# AMS/SMT ANNUAL MEETING

**San Antonio, 1–4 November 2018**

Preliminary Program (as of 1 August 2018)

## WEDNESDAY 31 October

<table>
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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:00–12:00</td>
<td>Grove Editorial Board</td>
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<tr>
<td>9:00–6:30</td>
<td>Staging Witches: Gender, Power, and Alterity in Music</td>
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Sponsored by the AMS Committee on Women and Gender and the LGBTQ Study Group

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>1:00–5:00</td>
<td>Grove Editorial Board and Advisory Panel</td>
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<tr>
<td>2:00–6:00</td>
<td>SMT Executive Board</td>
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<td>2:00–8:00</td>
<td>AMS Board of Directors</td>
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<tr>
<td>3:00</td>
<td>Diversifying Music Academia: Strengthening the Pipeline</td>
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<tr>
<td>3:00–6:00</td>
<td>The Mendelssohn Network: Current Developments in Mendelssohn Research</td>
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<tr>
<td>6:15–7:30</td>
<td>SMT Executive Board, Networking Committee, Publications Committee, and Publication Awards Committee Dinner</td>
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<tr>
<td>7:30–11:00</td>
<td>SMT Networking Committee</td>
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<td>7:30–11:00</td>
<td>SMT Publication Awards Committee</td>
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<td>7:30–11:00</td>
<td>SMT Publications Committee</td>
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## THURSDAY 1 November

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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>7:30–9:00</td>
<td>Meeting Worker Orientation</td>
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<tr>
<td>8:00–12:00</td>
<td>AMS Board of Directors</td>
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<tr>
<td>8:00–12:00</td>
<td>SMT Executive Board</td>
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<tr>
<td>9:00–7:00</td>
<td>Registration</td>
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<tr>
<td>9:00–12:00</td>
<td>SMT Peer Learning Program Workshop I: Whose Body/Whose Beat? The Beat as Embodied Phenomenon in Music Theory and Popular Music</td>
</tr>
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<td>Mark Butler (Northwestern University), leader</td>
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<tr>
<td>9:00–12:00</td>
<td>SMT Peer Learning Program Workshop II: Techniques of the Listener</td>
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<td>Brian Kane (Yale University), leader</td>
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<tr>
<td>9:00–12:00</td>
<td><em>The Works of Giuseppe Verdi</em> Editorial Board</td>
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<tr>
<td>9:00–12:00</td>
<td>The Mendelssohn Network: In the Salon with the Mendelssohns</td>
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## THURSDAY AFTERNOON SESSIONS—2:15–3:45

### African-American Representations (AMS)

Thomas Riis (University of Colorado Boulder), Chair

Mary Beth Sheehy (University of Kansas), “Portrayals of Female Exoticism in the Early Broadway Years: The Music and Performance Styles of ‘Exotic’ Comedy Songs in the *Follies of 1907*”

Kristen Turner (North Carolina State University), “Back to Africa: Images of the Continent in Early Black Musical Theater”

Sean Lorre (Rutgers University), “Muddy Waters, Folk Singer? On the Discursive Power of Album Art and Liner Notes at Mid-Century”

### Cassettes (AMS)

Albin Zak (University at Albany, SUNY), Chair

Judith Peraino (Cornell University), “I’ll Be Your Mixtape: Lou Reed, Andy Warhol, and the Queer Intimacies of Cassettes”

Matthew Carter (Graduate Center, CUNY), “The Screwtape as Object in Houston Hip Hop Culture”


### Eighteenth-Century Opera: Texts, Translations, and Teaching (AMS)

John Platoff (Trinity College), Chair

Bruce Alan Brown (University of Southern California), “‘Alla mia scuola hà cantato nobe anche difficilissime…’: The Material Remains of the *scuola di canto* of Cavaliere Bartolomeo Nucci”

Edward Jacobson (University of California, Berkeley), “After Metastasio”


### Enlightenment Aesthetics (AMS)

W. Dean Sutcliffe (University of Auckland), Chair

Austin Glatthorn (Oberlin College and Conservatory), “Ariadne’s Legacy and the Melodramatic Sublime”

Jacob Friedman (University of Pennsylvania), “Joseph Haydn and the Politics of Naivety”
### History of Theory: Politics, Practicalities and Speculation (SMT)

- Caleb Mutch (Indiana University), Chair
- Patrick S. Fitzgibbon (University of Chicago), “Precept and Protest: A Brief History of Brevity in Music Theory of the German Reformation”
- Siavash Sabetrohani (University of Chicago), “Georg Philipp Telemann as Music Theorist”

### Neo-Riemannian Theory (SMT)

- Richard Cohn (Yale University), Chair
- Owen Belcher (University of Massachusetts Amherst) and Alan Reese (Cleveland Institute of Music), “The Riemannian Klangnetz, the Dop pelklang, and Their Applications”
- Dustin Chau (University of Kansas), “Gustav Holst’s Terzetto and Its Maximally Smooth Triad of Keys”
- Brent Yorgason (Brigham Young University), “A Transformative Event in Max Steiner’s Fanfare for Warner Brothers”

### A Place for Women (AMS)

- Elissa Stroman (Texas Tech University), Chair
- Michele Aichele (University of Iowa), “Cécile Chaminade and ‘The New Woman’ in the United States”
- Elizabeth Keathley (University of North Carolina at Greensboro), “Voicing the Opposition: Lila Downs, *El Demagogo* and Balas y Chocolate”

### Reintegration, Forgery, Plagiarism (SMT)

- Eric Drott (University of Texas at Austin), Chair
- Andrew Pau (Oberlin College and Conservatory), “The *Six épigraphes an-tiques* and Debussy’s (Re)compositional Process”
- Frederick Reece (University of Miami), “Fritz Kreisler and the Art of Forgery”
- Dana DeVlieger (University of Minnesota), “Theorizing Similarity for Copyright Litigation”

### Rhythm, Flow, and Transcendence (SMT)

- Ellie Hisama (Columbia University), Chair
- Braxton D. Shelley (Harvard University), “Toward a Formal Theory of the Gospel Vamp”
- Rosa Abrahams (Ursinus College), “But We’re Not in Zombie Mode: Meter and Selected Attention in Greek Orthodox Movement and Music”

### Subjectivity, Time, and Hearing (AMS)

- Charlotte Cross (New York, N.Y.), Chair
- Chadwick Jenkins (Graduate Center, CUNY), “On Musical Subjects: Adorno, Schoenberg, and the Embodied Subjectivity of Expressionism”
- Sophie Benn (Case Western Reserve University), “The Apportionment of Time: Metrical Organization in the Theories of Friedrich Albert Zorn”
- Áine Heneghan (University of Michigan), “An intelligent and intelligible impression: Seeing and Hearing through Schoenberg”

### Workshop: Workplace Harassment: Prevention and Intervention

- Breall Baccus (University of Texas at Austin), Facilitator

### Panel: Visualizing Archival Research and Data: Renaissance Mantua and Venice (AMS)

- Richard Freedman (Haverford College), Chair
- Mollie Ables (Wabash College), Organizer
- Anne MacNeil (University of North Carolina at Chapel Hill) and Massimo Ossi (Indiana University)

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

#### Cold War (AMS)

- Kevin Bartig (Michigan State University), Chair
- Marysol Quevedo (University of Miami), “Music and the Sociedad Cultural Nuestro Tiempo in 1950s Cuba: Modernist Aesthetics Meet Leftist Politics”
- Kelly St. Pierre (Wichita State University), “De-Nationalizing Musicology in Communist Czechoslovakia”

#### Diatonic and Collectional Theory (SMT)

- Dmitri Tymoczko (Princeton University), Chair
- Leah Frederick (Indiana University), “Diatonic Voice-Leading Transformations”
- Clifton Callender (Florida State University), “Complementary Collections and Combinatorial Tonality in Ligeti’s Late Works”

#### Embodiment and Tonality, ca. 1750–1850 (SMT)

- Roger Mathew Grant (Wesleyan University), Chair
- Michael Masci (SUNY Geneseo), “*Tonalité* in the Margins of Harmony: Tonal Theory, Text, and Genre in Nineteenth-Century French Harmony Treatises”

#### Floyd and The Dead (SMT)

- John Covach (University of Rochester), Chair
- Gabriel Lubell (Kenyon College), “*The Dark Side of the Moon* as an Urban Landscape”
Michèle Duguay (Graduate Center, CUNY), “Madness, Psychedelia, and Virtual Space in Pink Floyd’s The Piper at the Gates of Dawn”
Melvin J. Backstrom (Quebec City, Qc.) and Sundar Subramanian (Montreal, Qc.), “The Grateful Dead’s ‘Blues for Allah’: Syncretic Composition in Mid-1970s Rock Music”

**Lamenting Women (AMS)**
Linda Austern (Northwestern University), Chair
Nicholas Lockey (The Benjamin School), “Pleasurable Laments: The Siciliana and Feminine Expression in Eighteenth-Century Music”
Seth Coluzzi (Colgate University), “Bound for Display: The Interior/Exterior Dualities of Monteverdi’s Nymph”

**Latin American Representations (AMS)**
Erin Bauer (University of Wisconsin-Whitewater), Chair
Vera Wodkowitz (Royal Holloway, University of London), “Indigenist Music: Inclusive Exclusion in 1920s Peruvian Art Music”
Alex Badue (University of Cincinnati), “In True South American Way: Aloysio De Oliveira’s Samba Arrangements for Carmen Miranda”
Timothy D. Watkins (Texas Christian University), “Mbaraká or Aspergilum: Music, Liturgy, and Cultural Identity in an Eighteenth-Century Paraguayan Frieze”

**Medieval and Early Modern Theory (AMS)**
C. Matthew Balensuela (Depauw University), Chair
Susan Forsher Weiss (Peabody Conservatory, Johns Hopkins University), “Turning Wheels: Volvelles as Kinesthetic Aids for Learning and Navigating Music”
Gregory Barnett (Rice University), “Guido’s Gamut and Tonal Style of the Early Seicento”
Anna Zayaruznaya (Yale University), “Old, New, and Newer Still: Generations of Ars nova Theory in Speculum music, Book VII”

**Pop Poetics and Style (SMT)**
Lori Burns (University of Ottawa), Chair
Megan L. Lavengood (George Mason University), "A New Approach to Analysis of Timbre: A Study in Timbre Narratives and Instrumentation in 1980s Pop”
Bruno Alcalde (University of Richmond), “The Permeability of Styles and Genres in Recorded Popular Music: A Case Study”
Chelsey Hamm (Christopher Newport University), “Representations of the ‘Female Voice’ in Keshia’s Rainbow”

**Rethinking Appropriation: Blackness, Desire, and Political Fantasy (AMS)**
Matthew D. Morrison (New York University), Chair
George E. Lewis (Columbia University), Respondent
Emily Willbourne (Queens College, CUNY), “Black Singers and Blackface Roles on the Mid-Seventeenth-Century Italian Operatic Stage”
Michael Birenbaum Quintero (Boston University), “Mestizo Fantasy and Political Solidarity in the New Colombian Music”
Clara Latham (The New School), “Fantasies of Race and Gender in Transatlantic New Music Communities”

**Sound Materials (AMS)**
Rachel Mundy (Rutgers University-Newark), Chair
Gavin Williams (King’s College London), “Shellac, Colonial Ecology, and Haptic Desire in Early Recorded Sound”
Joe Plender (New York University), “Sublunary Sound”
John Gabriel (University of Hong Kong), “Experimental Radio Music Theater in Weimar Republic Germany: From Neue Sachlichkeit to Funk”

**Seminar: Time in Opera (AMS)**
Kunio Hara (University of South Carolina), Laura Möckli (Bern University of the Arts), Colleen Renihan (Queen’s University), Conveners
Gwyneth Bravo (NYU Abu Dhabi), “Trauma, Temporality, and Telos: The Legacy of World War I in Erwin Schulhoff’s Opera Flammen and the Figure of Don Juan as Ahasuerus”
Michele Cabrini (Hunter College, CUNY), “Lully and Quinault Reading Ariosto: Temporal Simultanéity in Roland”
Kelly Christensen (Stanford University), “Returning to a Musical Past Tense”
Sabrina Clarke (West Chester University), “Where Everything is Silent: Time, Memory, and Fate in Dallapiccola’s Il prigioniero (1948)”
Yayoi Uno Everett (University of Illinois at Chicago), “Allegory and Fractured Temporality in Thomas Ades’s The Exterminating Angel (2015)”
Dan Wang (University of Pittsburgh), “The Timing of Liberal Political Fantasy (Some Textures from Opera and Film)”

