kirsten Speyer Carithers (University of Louisville), “‘Women’s Work’? New-Music Coordinators and Administrative Labor”

Joanna Helms, “Amelia Rosselli’s Instrument: Gendered Paths and Gatekeeping in the Post-War Electronic Music Studio”

### **Minds, Machines, and Mimesis (Harbor II)**

Deirdre Loughridge (Northeastern University), Chair

Amy Bauer (University of California, Irvine), “*Automata in extremis*: Mauro Lanza and Andrea Valle’s Sublime Sonic Machines”

Charissa Noble (University of California, Santa Cruz), “Envoicing the Soundscape: Empathic Connections between Human, Machine, and Place in the Tape Compositions of Trevor Wishart”

Bradley Spiers (University of Chicago), “Music, Mind, and the Moral Fantasy of Enlightenment Automata”

### ***The Power of Sound: Excavating the Interdisciplinarity of Edmund Gurney’s Philosophy of Music* (Harbor III)**

David Trippett (University of Cambridge), Chair

Miriam Piilonen (Northwestern University), Co-convenor

Miklós Veszprémi (Yale University), Co-convenor

Katherine Fry (King’s College London)

Gary Tomlinson (Yale University)

Alexander Wilfing (Austrian Academy of Sciences)

Bennett Zon (Durham University)

### **Reformations and Counter-Narratives (Grand Ballroom E)**

Charles E. Brewer (Florida State University), Chair

Andrea Puentes-Blanco, “Music and Liturgical Practices of Funerary Rituals in Counter-Reformation Barcelona”

Hana Vlhova-Woerner (University of Basel), “Sounds and Reverberations: Fifteenth-Century Hussite Religious and War Songs in Differing Historical Contexts”

Alexandros Maria Hatzikiriakos, “Sound and Identity in the Cretan Renaissance”

### **Staging Race (Harbor I)**

Hilary Poriss (Northeastern University), Chair

Juliana Pistorius (University of Huddersfield), “‘A Long Way from Home’: Opera, Performance, and Cultural Boycott in Apartheid South Africa”

Naomi André (University of Michigan), “Activist Operatic Spaces in Puccini’s *La Bohème* with South Africa’s *Breathe Umphefumlo* and Larson’s *Rent*”

Paul Abdullah, “Rossini’s *Otello* in Restoration Paris: Shakespeare, Cosmopolitanism, and Race”

### **Tonal Syntax and Rhetoric in the Twentieth Century (Otis)**

Frank Lehman (Tufts University), Chair

Christopher Scheer (Utah State University), “Shakespeare, Folk Music, and Modernity: Rethinking Gustav Holst’s *At The Boar’s Head*”

Matthew Heck (Brandeis University), “Chromatic Bifurcation and the Philosophy of Disunity in Shostakovich”

Dan Blim (Denison University), “‘Or Perhaps A Little Bit More’: Modulation in Leonard Bernstein’s Broadway Musicals”

### **Transcriptions and Arrangements (Commonwealth C)**

Jennifer Ronyak (University of Music and Performing Arts Graz, Austria), Chair

Desmond Sheehan (University of California, Berkeley), “Music, Knowledge, and the Ethics of Reduction in the German Enlightenment”

Thomas Peattie (University of Mississippi), “Listening to the History of Italian Music in the Transcriptions of Luciano Berio”

Frankie Perry, “Ideas of ‘historically informed arrangement’ in/and Three Orchestrations of an Early Mahler Song”

### **Welcome to America (Grand Ballroom B)**

Anna Celenza (Georgetown University), Chair

Dorothy Glick Maglione (University of Kansas), “Welcome to America: Music at Ellis Island”

Jane K. Mathieu (Tulane University), “‘Armed with Tin Pans and Flags of All Sizes’: Songs of Belonging in the Streets of the Immigrant City, 1912”

Colleen Reardon (University of California, Irvine), “Sweet Broken English? Immigration and Marietta Piccolomini’s Reception in the Antebellum United States”