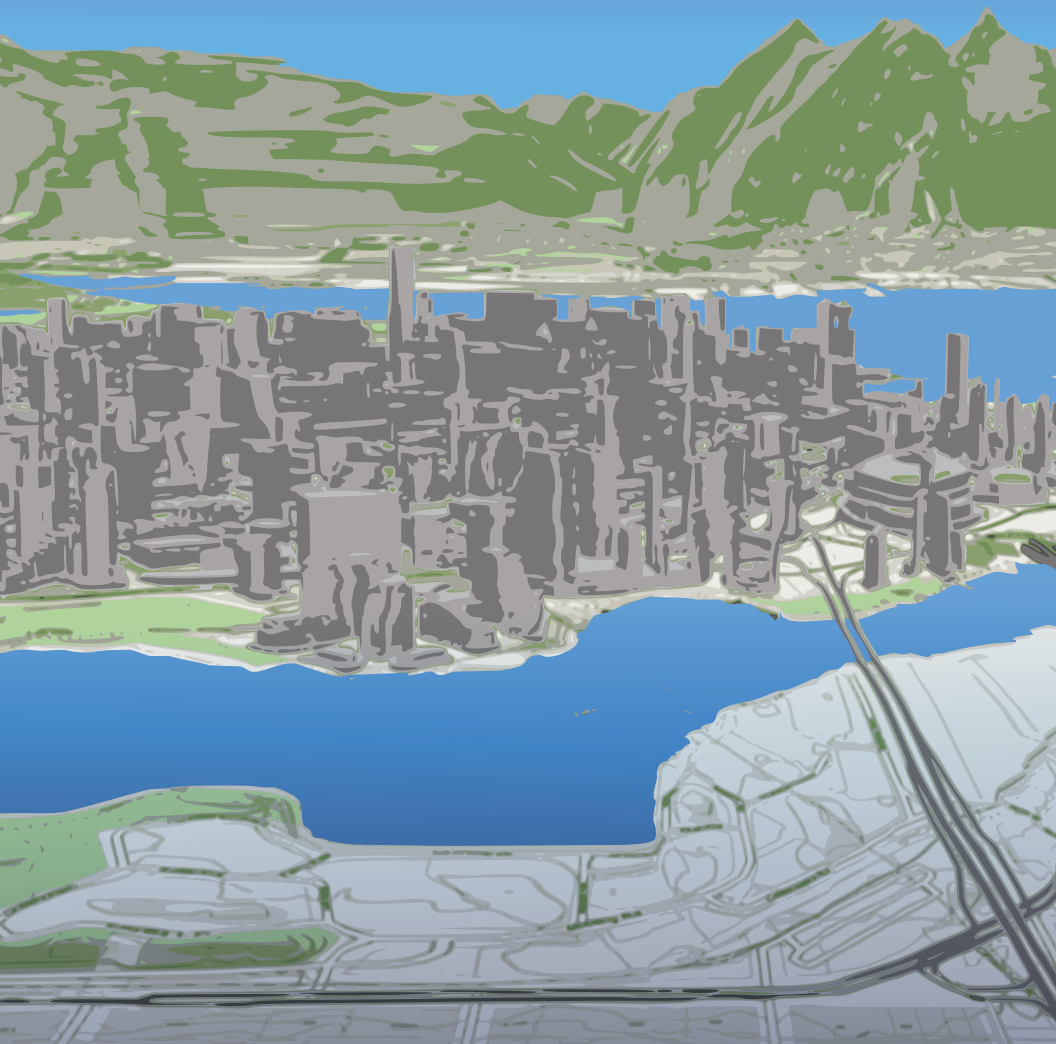


American Musicological Society
Society for Music Theory

Vancouver

3–6 November 2016
Program & Abstracts





Program

and

Abstracts of Papers Read

at the

American Musicological Society

Eighty-second Annual Meeting

and the

Society for Music Theory

Thirty-ninth Annual Meeting

3–6 November 2016

Sheraton Wall Centre Hotel
Vancouver, British Columbia



AMS/SMT 2016 Annual Meeting

Edited by Anne Stone and Marianne Wheeldon

Local Arrangements Committee

Antares Boyle (SMT), Christina Hutten (AMS), Laurel Parsons (SMT)