**Workshop: Workplace Harassment: Prevention and Intervention**
Breall Baccus (University of Texas at Austin), Facilitator

**THURSDAY EARLY EVENING OPEN MEETINGS**

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<td>5:30–6:00</td>
<td>AMS Committee on Career-Related Issues Conference Buddy Meet-Up</td>
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<td>5:30–6:00</td>
<td>SMT Conference Guides</td>
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<td>5:30–7:30</td>
<td>SMT Dance and Movement Interest Group</td>
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**THURSDAY EARLY EVENING PLENARY**

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<tr>
<td>6:00–7:00</td>
<td>AMS President’s Endowed Plenary Lecture</td>
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Martha Feldman (University of Chicago), Chair
Guthrie P. Ramsey, Jr. (University of Pennsylvania), Interlocutor

**THURSDAY EVENING RECEPTIONS**

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<tr>
<td>6:30–8:00</td>
<td>Opening Reception</td>
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<td>9:30–11:00</td>
<td>Student Reception</td>
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**THURSDAY EVENING SMALL MEETING**

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<tr>
<td>7:00–8:00</td>
<td>Journal of Seventeenth-Century Music Editorial Board</td>
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THURSDAY EVENING SESSION—8:00—9:30

Embodiment and Voice in Contemporary Music (SMT)

Judith Lochhead (Stony Brook University), Chair


William Mason (Wheaton College, Mass.), “Vocal Synthesis and Figural Narratives in Grisey’s Les Chants de l’Amour”


Edward Spencer (University of Oxford), “Beyond Intoxication: On Sobering Experiences of Electronic Dance Music”

Tomas McAuley (University of Cambridge), “Orgasmic Rapture and Devotional Bliss: Schopenhauer on Music and Sex”

Beth Abbate (Boston Conservatory), “Musical Intoxication in Tippett’s Magical Midsummer Marriage”


JoAnn Taricani (University of Washington), “The Anatomy of Melancholy (1621) and its Intoxicating Musical Antidote (1661)”

THURSDAY EVENING SESSIONS—8:00–10:00

Joint Session: Extemporaneous Dialogues on Historical Improvisation: Bridging Music, Music History, and Theory

A Special Joint Session organized by the SMT Interest Group on Improvisation with Anna Maria Busse Berger (University of California, Davis)

Part I

Massimiliano Guido (University of Pavia), General Introduction

Peter Schubert (McGill University) vs. Peter Schubert (and the audience), “Super librurn. Improvising polyphony”

“Father, Son, and Fantasia.” Pamela Ruiter-Feenstra improvises fantasias in the style of J. S. and C. P. E. Bach

“The Art of Partimento.” A Gallant conversation at the piano with Johnandrew Slominski (Linfield College) and Gilad Rabinovitch (Georgia State University)

Part II

Anna Maria Busse Berger responds to the performances; discussion follows.

Joint Session: Listening for the “San Antonio Sound” in Tejano Conjunto/Progressive Music

Cathy Ragland (University of North Texas), Moderator


Amy Hatch (University of North Texas), “San Antonio’s Progressive Voice: David Lee Garza’s pasadas, a Motivic Analysis of Performance Formulas”

Cathy Ragland, “A Mi San Antonio (For My San Antonio): Eva Ybarra’s Dissonance in the Hypermasculine World of Tejano Conjunto”

Joe Treviño (Blue Cat Recording Studio) and Max Baca (Los Texmani-acs), “Crafting ‘La onda Tejana (the Tejano Experience)’ in the Studio, on Stage, and in the Backyard”

Publishing in Journals Roundtable

Sponsored by the AMS Committee on Career-Related Issues

Geraldine Richards (Taylor & Francis), Chair

Joy Calico (Vanderbilt University), JAMS

Christopher Gibbs (Bard College), MQ

Loren Kajikawa (George Washington University), JSAM

Deborah Kauffman (University of Northern Colorado), JMR

Rethinking the Enlightenment (AMS)

Charles Dill (University of Wisconsin-Madison), Chair

William Weber (California State University, Long Beach), Commentator

Rebecca Geoffroy-Schwinden (University of North Texas)

Andrei Pesic (Stanford University)

Georgia Cowart (Case Western Reserve University)

Olivia Bloechl (University of Pittsburgh)

THURSDAY EVENING SESSION—8:00–10:30

Intoxication

Sponsored by the AMS Music and Philosophy Study Group

Andrew Hicks (Cornell University), Chair

Edward Spencer (University of Oxford), “Beyond Intoxication: On Sobering Experiences of Electronic Dance Music”

Tomas McAuley (University of Cambridge), “Orgasmic Rapture and Devotional Bliss: Schopenhauer on Music and Sex”

Beth Abbate (Boston Conservatory), “Musical Intoxication in Tippett’s Magical Midsummer Marriage”


JoAnn Taricani (University of Washington), “The Anatomy of Melancholy (1621) and its Intoxicating Musical Antidote (1661)”

THURSDAY EVENING SESSIONS—8:00–11:00

The Dynamics of the Job Interview (SMT)

Sponsored by the SMT Professional Development Committee

Roger Graybill (New England Conservatory), Moderator

Michael Callahan (Michigan State University)

Philip Duker (University of Delaware)

Rachel Lumsden (Florida State University)

Elizabeth Sayrs (Ohio University)

Music, Disability, and the Environment: Bridging Scholarship with Activism

Sponsored by the AMS Music and Disability Study Group, SMT Music and Disability Interest Group, and AMS Ecocriticism Study Group

Jacob A. Cohen (Macaulay Honors College, CUNY), Anabel Maler (University of Chicago), Jessica A. Holmes (University of California, Los Angeles), Chairs

Chantal Lemiire (Western University)

Jessica Schwartz (University of California, Los Angeles)

Ailsa Lipscombe (University of Chicago)

William Robin (University of Maryland)

James Deaville (Carleton University)

Rachel Mundy (Rutgers University-Newark)
Music at the Border
Sponsored by the AMS Ibero-American Music Study Group
Jesús A. Ramos-Kittrell (University of Connecticut), Chair
Jacqueline Avila (University of Tennessee), “No hay nada que celebrar: Music, Migration, and Violence in Luis Estrada’s El Infierno”
Léon Felipe García Corona (Northern Arizona University), “Los Tres Reyes Sing to the Westside: Social Change and the Trio Style”

Othered within the Other: Marginalized Voices in Jewish Studies
Sponsored by the AMS Jewish Studies and Music Study Group
Brigid Cohen (New York University), Chair and Respondent
Assaf Shelleg (Hebrew University of Jerusalem)
Karen Uslin (Rowan University)
Kristofer Matthias Eckelhoff (Graduate Center, CUNY)
Bobbi Elkamely (U.S. Grant High School/El Sistema)

Perspectives on Public Music Theory and Analysis (SMT)
Anna Gawboy (Ohio State University), Chair
J. Daniel Jenkins (University of South Carolina), “Leonard Bernstein’s Public Music Theory”
Christian Thorau (Universität Potsdam, Germany), “Music Analysis, Popularized? Recent Technologies of Interactive Scores for Listeners”
Alexander Rehding (Harvard University), “Graphic Animation as a Tool in Public Music Theory”
Alyssa Barna (Eastman School of Music, University of Rochester), “Music Theory’s Role in Mainstream Digital Journalism”
Miriam Piilonen (Northwestern University), “#musictheory Will Be the Death of Me’: Reflections on Tweeted Complaints about Music Theory”
Daniel B. Stevens (University of Delaware), “Pedagogies of Encounter: Community Outreach and the Music Theory Classroom”

Rethinking Amateurism
Sponsored by the AMS Popular Music Study Group
Albin Zak (University at Albany), Chair
Vanessa Blais-Tremblay (McGill University), “Vera Guilaroff and the Maple Leaf in (D)Rag: Issues of Identity, Genre, and Historiography with the Novelty Style”
Jeannelle Ramirez (University of Texas at Austin), “Make music like a pro: GarageBand and the Computer as Aspirational Folk Instrument”
Keynote Address: Karl Hagstrom Miller (University of Virginia), “Sound Investments: Amateurs Make American Pop”

Synchronizations (AMS)
Brian Kane (Yale University), Chair
Daniel Callahan (Boston College)
Alessandra Campana (Tufts University)
Hayley Fenn (Harvard University)
Marco Ladd (Yale University)
Deidre Loughridge (Northeastern University)
Roger Moseley (Cornell University)
Stephanie Probst (Deutsches Museum, Munich)
Danielle Simon (University of California, Berkeley)
Mary Simonson (Colgate University)

Teaching and Learning through Interdisciplinarity
Sponsored by the AMS Pedagogy Study Group
Paula J. Bishop (BridgeWater State University), Chair
Jessica Getman (University of Michigan) and Lena Leson (University of Michigan), “Online Skills for Real-World Impact: The Gershwinitiative’s Undergraduate Research Program”
Kimberly Francis (University of Guelph), “Gamified Learning and the Limits of Interdisciplinarity: Lessons from the Scribe Hero Beta Launch”
Sonia Seeman, Robin Moore, and Andrew Dell’Antonio (University of Texas at Austin), “Framing the Undergraduate Music Experience: Toward an Interdisciplinary Approach to the First-Year Course”
Anna Stephan-Robinson (West Liberty University), “Musicianship: An Interdisciplinary Course to Prepare First-Year Music Majors for Success”

THURSDAY EVENING SESSION—9:45–11:15

Twentieth-Century Art Song: Babbitt and Beyond (SMT)
Joshua Banks Mailman (Columbia University), Chair
Matthew BaileyShea (University of Rochester), “A Drunken Leg: Line, Phrasing, and Syntax in Song”
Zachary Bernstein (Eastman School of Music, University of Rochester), “Poetic Form and Psychological Portraiture in Babbitt’s Early Texted Works”
Nicholas Jurkowski (University of California, Santa Barbara), “The Medium and the Message: Milton Babbitt’s Sounds and Words in the Context of the RCA Synthesizer”

FRIDAY 2 November

8:30–6:00 Registration & Speaker Ready Room
8:30–6:00 Exhibits
7:00–8:00 Yoga Flow with Samantha Bassler
7:00–8:45 AMS Chapter Officers
7:00–8:45 AMS Committee on Career-Related Issues
7:00–8:45 AMS Communications Committee
7:00–8:45 AMS Committee on the History of the Society
7:00–8:45 SMT Committee on the Status of Women Breakfast Meeting
7:00–8:45 SMT MTO Editorial Board
7:00–8:45 SMT Music Theory Spectrum Editorial Board
7:00–8:45 Bloomsbury Cultural History of Music Project
7:00–9:00 AMS Committee on Technology
7:00–9:00 Mozart Society of America Board
7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee
7:30–8:45 SMT Breakfast Reception for Students hosted by the Professional Development Committee
7:30–8:45 AMS Graduate Education Committee
Annual Meeting Hotel and Travel Information

The Grand Hyatt San Antonio (600 Market Street, San Antonio) is located in the heart of the city’s historic downtown. The Grand Hyatt is just steps from the River Walk and walking distance to the Alamo.

Complimentary internet access is available in all guest rooms. Using the conference room block at this hotel helps us meet our contractual obligations and keeps you close to all conference activities.

Rates for attendees are $191 (plus $32.66 tax) per night for single occupancy, $219 (plus $36.68 tax) for double occupancy, $229 (plus $38.36 tax) for triple occupancy, or $239 (plus $40.03 tax) for quadruple occupancy.

Reservations may be made online through the meeting website, or by telephone: (888) 421-1442. Be sure to ask for the “AMS/SMT conference” room block. Conference rates are valid Monday, 29 October through Tuesday, 6 November, subject to availability.

Air Travel. San Antonio International Airport (SAT) is served by Aeromexico, Air Canada, Alaska Airlines, American Airlines, Delta, Frontier, Interjet, Southwest, and United Airlines. The airport is located approximately nine miles north of the Grand Hyatt San Antonio.

The hotel does not offer an airport shuttle service. Taxis from the airport take about ten to fifteen minutes and cost $25 to $29 (plus tip). Ride sharing services such as Uber and Lyft are available. The airport pick-up location for rideshare services is the outer commercial curbside, lower level Terminal A.

Trains and Buses. Service to San Antonio is available by Amtrak and Greyhound bus service. The Amtrak station is located at 350 Hoefgen Street, approximately 0.5 miles east (eleven-minute walk) of the hotel. The Greyhound bus station is located at 400 N. St. Mary’s Street, approximately 0.8 miles (fifteen-minute walk) northwest of the hotel.

Driving directions and parking. A downtown area map and links to detailed driving directions are available at the Hotel and Travel Information web page. Self-service parking at the Grand Hyatt San Antonio is $29 per day (valet parking $39).

Additional information. The Hotel and Travel Information page found at the AMS website (ams-net.org/sanantonio) provides additional travel information.

FRIDAY MORNING SESSION—9:00–12:15

Joint Session: The Debussy Sound and the Cultural Imagination

Gurminder K. Bhogal and Marianne Wheeldon, Conveners

Joint Session in Three Parts, with a Performance Interlude

1. Reception Histories

Boyd Pomeroy (University of Arizona), Respondent and Moderator
Alexandra Kieffer (Rice University), “Early Debussy Reception and Epistemologies of Sound”
François de Médicis (Université de Montréal), “Putting Debussy’s Subtle Orchestration and Refined Harmonies in Perspective”
Marianne Wheeldon (University of Texas at Austin), “Through the Ears of Lenormand: Listening to Debussy’s Harmony”

2. Messiaen, Takemitsu, Murail

Jonathan Goldman (Université de Montréal), Respondent and Moderator
Timothy Cochran (Eastern Connecticut State University), “Hearing Color, Organizing History: Messiaen and a Debussy ‘in Love with Sound’”
Timothy Koozin (University of Houston), “Debussy’s Pastoralism and the Music of Toru Takemitsu”
Marilyn Nonken (New York University), “Time is of the Essence”

Performance: Marilynn Sonnenberg, piano
Olivier Messiaen, “Cloches d’angoisse et larmes d’adieu,” Preludes (1929)
Tristan Murail, Cloches d’Adieu, et un sourire . . . in memoriam Olivier Messiaen (1992)

3. Film, Radio, Video Games

Annegret Fauser (University of North Carolina at Chapel Hill), Respondent and Moderator
Matthew Brown (Eastman School of Music, University of Rochester), “Debussy’s Cinematic Obsessions”
Steven Rings (University of Chicago), “Sounding Debussy, 1936: Race and Radio”
Gurminder K. Bhogal (Wellesley College), “Feeling the Atmosphere with Claude Debussy in Video Games”

FRIDAY MORNING SESSIONS—9:00–10:30

Special Session: Active Citizenship

Details TBA; in response to discriminatory legislation emerging in Texas (and other states).

Bodies and Instruments (AMS)

Ivan Raykoff (The New School), Chair

Roger Moseley (Cornell University), “Return to Sender: The Recursive Transmissions of Die schöne Müllerin”
Mike Ford (Columbia University), “A Frankenstein Piano: Herbie Hancock’s Improvisational Lutherie”
Composers and Performance Spaces (AMS)

David Bernstein (Mills College), Chair
Kimberly Hannon Teal (University of Arkansas), “Moving the Margins: The Surfacing of John Zorn’s Underground Performance Space”
Daniel Fox (Graduate Center, CUNY), “Does It Matter Which Room Alvin Lucier Sits in?”

Cross-Currents in Communist Countries (AMS)

William Quillen (Oberlin College and Conservatory), Chair
Anne Scarcy (Frost School of Music, University of Miami), “Reviving Stravinsky, Reviving Leninism: The Stravinsky Renaissance at the Bolshoi Theater during the Thaw”
Oksana Nesterenko (Stony Brook University), “Sofia Gubaidulina’s Early and New Spanish Villancicos around 1840”

Late Haydn (AMS)

Bruce MacIntyre (Brooklyn College, CUNY), Chair
Eloise Boisjoli (University of Texas at Austin), “The Pamela Paradox: Or, How Arbitrary Signs Evoke Sensations in Haydn’s op. 77 no. 2”
Rena Roussin (University of Toronto), “Haydn’s Last Heroine: Hanne, The Seasons, and the Culture of Sensibility”
Caryl Clark (University of Toronto), “Transcultural Contexts for Understanding The Creation”

Latin American Cathedrals (AMS)

Carol A. Hess (University of California, Davis), Chair
Alejandro Vera (Pontificia Universidad Católica de Chile), “From Polyphony to Plainchant: Music and Liturgy in the Periphery (Santiago, Chile, 1609–1840)”
Drew Edward Davies (Northwestern University), “Performance Practice and New Spanish Villancicos around 1700”

Midcentury Jazz (AMS)

Darren Mueller (Eastman School of Music, University of Rochester), Chair
Kelsey Klotz (University of North Carolina at Charlotte), “Dave Brubeck in the Living Room: Race, Gender, and Respectability in the Conversion of a ‘New’ Jazz Audience”
Stephen A. Cris (Emory University), “Inside Time Out”

Musical Networks, Medieval and Early Modern (AMS)

Evan A. MacCarthey (West Virginia University), Chair
Kelly Huff (Washburn University), “Tomás Luis De Victoria: Businessman and Composer”
Karen Cook (University of Hartford), “In the Household of Jean de Blauzac: Networks of Musical Knowledge in the Late Fourteenth Century”
Alison Altstatt (University of Northern Iowa), “Goselin’s Songbook? On the Origin of the Carmina Cantabrigiensi”

Nineteenth-Century Spaces and Spectacles (AMS)

Matthew Franke (Howard University), Chair
Emily Loeffler (University of Oregon), “Behind every rock is an ambuscade of native minstrels’: English Grand Tourists in the Bernese Oberland and the Nineteenth-Century Commercialization of the Ranz des Vaches”
Francesca Vella (University of Cambridge), “Aida, Media, and Temporal Politics, ca. 1871–72”

Process, Groove, and Backbeat (SMT)

Robin Attas (Queen’s University), Chair
Jeremy W. Smith (University of Minnesota), “The Functions of Continuous Processes in Contemporary Electronic Dance Music”
Scott Hanenberg (University of Toronto), “Theorizing Quintuple and Septuple Grooves in Recent Rock Music”

Schubert and Form (SMT)

René Rusch (University of Michigan), Chair
Caitlin Martinus (University of Notre Dame), “Repetition as Expansion: Large-Scale Sentential Structures in Franz Schubert’s Subordinate Themes”
Aaron Grant (Missouri Western State University), “Schubert’s New Forms: Digressionary Passages in Schubert’s Two-Key Expositions”
Steven Vande Moortele (University of Toronto), “Reconfiguring Classical Theories for Romantic Music: The Case of Schubert’s ‘Unfinished’”

AMS/SMT 2018 and Texas Child-Services Legislation

Two sessions are scheduled at the meeting in response to 2017 Texas legislation that permits denial of service based on “the provider’s sincerely held religious beliefs.” (For information and background, see the Feb. 2018 AMS Newsletter, p. 12, and amss-net.org/sanantonio). Friday morning at 9:00, the session/workshop “Active Citizenship” (currently still in planning stages) is scheduled; and on Friday at 10:45, guest speaker Mel Y. Chen (University of California, Berkeley) presents “Gestural Politics of Movement: New Perspectives on Music and Current Social Issues,” with respondents Suzanne Cusick (AMS) and Gavin Lee (SMT).

Information on local organizations for those who wish to support them will be available to conference attendees as they register and at the meeting registration desk. We wish to provide the opportunities to enter into thoughtful discussion regarding this situation and other pressing social concerns, and to renew our efforts to ensure mutual support and respect within our own musicological community.

August 2018
FRIDAY MORNING SESSIONS—10:45–12:15

Special Session: Gestural Politics of Movement: New Perspectives on Music and Current Social Issues
Georgia Cowart (Case Western Reserve University), Chair
Mel Y. Chen (University of California, Berkeley)
Suzanne Cusick (New York University), Gavin Lee (Soochow University), Respondents

Black Voice (AMS)
Johann Buis (Wheaton College), Chair
Terri Briniegar (University of Florida), “The Vocal Sounds of Tradition on the Recorded Sermons of Reverend A. W. Nix”
Heather Buffington Anderson (Clemson University), “Rags and Old Iron: Memory, Masculinity, and Polyvocality in Oscar Brown Jr.’s Song-Poems”

Brahms Reconsidered (SMT)
Nicole Grimes (University of California, Irvine), Chair
John Paul Ito (Carnegie Mellon University), “Brahms and the 1.5-Length Bar”
Lucy Liu (Indiana University), “Brahms’s Musical Prose” Reconsidered”
David Keep (Eastman School of Music, University of Rochester), “Failed Musical Memory and Intertextuality in Brahms’s op. 83 Andante”

Global Temporalities, Global Pedagogies (SMT)
John Roeder (University of British Columbia), Chair
Tiffany Nicely (University at Buffalo, SUNY), “Specifially Generic Accompaniments: Clump Vectors in Guinean Malinke Dance Drumming”
Eshantha Peiris (University of British Columbia), “Theory and Performance Practice in South Asia: Have Changing Ideas about Meter Influenced How Rhythms are Played?”
BeauBothwell (Kalamazoo College), “Linear Analysis and Improvisation in the Music of Umm Kulthum: Pedagogy and the Reading Ear across Musical Culture”

Jazz Idioms (AMS)
Jeffrey Taylor (Brooklyn College, CUNY), Chair
Matthew Butterfield (Franklin & Marshall College), “’Qu’est-ce que le swing?’: The Trasnational Emergence of a Foundational Rhythmic Concept”
Clay Downham (University of Colorado Boulder), “Conceiving the Concept: Style and Practice in Eric Dolphy’s Applications of George Russell’s Lydian Chromatic Concept”

Latin American Voices (AMS)
Walter Clark (University of California, Riverside), Chair
Andrés R. Amado (University of Texas Rio Grande Valley), “Within the Tradition, Beyond the Rules, and Outside the Canon: Stylistic Analysis of a Guatemalan Nineteenth-Century Responsory”
Matthew Leslie Santana (Harvard University), “Transformismo: Gender Performance, Black Women, and ‘Sexual Revolution’ in Post-Socialist Cuba”
James McNally (University of Michigan), “DIY Experimental: Punk’s Radical Reinvention of Musical Experimentalism in Sao Paulo, Brazil”

Militarism and Monuments (AMS)
Katherine Hambridge (Durham University), Chair
Samuel T. Nemeth (Case Western Reserve University), “Berlioz’s National Monumentalism: Expanding the Soft Power Paradigm”
Erica Buurman (Canterbury Christ Church University), “The Battle Coda in Viennese Waltzes of the Napoleonic Era”
Isabelle Moindrot (Université Paris 8), “Musicians in the Napoleonic Armies: Battles, Spectacle, and Utopias”

New York Soundscapes (AMS)
Jacob A. Cohen (Macaulay Honors College, CUNY), Chair
Kate Galloway (Wesleyan University), “Remixing, Replaying, and Mapping the Upper East Side: Spatial Listening through Mobile Media in John Luther Adams’s Soundscape 9:09”

Rethinking Aural Skills Instruction through Cognitive Research (SMT)
Sponsored by the SMT Pedagogy Interest Group
Stacey Davis (University of Texas at San Antonio), Chair
Elizabeth West Marvin (Eastman School of Music, University of Rochester), Respondent
Timothy K. Chenette (Utah State University), “What Are the Truly Aural Skills?”
Gary S. Karpinski (University of Massachusetts Amherst), “A Cognitive Basis for Choosing a Solmization System”

Seventeenth-Century France (AMS)
Antonia L. Banducci (University of Denver), Chair
Deborah Kaufman (University of Northern Colorado), “The ‘Pseaumes de Mr de Noailles’: Cantiques spirituels and the Court of Louis XIV”
Kate van Orden (Harvard University), “The Chansons Turquoises of Charles Tessier (Paris, 1604)”
Michael Bane (Indiana University), “The Art of Pleasing: Nicolas Faret and the Role of Music in French Civility, 1600–30”

Tonal Multiplicity in Popular Music (SMT)
Mark Spicer (Hunter College / Graduate Center, CUNY), Chair
Trevor de Clercq (Middle Tennessee State University), “The Harmonic-Bass Divorce in Rock”
Ben Duinker (McGill University), “Hybrid Tonics in Recent Pop Music”
Jeremy M. Robins (Orlando, Fla.), “Double-Tonic Complexes and Singer Agency in Popular Music”

Twenty-First-Century Opera (AMS)
Ryan Ebright (Bowling Green State University), Chair
Ken McLeod (University of Toronto), “The End: Holographic Opera and Techno Spirituality”
Joy Calico (Vanderbilt University), “Vocal Writing for Clémence in Saara’s L’amour de loin”
Daniel Villegas Velez (Katholieke Universiteit Leuven), “Orpheus in Latin America: Myth, Universalism, and Neobaroque Strategy”
FRIDAY NOONTIME SESSIONS

12:00–2:00 Searching across Disciplines: The RILM Suite and MGG Online for Music Theorists and Musicologists

12:30–2:00 Paired Lightning Talks

Sponsored by the AMS Music and Media Study Group and SMT Film and Multimedia Interest Group

Hearing Borderline Personality Disorder in Crazy Ex-Girlfriend

Joanna Love (University of Richmond), “Decording ‘Crazy’: ‘Popping’ Gendered Stigmas in the Season ‘Three Theme Song’

Jessie Fillerup (Aarhus University / University of Richmond), “‘To Clarify, Yes/No on the Crazy’: Permeable Structures and Mental Health”

Musical Technology on Screen

Sergio Ospina-Romero (Cornell University), “The Immortal (but Silent) Voice: Multimedia Entanglements in Phonography and Filmmaking”

Allison Wente, “A Comeback Role: Nostalgia and the Player Piano in TV and Film”

“This is Ceti Alpha V”: Sound as Horror in Star Trek II

Jessica Getman (University of Michigan), “Disturbing Sounds: Music and Horror in Science Fiction”

Evan Ware, “Scanning the Fantastical Gap: The Tricorder as Diegetic Boundary”

Staging Narratives of Play in Concerts of Video Game Music

William Gibbons (Texas Christian University), “Rewritable Memory: Game History in Concert”

Julianne Grasso, “Reliving Play, Live: Formal Narratives of Symphonic Video Game Music”

12:30–2:00 Contingent Labor in the Academy: Issues and Advocacy

Sponsored by the AMS Committee on Career-Related Issues

Reba Wisser (Montclair State University), Chair

Deborah Heckert (Stony Brook University/Brooklyn College, CUNY), Respondent

James Deaville (Carleton University)
Andrew Dell’Antonio (University of Texas at Austin)
Laura Dolp (Montclair State University)
Matilda Erz (University of Louisville)
Andrew Granade (University of Missouri-Kansas City)
Matthew Jones (Miami University of Ohio)

FRIDAY NOONTIME & AFTERNOON SMALL MEETINGS

12:15–2:15 A-R Online Music Anthology Board Meeting (by invitation)

12:30–2:00 JAMS Editorial Board

3:30–5:00 AMS/MLA Joint RISM Committee

FRIDAY AFTERNOON CONCERTS

12:45–1:45 The Art of the Castrato in the Romantic

Robert Crowe, male soprano
Juvenal Correa-Salas, piano

2:15–3:15 Brazilian Music for Piano and Guitar

Rafael dos Santos, piano
Eduardo Lobo, guitar

Both concerts take place at St. Mark’s Church, 315 E. Pecan St., near the convention venue
FRIDAY AFTERNOON SESSIONS—2:15–5:15

Roots and Records: Analyzing Bluegrass and Americana (SMT)

Chelsea Burns (Eastman School of Music, University of Rochester), Chair

Steven Rings (University of Chicago), Respondent

Jori Rockwell (Pomona College), “Listening to Translation in American Roots Music”

Neil Newton (Los Angeles, Calif.), “Machine Music: Non-Human Contributions to Form in Bluegrass”


James Palmer (St. Olaf College), “Wait for It: Anacrusis and Metrical Play in Twenty-First-Century Bluegrass”

FRIDAY AFTERNOON SESSIONS—2:15–3:45

Agency, Algorithms, Aurality (SMT)

Maryam Moshaver (University of Alberta), Chair

Naomi Waltham-Smith (University of Pennsylvania), “Field Recording as Analytical Praxis: Ultra-red’s Re-marks on Listening”

Vivian Luong (University of Michigan), “Animating Indeterminate Musical Agency”

Brian Miller (Yale University), “Algorithmic Agents, Musical Objects, and Mediated Styles: Reframing Computational Music Theory”

Arcadia and the Pastoral (AMS)

Basil Considine (University of Tennessee-Chattanooga), Chair

Julia Doe (Columbia University), “Pastoral Opera in the Age of Marie Antoinette”

Nathaniel Mitchell (Princeton University), “Distinguishing Cecchina: Pastoral Sensibility in Eighteenth Century Italian Opera”

Sacha Peiser (Southwestern College), “Corrupting Arcadia: War and Nostalgia in Rebecca Clarke’s Piano Trio”

Seventeenth-Century Italian Voices and Bodies (AMS)

Robert Holzer (Yale University), Chair

Roger Freitas (Eastman School of Music, University of Rochester), “Orlando at Play: The Games of Il palazzo incantato (1642)”

Maria Anne Purciello (University of Delaware), “Tenor Travestiti? Gender, Comedy, and the Seventeenth-Century Operatic ‘Nurse’”


Beethoven Elsewhere (AMS)

Tekla Babayak (independent scholar, Davis, Calif.), Chair

Nicholas Chong (Rutgers University), “Beethoven and Kant: Reassessing a Familiar Connection”

Wendy Heller (Princeton University), “The Theft and Return of the Beethoven Conversation Books: Claiming German Heritage in the Cold War”


Composing Notre Dame Polyphony (AMS)

Mary Wolinski (Western Kentucky University), Chair

Adam Mathias (University of Cambridge), “Clauses in Two Modes”

Catherine A. Bradley (University of Oslo), “Benedicamus Domino and Musical Creativity in the Middle Ages”


Contesting European Music (AMS)

Laura Tunbridge (University of Oxford), Chair

Liz Crisenbery (Duke University), “Fascist Italy’s Forgotten Operatic Icon”


Katherine Hambridge (Durham University), “Popularizing the ‘Popular’”

Crossing the Pacific (AMS)

Jeongwon Joe (University of Cincinnati), Chair

Chenyin Tang (University of Southampton), “Informality, Commodification, and Global Theatrical Networks: Three Perspectives on Western Opera in Shanghai in the Late Nineteenth Century”

J. Michele Edwards (Macalester College), “Chen Yi Sounding Transnational”

Dance Forms (SMT)
Gretchen Hrolachfer (Indiana University), Chair
Alison Stevens (University of British Columbia), “Motion as Music: Hypermetrical Schemas in Eighteenth-Century Contredanses”
Rebecca Simpson-Litke (University of Manitoba), “In the Heat of the Moment: An Exploration of the Role of Improvisation in Defining Different Styles of Salsa”
Daniel Goldberg (University of Connecticut), “Transformations of Southeast European Dance Meters”

Panel: Diversity in Publication
Sponsored by the AMS Committee on Career-Related Issues
Mary C. Francis (University of Michigan Press), Shawn Keener (A-R Editions), Chairs
Daphne Carr (New York University)
Norman Hirschy (Oxford University Press)
Loren Kajikawa (George Washington University)
Guthrie P. Ramsey, Jr. (University of Pennsylvania)

Emigrés and Stereotypes (AMS)
Laura Pruett (Merrimack College), Chair
Ditlev Rindom (University of Cambridge), “Performing Italy in Buenos Aires, ca. 1891: Cavalleria Rusticana, Pagliacci, and Transatlantic Italianità”
Natalie Zelensky (Colby College), “Club Petroushka, Gypsy Affect, and New York’s Russian Cabaret Scene of the Roaring Twenties”

Seminar: On the Academic Pipeline (AMS)
Ellie Hisama (Columbia University), Matthew Leslie Santana (Harvard University), conveners
Robin Attas (Queen's University) and Patrick Nicklestone (Mount Allison University), “Decolonizing Music Pedagogy: Two Settler Perspectives on the Undergraduate Music Curriculum”
Michael Uy (Harvard University), “Applied Musicology and Going Beyond the Academic Pipeline”
Anaa Desai-Stephens (Eastman School of Music, University of Rochester), “Undoing ‘Academic Whiteeness,’ Embodying Multiple Selves in Academic Musicology”

Radio (AMS)
Beth Levy (University of California, Davis), Chair
Esther M. Morgan-Ellis (University of North Georgia), “Singing the Imagined Community: Repertoire and Identity in Sing-Along Radio Programs of the 1930s”
John Green (Eastman School of Music, University of Rochester), “Sound and Meaning on Radio in John Cage’s The City Wears a Slouch Hat (1942)”
Danielle Simon (University of California, Berkeley), “Ecco la radio!: Italian Radio on Stage and Screen”

Unity, Geometry, and Aesthetics: Revivals of Pythagoreanism in Eighteenth- and Nineteenth-Century Music Theory (SMT)
Nathan Martin (University of Michigan), Chair
Thomas Christensen (University of Chicago), “Pythagorean Fifths and the Triple Progression in French Music Theory”

FRIDAY AFTERNOON SESSIONS—4:00–5:30

Posters (AMS)
Keith Clifton (Central Michigan University), “Ravel’s Boléro as Sonic Artifact”
Jorge Torres (Harlingen Consolidated Independent School District), “Maîtrenes No Son Completas: An Examination of an Altered Horarium in New Spain”

Cultural Exchange (AMS)
Beau Bothwell (Kalamazoo College), Chair
Alexander Stalarow (San Francisco Conservatory of Music), “Collecting, Manipulating, and Obscuring the Source: The Sound Recordings of Schaeffer’s Une Heure du monde (1946)”
Alyson Payne (Three Oaks, Mich.), “Music as Cultural Diplomacy during the Kennedy Administration: The Inter-American Music Festival of 1965”

Explorations of Sound (AMS)
Amy Bauer (University of California, Irvine), Chair
Benjamin Levy (University of California, Santa Barbara), “Sound Worlds Colliding: Microtones and Macropolitics in the Music of Ligeti and Vivier”
Amy Cimini (University of California, San Diego), “Maryanne Amacher’s Living Sound”

Manuscripts (AMS)
Catherine Sauzier (Arizona State University), Chair
Kathleen Sewright (Winter Springs, Fla.), “A Spanish Manuscript at the University of Denver: The Willcox I Antiphoner”
Natasha Roule (Harvard University), “The Trumpet Marine at the Intersection of Music Copying, Collecting, and Performance in Eighteenth-Century France”
Lillian Pinto de Sa (Washington University in St. Louis), “Musical Creativity in a Devotio Moderna Songbook”

Media Transformations (AMS)
Nick Stevens (Case Western Reserve University), Chair
Brooke McCorkle (University of Vermont), “Liveness, Music, Media: The Case of the Cine-Concert”
Melinda Boyd (University of Northern Iowa), “Deeds of Music Made Visible: Reading (and Hearing) P. Craig Russell’s Graphic Novel Adaptation of The Ring of the Nibelung”
Erin Brooks (SUNY Potsdam), “‘It is the musician behind the camera who is the soul of the picture’: Music on the Sets of ‘Silent’ Film”
Modern Figures in the History of Music Theory (SMT)
Alan Street (University of Kansas), Chair
Rachel Lumsden (Florida State University), “Music Theory for the ‘Weaker Sex’: Oliveria Prescott’s Columns in The Girl’s Own Paper”
Jessica Wiskus (Duquesne University), “On the Logic of Parts and Wholes: The Promise of Hutter’s Time-Consciousness for Music Analysis Today”
Eric Elder (Brandeis University), “Rudolph Réti and Alfred North Whitehead: Parallels in Process”

New Histories of “Latin American” Opera (AMS)
Rogerio Budasz (University of California, Riverside), Chair
Benjamin Walton (University of Cambridge), “Feast and Famine in the Operatic Historiography of the Río de la Plata”
Charlotte Bentley (University of Cambridge), “Opera as Commodity: Uncovering Cuba’s Operatic Networks in the First Half of the Nineteenth Century”
José Manuel Izquierdo König (Pontificia Universidad Católica de Chile), “From Lima to Valparaíso: Local Circulations and Opera in Early Nineteenth-Century Latin America”

Nineteenth-Century Music: New Perspectives (SMT)
Daniel Harrison (Yale University), Chair
Xieyi (Abby) Zhang (The Graduate Center, CUNY), “Apparently Imperfect: On the Analytical Issues of the IAC”
Marie-Ève Piché (McGill University), “The ‘Swedish Sixth’ Chord: Introducing a New Family of Augmented-Sixths”

Objects and Mediators (SMT)
Alex Rehding (Harvard University), Chair
William R. Ayers (University of Central Florida), “Gesture and Transformation in Joel Mandelbaum’s Thirty-One-Tone Keyboard Miniatures”
Allison Wente (Elon University), “Clearing the Bench: Absolute Music and The Player Piano”
Danielle Sofer (Maynooth University), “Mastering Sex In and Out of the Studio”

Recognizing Women’s Labor (AMS)
Rebecca Geoffroy-Schwinden (University of North Texas), Chair
Lucie Vagnerova (Columbia University), “The Labor behind the Label: Audiophilia and Women’s Work”

“Who is this?” Listening for Practices of Antiphonal Life in African American Music and Performance (AMS)
Nina Sun Eidsheim (University of California, Los Angeles), Chair
Alisha Lola Jones (Indiana University), “ ‘I am Moses the Liberator’: A Womanist Listening to Black Messianism in Nkeiru Okoye’s Opera Harriet Tubman”
Shana Redmond (University of California, Los Angeles), “Frequencies: Paul Robeson’s Return”

Panel: Workshop on Access and Accessibility
Sponsored by the AMS Committee on Women and Gender
Mary Hunter (Bowdoin College), Chair
Naomi André (University of Michigan)
Suzanne Cusick (New York University)
Jeanette Di Bernardo Jones (Boston University)
Gayle Murchison (College of William and Mary)
Linda Shaver-Gleason (Not Another Music History Cliché)
Reba Wisner (Montclair State University)

FRIDAY EARLY EVENING SESSIONS
5:45–6:45 Early Music America
Singing from Renaissance Notation with Valerie Horst
6:00–7:30 Perspectives on Critical Race Theory and Music
Sponsored by the AMS Committee on Race and Ethnicity
George E. Lewis (Columbia University), Judy Tsou (University of Washington), Co-Chairs
George Lipsitz (University of California, Santa Barbara), “The Danger Zone Is Everywhere: Why Talking about Race and Music Matters Now”
Maya C. Gibson (University of Missouri) and Braxton D. Shelley (Harvard University), Respondents

FRIDAY EARLY EVENING OPEN MEETINGS
5:45–7:45 SMT Scholars for Social Responsibility Interest Group
5:45–7:45 SMT Mathematics of Music Analysis Interest Group
5:45–7:45 SMT History of Music Theory Interest Group
6:00–7:30 General Meeting and Reception “Eighteenth-Century Music at Fifteen”
7:30–8:00 AMS Music and Dance Study Group Business Meeting

FRIDAY EARLY EVENING SMALL MEETING
6:30–8:00 Journal of Musicology Board

FRIDAY EVENING SESSION—8:00–9:30

Twentieth-Century Topics: Structure, Surrealism, Silence (SMT)
C. Catherine Losada (College-Conservatory of Music, University of Cincinnati), Chair
James Donaldson (McGill University), “Reconsidering the Musical Surreal through Poulenc’s Fifth Relations”
Jessica Barnett (SUNY Fredonia), “Octatonic Serialism in Ginastera’s Piano and Violin Concertos”
Kristina Knowles (Arizona State University), “Theorizing Silence”
FRIDAY EVENING SESSIONS—8:00–10:00

**Joint Session: The Politics of Soviet Musicology and Music Theory**
Katya Ermolaeva (Princeton University), Chair
Marina Frolova-Walker (University of Cambridge) and Gordon McQuere (Washburn University), Respondents
Philip Ewell (Hunter College, CUNY)
Daniil Zavlunov (Stetson University)
Inessa Bazayev (Louisiana State University)
Matthew Honegger (Princeton University)
Olga Pantaleeva (Princeton University)
Christopher Segall (University of Cincinnati)
William Quillen (Oberlin College and Conservatory)

**Joint Session: Porgy and Bess Against the Grain: New Approaches to a Confounding American Opera**
Mark Clague (University of Michigan), Chair
Lenora Green-Turner (University of Michigan), “Gullah Diction: Diction for Performances of George Gershwin’s Porgy and Bess”
Jake Arthur (University of Michigan), It Ain’t Necessarily European: Elements of American Popular Song in Porgy and Bess
Lena Leson (University of Michigan), “I’m On My Way to a Heav’nly Lan’: Porgy and Bess and American Religious Export to the USSR”

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

**Digital Scholarship in Music and Dance**
Sponsored by the AMS Music and Dance Study Group
David Day (Brigham Young University), Moderator
Stephanie Schroedter (German Academic Research Foundation/DFG), “Bodies and Sounds in Digital Music and Dance Cultures”
Todd Decker (Washington University in St. Louis), “Quantifying Screen Dance: New Perspectives from Timecode Data”
Tina Frühauf (RILM/Columbia University), “Researching Dance on a Virtual Floor: Methodological Approaches in the Digital Age”

**AMS Ludomusicology Study Group Interactive Demo and Poster Session**
Jesse Kinne (University of Cincinnati), “Demonstration of FamiTracker Chiptuning Software”
Karen Cook (University of Hartford), “Medievalisms and Emotions in Video Games”
Kevin R. Burke (Florida Institute of Technology), “Game Genie: The NES Transcription Enhancers”
Dan Tramte (Virginia Tech), “Audio-Only Game Demonstration: Found Ambiance”
Stephen Lucas (University of North Texas), “Audio-Only Game Demonstration: Found Ambiance”
Ryan Thompson (Michigan State University), “Live Demonstration of XSplit Broadcaster Software for Capture and Streaming”

**Latin American Music and Music Theory**
Sponsored by the SMT Committee on Diversity
J. Daniel Jenkins (University of South Carolina), Chair

**Part I: Paper Panel (90 minutes)**
Alejandro L. Madrid (Cornell University), “¡Que enorme martirio la simetría!: A Case for Metric Modulation in Julián Carrillo’s String Quartets Nos. 4 (1932) and 5 (1937)”
Jaime O. Bofill Calero (Conservatorio de Música de Puerto Rico), “Performing Jibaro Music: Theoretical Perspectives”
Luís Jure (Universidad de la República, Uruguay), “Musical Traits and Performance Practice of Uruguayan Candombe Drumming: A Computational Musicological Approach”

**Part II: Roundtable (90 minutes)**
David Castro (St. Olaf College), Moderator
Jaime O. Bofill Calero (Conservatorio de Música de Puerto Rico)
Cynthia Gonzales (Texas State University)
Luís Jure (Universidad de la República, Uruguay)
Suzel Reily (Instituto de Artes—Unicamp)

**Mozart Society of America Business Meeting and Study Session**

**Schenker’s Traces and the History of Music Theory (SMT)**
Robert W. Wason (Eastman School of Music, University of Rochester), Chair

**Part 1**
Nathan John Martin (University of Michigan), “Schenker and/or Rameau”
Bryan J. Parkhurst (Oberlin College and Conservatory), “The Hegelian Schenker, The Un-Schenkerian Hegel, and How to Be a Dialectician about Music”
John Koslovsky (Conservatorium van Amsterdam / Utrecht University), “Schenkerizing Tristan, Past and Present”
Suzannah Clark (Harvard University), Respondent

**Part 2**
Jason Hooper (University of Massachusetts Amherst), “Private Correspondence, Public Influence: Heinrich Schenker in Dialogue with August Halm”
Daphne Tan (University of Toronto), “Viktor Zuckerkandl as Schenker’s Disciple, or Schenker’s Other Americanization”
Lee Rothfarb (University of California, Santa Barbara), Respondent

**Screening Cold War Music on Film**
Sponsored by the AMS Cold War and Music Study Group
Kevin Bartig (Michigan State University), Chair
Phil Gentry (University of Delaware)
Eduardo Herrera (Rutgers University)
Chérie Rivers Ndaliko (University of North Carolina at Chapel Hill)
Testing the Boundaries of Masculinity: New Work in LGBTQ Studies

Sponsored by the AMS LGBTQ Study Group

Heather Hadlock (Stanford University), Chair

David McCarthy (Central Michigan University), “Interpreting the Walking Black Man as Musical Figure inside the 1960s”

Joe Nelson (University of Minnesota), “Still Jove with Ganymed Iyes playing: King James, Sexuality, and Sovereign Order in the Stuart Court”

Larissa Alice Irizarry (University of Pittsburgh), “Closeting Judas: Jesus Christ Superstar, Betrayal, and the Constraints of Heteropatriarchy”

Lee K. Tyson (Cornell University), “Queer Abjection and Black Excess: Mykki Blanco’s Trans Rap Vocalities”

Women in the History of Music Theory: Two Round-Table Discussions

Sponsored by the AMS History of Theory Study Group

Elina G. Hamilton (Boston Conservatory) and Karen Cook (University of Hartford), Chairs

Round-Table One: “Glyn, Kinkel, Lee, and Newmarch at Work”

Rachel Lumsden (Florida State University), “Who gets to write music theory? Margaret Glyn’s The Rhythmic Conception of Music (1907): A Case Study of Gender, Class, and Authorship”


Kristin Franseen (McGill University), “Between ‘Excessive Counterpoint’ and ‘Emotional Mysticism’: Form and Musical Meaning for Vernon Lee and Rosa Newmarch”

Round-Table Two: “Where Credit Is Due”


August Sheehy (Stony Brook University), “Hidden Lines and Binary Forms: Women’s Labor in the History of Music Theory”

Michael Scott Cuthbert (Massachusetts Institute of Technology), “For the Use of Sister Laudomina’: Nuns and the Transmission of Vernacular Music Theory in Fifteenth-Century Italy”

FRIDAY EVENING SESSIONS—9:45–11:15

Modality and Arabesque in the Early Twentieth Century (SMT)

Jeremy Day-O’Connell (Skidmore College), Chair

Malcolm Sailor (Yale University), “Modality as the Negative Image of Tonality in Fauré’s Piano Trio, op. 120”

Stephanie Venturino (Eastman School of Music, University of Rochester), “The Style Incantatoire in André Jolivet’s Solo Flute Works”

Nathan Lam (Indiana University), “Relative Diatonic Modality in English Pastoral Music: A Dorian-Mode Case Study”

FRIDAY EVENING RECEPTIONS

5:30–7:00 AMS Graduate Education Committee Reception for Prospective Graduate Students

5:30–7:00 Rice University Alumni Reception

5:30–7:00 University of Illinois School of Music Alumni & Friends Reception

5:30–7:30 Eastman School of Music Alumni Reception

5:30–8:00 University of Colorado Boulder Alumni Reception

5:45–7:45 University of Oregon Reception

6:00–7:30 MUSA Reception

6:00–7:30 University of North Carolina at Chapel Hill Alumni Reception

6:00–8:00 Boston University Reception

6:00–8:00 University of Cincinnati, College-Conservatory of Music Reception

6:00–8:00 University of Michigan Alumni Reception

6:00–8:00 Friends of Stony Brook Reception

6:30–8:00 W. W. Norton Reception with live music

6:30–8:00 Oxford University Press Reception

8:00–11:00 Bienen School of Music, Northwestern University Reception

8:00–10:00 MLA Notes Reception

9:00–11:00 Juilliard Party

9:00–11:00 University of North Texas Reception

9:00–12:00 University of Pittsburgh Reception

9:00–12:00 University of Chicago Alumni Party

10:00–12:00 Brandeis University Department of Music Reception

10:00–12:00 Case Western Reserve University Reception

10:00–12:00 Columbia University Department of Music Reception

10:00–12:00 Florida State University College of Music Alumni Reception

10:00–12:00 Harvard Music Reception

10:00–12:00 Society for Christian Scholarship in Music Reception

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

11:00–1:00 AMS LGBTQ Study Group Party

SATURDAY 3 November

8:30–5:30 Registration & Speaker Ready Room

8:30–6:00 Exhibits

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

7:00–8:45 AMS Committee on Women and Gender

7:00–8:45 AMS Publications Committee
SMT Workshop Committee
7:30–8:30

RILM Governing Board
7:30–8:45

AMS Committee on Cultural Diversity
7:30–8:45

Haydn Society of North America Board
7:30–9:00

Journal of Musicological Research
Editorial Board

7:30–9:00

Society for Eighteenth-Century Music
Board of Directors
7:30–9:00

Web Library of Seventeenth-Century Music
Editorial Board

7:30–9:00

American Bach Society Editorial Board
7:45–8:45

AMS Study Group Chairs
8:00–8:45

Proposed AMS Global East Asian Music
Research Study Group Organizational Meeting
9:00–11:00

AMS Committee on Career-Related Issues,
Career Bootcamp
9:00–12:15

SATURDAY MORNING SESSIONS—9:00–10:30

At the Eighteenth-Century Keyboard (AMS)
Bertil Van Boer (Western Washington University), Chair
Michael Goejten (Rutgers University), “Through the Fire of Imagination: The Keyboard Sketch as Mediator between Improvisation and Composition”
Mario Aschauer (Sam Houston State University), “Re-Reading Mozart’s Keyboard Sonata in A Major, K. 331: Text, Audience, Werkbegriff”
Joseph Fort (King’s College London), “From the Concert Hall to the Dance Floor: Minuet Arrangements in Eighteenth-Century Vienna”
Brazil (AMS)
Kariann Goldschmitt (Wellesley College), Chair
Silvio dos Santos (University of Florida), “‘Listen to him!’: Villa-Lobos’s Indigenism in His Symphony No. 10 ‘Ameríndia’ (1952–53)”
Chris Stover (Arizona State University), “Tatuando o samba (Tattooing the samba)”
Pablo Marquine da Fonseca (University of Florida), “Claudio Santoro, Música Viva, and the Emergence of German Modernism in Brazilian Music”

Implicit Bias in Academic Settings and the Inclusive Classroom (SMT)
Sponsored by the SMT Committee on the Status of Women
Judy Lochhead (Stony Brook University), Chair of the CSW

Part I: Implicit Bias Training and How to Create an Inclusive Curriculum (90 minutes)
Betty Jean Taylor (University of Texas at Austin), Assistant Vice-President, Office for Inclusion and Equity, Office of the Vice President for Diversity and Community Engagement

Part II: Roundtable: Creating an Inclusive Classroom and Curriculum in Music Classes (90 minutes)
Aanar Desai-Stephens (Eastman School of Music, University of Rochester)
Bonnie Gordon (University of Virginia)
Marianne Kielian-Gilbert (Indiana University)
Jan Miyake (Oberlin College and Conservatory)

Japanese Tea Garden, San Antonio

August 2018
The Economics of Creativity (AMS)
William Weber (California State University, Long Beach), Chair
Katherine Leo (Millikin University), “Courtroom Musicology: Forensic Similarity Analysis in Contemporary American Copyright Litigation”
Jeremy Zima (Wisconsin Lutheran College), “No Profession So Hopeless: The Economic and Social Challenges of Composition during the Weimar Republic”

Electronic Studios (AMS)
Sabine Feist (Arizona State University), Chair
Michael D’Errico (Albright College), “Plugin Cultures: The Digital Audio Workstation as Maximal Interface”
Madison Heying (University of California, Santa Cruz), “A Room of One’s Own: The Independent Studios of Women Making Electronic and Computer Music”
David Kant (University of California, Santa Cruz), “Measuring Infinity: Digitizing David Dunn’s Thresholds and Fragile States”

Jazz I: Improvisation and Intertextuality (SMT)
Benjamin Givan (Skidmore College), Chair
Aaron Hayes (Coeur d’Alene, Id.), “Towards a Simondonian Theory of Improvised Music”
Ben Baker (Eastman School of Music, University of Rochester), “Standard Practices: Intertextuality and Improvisation in Jazz Performances of Recent Popular Music”

Media Consumption (AMS)
Christina Baade (McMaster University), Chair
Joanna Love (University of Richmond), “The Choice of a Neoliberal Generation: Pepsi and Pop Model the Perfect Consumer”
Paula Harper (Columbia University), “Viral Musicking: Contagious Listening”

Panel: Music, War, and Trauma in the Long Nineteenth Century (AMS)
Erin Johnson-Williams (Durham University), Chair
Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance; Organizer)
Erin Brooks (SUNY Potsdam)
Sarah Gerk (Binghamton University)
Elizabeth Morgan (St. Joseph’s University)
Jillian Rogers (University College Cork)

Negotiating Early-Modern Religious Identity (AMS)
Molly Breckling (University of West Georgia), Chair
Anne Heminger (University of Michigan), “Performing Orthodoxy across the Confessional Divide: The Te Deum and the Politicization of Ritual from Henry VIII to Mary I”
Derek Stauff (Hillsdale College), “Religious Exile in Early Modern Lutheran Music”
Thomas Marks (Graduate Center, CUNY), “Singing Repentance in Nuremberg during the Thirty Years’ War, 1618–48”

New Outlooks on Concertos and Rondos (SMT)
Graham Hunt (University of Texas at Arlington), Chair
Andrew Aziz (San Diego State University), “Merging the Sonata and the Concerto: Analysis of ‘Compositional’ Improvisation in the High Classical Sonata”
Elizabeth Fox (University of Toronto), “Deciphering the Arabesque: Disguised Tonal Logic in Chopin’s Piano Concerto in E minor, op. 11”
Alan Gosman (University of Arkansas), “Take It Away: How Shortened and Missing Refrains Energize Rondo Forms”

Operatic Timbres (AMS)
Emily Richmond Pollock (Massachusetts Institute of Technology), Chair
Jessica Gabriel Peritz (University of Chicago), “Luigia Todi’s Timbre: The Enlightening ‘Social Utility’ of Female Voice in 1790s Italy”
Gabrielle Lochard (University of California, Berkeley), “Timbre, Race, Enchantment: An Analysis of Crystalline Textures in Der Rosenkavalier”
Cecilia Livingston (King’s College London), “salt strange and sweet: Timbre and Tension in Written on Skin”

Program, Schema, and Topic in Film (SMT)
Frank Lehman (Tufts University), Chair
Orit Hilewicz (Eastman School of Music, University of Rochester), “Schoenberg’s Cinematographic Blueprint: A Programmatic Analysis of Begleitungsmusik zu einer Lichtspielscene”
Janet Bourne (University of California, Santa Barbara), “Hidden Topics: Analyzing Gender, Race, and Genius in the 2016 Film Hidden Figures”
Steven Rahn (University of Texas at Austin), “The Schema Network: Tracing a Melodic Schema in the Music of Trent Reznor from Nine Inch Nails to Film”

Representing Women (AMS)
Monica Hershberger (SUNY Geneseo), Chair
Stephanie Gunst (University of Virginia), “Mechanized Voices: Operatic Women and the Music Box Sound”
Grace Edgar (Harvard University), “Hearing Pirate Queens and Prostitutes: The Gender Politics of the Postwar Swashbuckler Score”

SUNDAY MORNING SESSIONS—10:45–12:15

Constructing Sovereignty (AMS)
Annette Fauser (University of North Carolina at Chapel Hill), Chair
Jennifer Walker (University of North Carolina at Chapel Hill), “‘Jesus Looks to France’: Théodore Dubois’s Le Baptême de Clovis and French Republican Catholicism”
Henry Stoll (Harvard University), “Opera at the Haitian Court: King Henry I and the Staging of Empire”
Amy Onstot (University of Minnesota), “The Heart of a King: Seminamide riconosciuta and the Construction of Female Queenship at the Court of Maria Theresa”
Embodying (AMS)
Davinia Caddy (University of Auckland), Chair


John Kapusta (Eastman School of Music, University of Rochester), “ ‘Here We Are Now’: Body Awareness and Music Pedagogy in the Me Decade”

Tes Slominski (Beloit College), “Embodying, Ineffability, and ‘the Music Itself’ in Irish Traditional Music”

Hip Hop (AMS)
Laomon Kehrer (College of William and Mary), Chair

Mark Katz (University of North Carolina at Chapel Hill), “The Rise of Hip Hop Diplomacy”

Christopher Nickell (New York University), “Besides Resistance: Beirut-Based Rappers and the Politics of Arabist Hip Hop”


Jazz II: Schemas, Scales, and Formulas (SMT)
Janna Saslaw (Loyola University New Orleans), Chair

Sean R. Smith (Rutgers University), “Flexible Conceptual Maps: A Schema-Theoretic Approach to the Analysis of Jazz Tunes”

Keith Salley (The Shenandoah Conservatory), “The Schemata of Jazz’s Standard Repertoire: A Preliminary Study”

Peter Selinsky (Yale University), “A Comparative Study of Indojazz Tibais”

Modernism in Herrmann’s Film Music: Vertigo as Case Study (SMT)
Janet Bourne (University of California, Santa Barbara), Chair

Charity Lothhouse (Hobart and William Smith Colleges), “Herrmann’s Ivesian Modernism”

Mark Richards (Toronto, ON), “The Reversal of Hollywood Norms in Herrmann’s Thematic Writing for Vertigo”

Steven Reale (Youngstown State University), “A Love(-Theme) Triangle in Bernard Herrmann’s Score to Vertigo”

Matthew McDonald (Northeastern University), “Herrmann’s Vertigo Prelude as Paradigmatic Metaphor”

Scott Murphy (University of Kansas), “Three Audiovisual Correspondences in the Main Title for Vertigo”

Music and Disaster, Natural and Human (AMS)
James Grymes (University of North Carolina at Charlotte), Chair

Patricia Hall (University of Michigan), “Irony and Identity: Music Manuscripts from the Auschwitz-Birkenau State Museum”

Sarah Eyerly (Florida State University), “The Gnadenhütten Massacre: Song, Death, and Violence on the American Frontier”

Diane Oliva (Harvard University), “Music after Disaster: Musical Life in Post-Earthquake Guatemala, 1773–79”

Nineteenth-Century French Opera (AMS)
Karen Henson (Queens College / Graduate Center, CUNY), Chair

Juliet Forshaw (SUNY Oswego), “Gnostic Decadence in Massenet’s Thaïs”


Helena Kopchick Spencer (University of North Carolina at Wilmington), “Sémiramis (1860) at the Paris Opéra in the Age of Romantic Archaeology”

Theorizing Eighteenth-Century Music: Origins, Myths, and Countercurrents (SMT)
Danuta Mirka (University of Southampton), Chair


Christopher Brody (University of Louisville), “What Are Solar and Polar Tonality?”

Nicholas Stoia (Duke University), “The Tour-of-Keys Model and the Prolongational Structure in Sonata-Form Movements by Haydn and Mozart”

Timbre Analysis (AMS)
Jonathan De Souza (Western University), Chair

Alexis VanZalen (Eastman School of Music, University of Rochester), “Affect, Variety, and the Rhetoric of Timbre in the Organ Music of Guillaume-Gabriel Nivers”

Matthew Zeller (Duke University), “Timbral Function in Klangflächetechnik”


Panel: Unsettling Accounts: Slave Histories, Transatlantic Musical Culture, and Research through Practice (AMS)
Naomi André (University of Michigan), Chair

Zak Ozmo (L’Avventura London; Organizer)

Tunde Jegede

Berta Juncus (Goldsmiths, University of London)

Michael Veal (Yale University)

Voice and Vocality in Medieval Occitanian Song (AMS)
Mary Channan Caldwell (University of Pennsylvania), Chair

Rachel May Golden (University of Tennessee), “Voices of Richard the Lionheart: Emotion, Masculinity, and Self Presentation in Two Medieval Laments”

Anne Levinsky (Columbia University), “Chansons, digis li, si-l play, que t’aprenda et chan’: Embodied Voice in the Troubadour Tornada”

Marisa Galvez (Stanford University), “The Multivocality of the Lady in Marcabru’s ‘A la fontana del vergier’”

SATURDAY NOONTIME SESSIONS

12:30–2:00  Alt-Ac to Alt+Ac: Redefining Musicology Careers in the Twenty-First Century
Sponsored by the AMS Committee on Career-Related Issues
Paul Christiansen (Seton Hall University) and Margaret Butler (University of Florida), Co-Chairs

Leah Branstetter (Rock and Roll Hall of Fame and Museum)

Katherine Leo (Millikin University)

Devora Geller (YIVO Institute for Jewish Research)

Eric Schnceman (The Magik Theatre, San Antonio, Tx.)
12:30–2:00 More than Scores: Musicology and Metadata
Sponsored by the AMS Committee on Technology
Carl Stahmer (University of California, Davis), Guest Speaker
Richard Freedman (Haverford College), Chair
Margot Fassler (University of Notre Dame)
Kimberly Francis (University of Guelph)
Mary C. Francis (University of Michigan Press)
David M. Kidger (Oakland University)
Debra S. Lacoste (University of Waterloo)
Caitlin Schmid (Harvard University)
Mary C. Francis (University of Michigan Press)
David M. Kidger (Oakland University)
Debra S. Lacoste (University of Waterloo)
Caitlin Schmid (Harvard University)
Kimberly Francis (University of Guelph)
Mary C. Francis (University of Notre Dame)

SATURDAY NOONTIME OPEN MEETINGS
12:30–2:00 AMS LGBTQ Study Group
Open Board Meeting
12:30–2:00 AMS Music and Dance Study Group
Dance Workshop
12:30–2:00 Joint Disability and Music
SMT Interest Group/AMS Study Group
12:30–2:00 SMT Committee on the Status of Women
Brown Bag Open Lunch
12:30–2:00 SMT Early Music Interest Group
12:30–2:00 SMT Music Cognition Interest Group
12:30–2:00 SMT Music Theory Pedagogy Interest Group
12:30–2:00 SMT Philosophy and Music Interest Group
12:30–2:00 SMT Popular Music Interest Group
12:30–2:00 SMT Russian Theory Interest Group
12:30–2:00 Haydn Society of North America
General Meeting
12:30–1:30 North American British Music Studies
Association
12:00–5:00 AMS Committee on the Publication of
American Music Luncheon

SATURDAY NOONTIME & AFTERNOON SMALL MEETINGS
12:15–2:15 American Bach Society Advisory Board Luncheon
12:15–2:15 American Handel Society Board
12:15–2:15 Eighteenth-Century Music Editorial Board
12:15–12:30 AMS Membership Meeting: Bylaws Changes
12:30–2:00 AMS Council

SATURDAY AFTERNOON CONCERTS
12:45–1:45 Lecture-Recital: Pushing against Musical
Homonormativity: Percussion as a Queer Tool of Resistance
Bill Solomon and Jerry Pergolesi (University of Toronto), percussion
2:15–3:15 The Piano Music of Luigi Perrachio
David Korevaar (University of Colorado Boulder), piano
Both concerts take place at St. Mark’s Church, 315 E. Pecan St., near the conference venue

SATURDAY AFTERNOON SPECIAL SMT SESSIONS
2:15–3:15 SMT Business Meeting
3:15–3:30 SMT Awards Presentation
3:45–5:15 SMT Keynote Address
Carolyn Abbate (Harvard University)
Brian Kane (Yale University), Respondent

SATURDAY AFTERNOON SESSIONS—2:15–3:45
Panel: Beyond the Canon: Strategies for Teaching outside Your Comfort Zone
Sponsored by the AMS Committee on Career-Related Issues
Evan A. MacCarthy (West Virginia University), Chair
Virginia Lamothe (Belmont University)
Kimberlyn Montford (Trinity University)
Jonathan King (University of North Carolina at Asheville)
Denise Odello (University of Minnesota, Morris)

Special Session: AMS Committee on Women and Gender Endowed Lecture
Mary Hunter (Bowdoin College), Chair
Bonnie Gordon (University of Virginia), “Feminist Noise”
Sindhumathi Revuluri (Harvard University), Deborah Wong (University of California, Los Angeles), Respondents

Eighteenth-Century Britain (AMS)
Simon McVeigh (Goldsmiths, University of London), Chair
Katrina Faulds (University of Southampton), “Troubling Grace: Performing the Tambourine in Georgian Britain”
Erica Levenson (SUNY Potsdam), “Rape and Anti-Catholic Propaganda on the London Stage: An Eighteenth-Century #MeToo?”

**Geography, Identity, and Pitch (AMS)**

Jillian Rogers (University College Cork), Chair
Jann Pasler (University of California, San Diego), “Mapping the Globe through a ‘Sound Atlas’: Listening to Race and Nation in France between the Wars”

**Jazz Interactions (AMS)**

William Bares (University of North Carolina at Asheville), Chair
Matthew Mendez (Yale University), “A Sort of ‘Philip Glass with Soul’: Julius Eastman’s Camp Sincerity, Betwixt and Between Jazz and Minimalism”
Sean Colonna (Columbia University), “Sonic Phenomenology in Duke Ellington’s Daybreak Express”
Samuel Parler (Denison University), “Western Swing Venues and Geographies of Genre in 1930s Fort Worth”

**Nineteenth-Century Compositional Strategies (AMS)**

Brian J. Hart (Northern Illinois University), Chair
Carolyn Carrier-McClimon (Indiana University), “Erinnerung,’ Grief, and Imaginative Remembrance in Robert Schumann’s *Alben für die Jugend*, op. 68”
Naomi Perley (RILM/Graduate Center, CUNY), “Composing in the Long Shadow of *Tristan*: Parody, Allusion, and Assimilation in Franck’s String Quartet”
Alexander Stefaniak (Washington University in St. Louis), “Composing the Priestess’s Performances: Clara Schumann’s Concerto Customizations”

**Ockeghem (AMS)**

Pamela Starr (University of Nebraska), Chair
Jesse Rodin (Stanford University), “Ockeghem the Conventional”
Adam Knight Gilbert (University of Southern California), “Concealment Revealed: Sound and Symbol in Ockeghem’s *Missa Quinti toni* and *Missa Prolationum*”

**Performance and Representation in the Seventeenth Century (AMS)**

Alexander Silbiger (Duke University), Chair
Rosen Gile (Duke University), “*Rappresentare al vivo*: Style and Representation in Early Modern Italy”
Louise K. Stein (University of Michigan), “Beyond Lascivious: Early Modern Hispanic Dance-Songs and the Invasion of Feminine Privacy”
Amanda Eubanks Winkler (Syracuse University), “Singing Devils: or, the Trouble with Tragoedies: History, Performance, and Practicality in Staging the Restoration *Tempest*”

**Pushing Boundaries in Twentieth-Century Music (AMS)**

Phil Ford (Indiana University), Chair
David VanderHamm (University of Denver), “The Excitement Is Precisely Because We Are Different: Ravi Shankar, Yehudi Menuhin, and the Construction of Cosmopolitan Virtuosity”
Devora Geller (Graduate Center, CUNY), “Every Melody Can Be Sung Our Way: Navigating the Jewish Noise Complaint in Yiddish Films of the 1930s”

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

**1968 Fifty Years Later: Anxiety and Authority in Musical Protest (AMS)**

Andrea F. Bohlman (University of North Carolina at Chapel Hill), Chair
Patrick Burke (Washington University in St. Louis), “Radical Translations: MC5 at the 1968 Democratic National Convention”
Eric Drot (University of Texas at Austin), “Revolutionary Time and the Belatedness of Music in May ’68”
Kariann Goldschmidt (Wellesley College), “Depoliticizing Brazilian Protest Music for the Anglophone World in 1968”

**British Modernism (AMS)**

Philip Rupprecht (Duke University), Chair
Kate Guthrie (University of Bristol), “The Avant-Garde Goes to School: Teaching Modern Music in Postwar Britain”
Hilary Seraph Donaldson (University of Toronto), “Modernist Church Music in Wartime: Walter Hussey’s Patronage of Benjamin Britten”
Erica Siegel (Davis, Calif.), “Elizabeth Maconchy and the Politics of British Musical Modernism in the 1930s”

**Chant (AMS)**

Benjamin Brand (University of North Texas), Chair
Margot Fassler (University of Notre Dame), “St. Gertrude of Nivelles: Newly Recovered Chants and Their Contexts”
Lauren Purcell-Joiner (University of Oregon), “Sounding Mary: Musical Citation and Marian Devotion in a Thirteenth-Century Manuscript”

**Issues of International Representation in Twentieth-Century Latin American Music (AMS)**

Ana Alonso-Minutti (University of New Mexico), Chair
Chelsea Burns (Eastman School of Music, University of Rochester), “*Músique Cannibale*: The Evolving Sound of Indigeneity in Heitor Villa-Lobos’s *Tres poemas indigenas*”
Kassandra Hartford (Muhlenberg College), “Dancing Brazil for a Global Audience: Heitor Villa-Lobos’s *Jurupary* and Its Reception”
Christina Taylor Gibson (Catholic University of America), “Neoclassicism, Psychoanalysis, and the Mythic Heroine in Martha Graham and Carlos Chávez’s *Dark Meadow*”

**Muses in the Shadows (AMS)**

Benjamin Piekut (Cornell University), Chair
Annika Forkert (Liverpool Hope University), “The Héloïse Complex in a Modernist Collaboration: Elisabeth Lutyens and Edward Clark”
Charlotte Erwin (Glendale, Calif.), “Helene Berg’s Eternal Marriage and the Problem of Lulu”
Solveig Mebust (University of Minnesota), “Romantic Muses: Feminized Labor in Composition”
Music and Film (AMS)

Reba Wissner (Montclair State University), Chair

Mark Brill (University of Texas at San Antonio), “The Consecration of the Marginalized: Pasolini's Use of Bach in Accattone and The Gospel According to St. Matthew”

Daniel Bishop (Indiana University), “Divining the Audiovisual: J. S. Bach in the Science Fiction of Andrei Tarkovsky”

Nathan Platte (University of Iowa), “‘Turn off that schmaltz!’: Reflections on Jazz Musicianship in I Want to Live! (1958) and Odds Against Tomorrow (1959)”

Nineteenth-Century Soundscapes (AMS)

Peter Mondelli (University of North Texas), Chair

Jacek Blaszkiewicz (Eastman School of Music, University of Rochester), “Voilà Napoléon: Street Song, Quirk, and Subversion in Second-Empire Paris”

Alessandra Jones (University of California, Berkeley), “The End of the Bass Drum’s Reign: Noise and Silence in Rigoletto’s Venice”

Pamela Feo (Boston University), “Luxuries harmonies: The Employee Concert Series of the Bon Marché Department Store”

Representation in the Eighteenth Century (AMS)

Richard Will (University of Virginia), Chair

Hedy Law (University of British Columbia), “Pantomime and Freedom of Action in Salieri’s Les Danaïdes (1784)”


Steven Zohn (Temple University), “Sehet an die Exempel der Alten: The Rhetoric of Past vs. Present in Telemann’s Vocal Works”

Rethinking Renaissance Genres (AMS)

Mauro Calcagno (University of Pennsylvania), Chair


Leon Chisholm (Deutsches Museum), “Basso Seguente Reexamined”

Clare Bokulich (Washington University in St. Louis), “Renaissance Masses as Songs”

SATURDAY EARLY EVENING OPEN MEETINGS

5:45–7:45 SMT Music Improvisation Interest Group

5:45–7:45 SMT Music Informatics Interest Group

5:45–7:45 SMT Autographs and Archival Documents Interest Group

5:45–7:45 SMT Global New Music Interest Group

SATURDAY EARLY EVENING PLENARY

5:45–7:15 AMS Business Meeting and Awards Presentation

5:45–7:15 SMT Music Improvisation Interest Group

5:45–7:15 SMT Music Informatics Interest Group

5:45–7:15 SMT Autographs and Archival Documents Interest Group

5:45–7:15 SMT Global New Music Interest Group

SATURDAY EVENING SESSIONS—8:00–10:00

Fixing the Horse before the Cart: Reconstructing the Genesis of Classical Forms through Big Data and Computational Methods (AMS)

Danuta Mirka (University of Southampton), Chair

Yael Greenberg (Bar-Ilan University)

Beate Kutschke (Paris Lodron University Salzburg)

Mathieu Giraud (University of Liége)

David Huron (Ohio State University)

Italian Music and Poetry around 1600: New Perspectives and Directions (AMS)

Massimo Ossi (Indiana University), Chair

Tim Carter (University of North Carolina at Chapel Hill)

Seth Coluzzi (Colgate University)

Roseen Giles (Duke University)

Eugenio Refini (Johns Hopkins University)

Emiliano Ricciardi (University of Massachusetts Amherst)

SATURDAY EVENING SESSIONS—8:00–11:00

Global East Asian Music Research: Proposals for New Directions in Musicology (AMS)

Jung-Min Mina Lee (Duke University), Thomas Irvine (University of Southampton), Chairs

Gavin Lee (Soochow University), Respondent

Hye-jung Park (Ohio State University)

Brooke McCorkle (University of Vermont)

Sheryl Chow (Princeton University)

Matthew Richardson (University of Wisconsin-Madison)

Brent Ferguson (Washburn University)

Danielle Osterman (Eastman School of Music, University of Rochester)

Noriko Manabe (Temple University)

Musicologists in Public: Seeking and Finding Employment and Fulfillment beyond “The Job Market” (AMS)

Eric Hung (Rider University), Chair

Alice Miller Cotter (Little Bird Music)

William Quillen (Oberlin College and Conservatory)

James Steichen (San Francisco Conservatory of Music)

SATURDAY EVENING PERFORMANCE

8:00 Austin Baroque Orchestra:

España Antigua, Nueva España

(7:30: Pre-Concert Talk)

Including music by Matheo Flecha, Francisco Guerrero, Duarte Lobo, Francisco López Capillas, Juan de Araújo, Manuel de Sumaya, Cristóbal de Morales, and Juan Gutiérrez de Padilla

At San Fernando Cathedral, Main Plaza

SATURDAY EVENING RECEPTIONS

7:30–9:30 CUNY Graduate Center Reception

8:00–10:00 University of Texas at Austin Reception
8:00–10:00 Viola da Gamba Society of America presents: Come play consort music! Viols, music and stands provided

9:00–10:30 Duke University Reception
9:00–11:00 AMS Dessert Reception
9:00–11:00 Indiana University Reception
9:00–11:00 New York University Reception
9:00–11:00 University of Western Ontario Reception
9:00–11:00 University of Toronto Reception
9:00–11:30 University of Pennsylvania Party
9:00–12:00 Stanford Reception
9:30–12:00 McGill University Reception
10:00–11:00 Yale Alumni Reception
10:00–1:00 Cornell Reception
10:00–1:00 Princeton Reception
10:00–1:00 University of California, Berkeley Alumni Reception
11:00–12:00 Yale Party

SUNDAY 4 November

8:30–12:15 Registration & Speaker Ready Room
8:30–12:15 Exhibits
7:00–8:45 AMS Board of Directors
7:00–8:45 SMT 2018/2019 Program Committees Breakfast
7:00–8:45 Directors of Graduate Studies
7:30–8:45 SMT Interest Group Breakfast

SUNDAY MORNING SESSIONS—9:00–10:30

Joint Session: Diversity and Discipline in Hip-Hop Studies
Lauren Kehrer (College of William and Mary) and Mitchell Ohriner (University of Denver), Conveners
Justin Williams (University of Bristol), Introduction
Alexander Crocke (University of Melbourne), “Models of Beat Making for Music Therapy Practice”
Chris Batterman (Emory University), “Young Thug: Vocal Delivery and Musical Expression towards a New Rap Aesthetic”
Sean Peterson (University of Oregon), “Hip Hop Education in Practice: The University Hip Hop Ensemble”
Danielle Sofer (Maynooth University), “Forming and Framing Queer Urban Musical Communities in the Pacific Northwest”
Jinny Park (Indiana University), “Rhyming Techniques in Korean Hip-Hop”

SUNDAY MORNING SESSIONS—9:00–12:15

Joint Session: The Songs of Fanny Hensel
R. Larry Todd (Duke University), Chair

Nature and Travel
Scott Burnham (Graduate Center, CUNY), “Waldfrieden und Abendbilder: Hensel, Lenau, and the Nature of Melancholy”
Susan Wollesen (University of Oxford), “Songs of Travel: Hensel’s Wanderings”

English Verse
Jennifer Ronyak (Kunstuniversität Graz), “Song in and as Translation: Hensel’s Drei Lieder nach Heine von Mary Alexander”
Susan Youens (University of Notre Dame), “In this elusive language: Hensel’s Byron Songs”

Tonal Ingenuity
Tyler Osborne (University of Oregon), “Hidden in Plain Sight: Tonal Pairing of the Tonic and Subdominant in Hensel’s Songs”
Stephen Rodgers (University of Oregon), “Plagal Cadences in Hensel’s Songs”

Sensitivity to Poetic Form
Harald Krebs (University of Victoria), “Revisions of Declaration in Hensel’s Song Autographs”
Yonatan Malin (University of Colorado Boulder), “Modulating Couplets in Hensel’s Songs”
Jürgen Thym (Eastman School of Music, University of Rochester), “Reading Poetry through Music: Hensel and Others”

Distant Ecologies (AMS)
Holly Watkins (Eastman School of Music, University of Rochester), Chair
Tyler Kinnear (Western Carolina University), “Schafer’s Echo: Outdoor Acoustics and the Recovery of the Past in The Princess of the Stars”
Elizabeth Hopkins (University of Chicago), “Sonic Seascapes, Science, and the Chthulucene”

Panel: Epistemic Ethics: Music Historiography and the Colonial Archival Grain (AMS)
Olivia Bloechl (University of Pittsburgh), Chair
Erin Johnson-Williams (Durham University; Organizer)
Yvonne Liao (University of Oxford; Organizer)
Brigid Cohen (New York University)
James Q. Davies (University of California, Berkeley)
Daniel Grimley (University of Oxford)
Roe-Min Kok (McGill University)
Music and the Sacred (AMS)
Melinda Latour (Tufts University), Chair
Luisa Vilas-Payá (Universidad de las Américas Puebla), “Colonial Politics, Excommunications, and Exile in Two Seventeenth-Century Novohispanic Psalm Settings”
Trevor Penoyer-Kulin (McGill University), “Religious vs. Sacred Music in the Contemporary Reception of Rossini’s Stabat Mater”
Megan Eagen, “Interpreting the Psalms: Sixteenth-Century Centonate Motet Texts as New Evidence of the Composer as Exegete”

Operetta (AMS)
Lisa Feurzeig (Grand Valley State University), Chair
Stefanie Arend (University of Oxford), “Hit songs are spreading like the Plague: The Berlin Sound Movie Operetta as Media-Critical mise-en-abîme”

The Profession of Music, Fifteenth–Eighteenth Century (AMS)
Samuel Brannon (Richmond, Va.), Chair
Paul Schleuse (Binghamton University), “Die Singer: Music as Profession and Pleasure in Jost Amman’s Sündebuch (1568)”
Saraswathi Shukla (University of California, Berkeley), “The Musicians of Saint-Merry: Communautés and Urban Networks in Eighteenth-Century Paris”
Jane Hatter (University of Utah), “Referencing Pedagogy, Celebrating Community: Du Fay’s Musicians’ Motets for Cambrai Cathedral”

Recorded Sound I (SMT)
Steven Rings (University of Chicago), Chair
Jocelyn Ho (University of California, Los Angeles), “Emulating Cerubino’s Sexual Awakening: A Bodily-Based Approach to Adelina Patti’s ‘Voi che sapete’”
Richard Beaudoin (Dartmouth College), “Solti Recording Time in Mahler: Microtiming and Phrase Rhythm Annotations in Two Conducting Scores of the Fourth Symphony”

Spells and Games (SMT)
Scott Murphy (University of Kansas), Chair
Tahirih Motazedian (Vassar College), “Death by Tchaikovsky: The Metric Spell of a Metadiegetic Sorcerer”
Brian Edward Jarvis (University of Texas at El Paso) and John Peterson (James Madison University), “Defying Brevity: Expansion beyond the Phrase Level in Musical Theater”

Timbre and Orchestration (SMT)
TBA, Chair
Zachary Wallmark (Southern Methodist University), “Timbre Semantics in Orchestration: A Corpus-Linguistic Study”

John Y. Lawrence (University of Chicago), “Grasping Colors: How We Use Timbre”
Thomas Johnson (Skidmore College), “Description-as-Analysis and Orchestration-as-Form in Feldman’s Coptic Light”

Wagner and Mahler (SMT)
Matthew Bribitzer-Stull (University of Minnesota), Chair
Ji Yeon Lee (University of Houston), “The Arrival 6/4 Chord in Wagner’s Die Walküre: Types and Functions”
Craig Duke (Indiana University), “Problematizing Schenkerian Structures in Wagner’s Ring”
Sam Reenan (Eastman School of Music, University of Rochester), “Mahler’s Late ‘(Un-)Logic’ and the Formal Power of Reprise”

Sunday Morning Sessions—10:45–12:15
Affect, Agency, Materiality: Thinking with the Eighteenth Century (AMS)
Emily Dolan (Harvard University), Chair
Roger Mathew Grant (Wesleyan University), “Affect Theory after the Affektenlehre”
Deirdre Loughridge (Northeastern University), “Listening for (Non)human Agency, ca. 1770/Today”
Etha Williams (Harvard University), “La femme clavecin: Vitalist Materialism, Reproductive Labor, and Queer Musical Pleasure in the Late Eighteenth Century”

Analytic Strategies for the Music of Ravel: Rhythm, Texture, and Timbre (SMT)
Gurminder K. Bhogal (Wellesley College), Chair
Jennifer Beavers (University of Texas at San Antonio), “Ravel’s Sound: Timbre and Orchestration in His Late Works”
Damian Blättler (Rice University), “Phrase-Rhythmic Asymmetry and Loss in Ravel”
Jessie Fillerup (Aarhus University / University of Richmond), “Ravel’s Magic Circle”

Elaborations, Improvisations, and Modulations in Early Music (SMT)
Megan Kaes Long (Oberlin College and Conservatory), Chair
Ryan Taycher (Indiana University), “Contrapunctus Structure and Elaborative Figurations in the Ars Nova Motet”
David Geary (Oberlin College and Conservatory), “Analyzing Josquin Canons through Improvisation”
Evan Campbell (McGill University), “The Talk of a Madman? Claudio Monteverdi’s Modulations”

Frottola Schmottola: Rethinking Italian Song ca. 1500 (AMS)
Giuseppe Gerbino (Columbia University), Chair
William F. Prizer (University of California, Santa Barbara), Respondent
Elizabeth G. Elmi (Indiana University), “Performing Culture and Community in the Kingdom of Naples: Italian-Texted Songs and Their Sources”
Blake Wilson (Dickinson College), “The Shifting Landscape of Italian Song: Oral and Written Traditions in Florence and Beyond ca. 1500”
Giovanni Zanovello (Indiana University), “Songs without Dukes: Singing Communities in Veneto Cities”
Meaningful Horns (AMS)
Beverly Wilcox (California State University, Sacramento), Chair
M. Elizabeth Fleming (Graduate Center, CUNY), “Re-membering the Body: Listening to Waldhorn and Ventilhorn in Brahms’s Trio, op. 40”
Nicole Vilkner (Westminster Choir College), “Tootling for Leisure: Recreational Coach Horn Music in the Late Nineteenth Century”

Recorded Sound II (SMT)
Sumanth Gopinath (University of Minnesota), Chair
Stephen Lett (University of Michigan), “How to DJ a Psychedelic Trip: Helen L. Bonny’s Lesson from the Drastic”
Nancy Murphy (University of Houston), “Old, Weird America: Metric Irregularities in Harry Smith’s Anthology of American Folk Music”

Russian Music and Theory: Tradition and Transformation (SMT)
Philip Ewell (Hunter College / Graduate Center, CUNY), Chair
Christopher Segall (University of Cincinnati), “Form-Functional Modification in Prokofiev’s Variation Movements”
Anabel Maler (Indiana University), “Rethinking the Cadence: Cadential Content and Function in the Music of Alfred Schnittke”

Twentieth-Century Opera (AMS)
Harriet Boyd-Bennett (University of Nottingham), Chair
Alexander Kolassa (Institute of Musical Research, University of London), “Modernist Medievalisms from the Stage to the Screen: Collaborative Transformations and Early Music in The Devils”
Joseph Cadagin (Stanford University), “Piecing Together Ligeti’s Unfinished Alice in Wonderland”
Beth Snyder (University of Surrey), “When rocks crumble and humanity does not cry out: Rudolf Wagner-Régeny’s 1959 Prometheus Opera in a Divided Germany”

San Antonio Exhibitors
The following publishers and organizations will participate in the San Antonio Exhibits. See ams-net.org/sanantonio for links to their websites.

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C. P. E. Bach: The Complete Works, The Packard Humanities Institute
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University of Chicago Press
Eighteenth-Century Societies (ABS, HSNA, MSA, SECM)
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