Performance Committee

Steven Zohn, *Chair*, Christina Baade, David Dolata, Christina Hutten

Program Committees

AMS: Anne Stone, *Chair*, Brigid Cohen, Jonathan Glixon, Halina Goldberg, Nicholas Mathew, Massimo Ossi, Katherine K. Preston

SMT: Marianne Wheeldon, *Chair*, Alan Dodson, Joseph Dubiel, Alan Gosman, Dora A. Hanninen, *ex officio*, Noriko Manabe, Jonathan Wild

We would like to thank the following persons and organizations for their generous support:

St. Andrew's Wesley United Church
Christ Church Cathedral
Early Music Vancouver
Music On Main, Vancouver
The University of British Columbia
The Vancouver Chopin Society
The Vancouver Recital Society
The Vancouver Symphony Orchestra

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Abstracts



Meeting app

Meeting highlights: AMS/SMT Vancouver 2016

AMS and SMT core paper sessions are scheduled Thursday 2 to 5 and 8 to 11; Friday 9 to noon, 2 to 5, and 8 to 11; Saturday 9 to noon and 2 to 5; and Sunday 9 to noon. Interest / Study Group meetings, committee professional development sessions and meetings, receptions, and other events are scheduled at noontime and in the evenings. Study the detailed schedule for further information.

Exhibits: open from 1 to 6 p.m. on Thursday, 8:30 to 6 p.m. Friday and Saturday, and 8:30 to noon Sunday.

Coffee breaks (free coffee): 10:30 and 3 daily, near the exhibits

Day-by-day guide to special events:

Thursday

- 5:30 Robert Gjerdingen, AMS President's Endowed Plenary Lecture: "Suffer the Little Children": The Institutionalization of Craft Apprenticeship in the Conservatories of Europe"
- 6:00 Opening reception
- 9:30 Student Reception

Friday

- 12:30 Elinor Frey, cello and Stephen Stubbs, lute, St. Andrew's Wesley UC
- 2:00 Nicolás Emilfork, guitar, St. Andrew's Wesley UC
- 7:30 Early Music Vancouver, Christ Church Cathedral: voice and cornetto
- 9:00 AMS/SMT Dance, 34th Floor

Saturday

- 12:30 Jewel A. Smith and the Edgecliff Vocal Ensemble of Xavier University, St. Andrew's Wesley UC
- 2:00 Réa Beaumont, Piano, Christ Church Cathedral
- 2:00 SMT Business meeting and Awards presentation
- 3:30 SMT Keynote address: Scott Burnham, "Words and Music"
- 5:30 AMS Business meeting and awards presentation
- 7:30 Vancouver Symphony Orchestra, Orpheum Theatre, VSO at the Movies: *Raiders of the Lost Ark*
- 9:00 AMS/SMT Dessert Reception, 34th Floor

Sunday

- 2:00 Vancouver Symphony Orchestra, Orpheum Theatre, VSO at the Movies: *Raiders of the Lost Ark*
- 3:00 Anna Fedorova, Piano: Vancouver Playhouse, Vancouver Recital Society
- 7:30 Charles Richard-Hamelin, Piano: Vancouver Playhouse, Vancouver Chopin Society

Transportation to Christ Church Cathedral is available Saturday afternoon prior to the 2 p.m. piano recital by Réa Beaumont. Bus shuttle from 1:40 to 2 p.m. (the trip is about 0.5 mi./0.8 km)

Transportation pick-up point: the hotel main entrance

Maps are located at the back of the book (pp. 432–38).

Additional information

See the meeting web sites, www.ams-net.org/vancouver/ and societymusictheory.org/events/meeting2016/main, for full details on all the information listed below.

The SMT Networking Committee has kindly provided the meeting app for mobile devices.

Wireless internet access is provided at no charge in public meeting spaces of the hotel.

Some (not all) **handout materials** are online: see the web sites.

Accessibility: every effort will be made to meet the requirements of all attendees. Full details regarding SMT and AMS accessibility policies are available at www.ams-net.org/vancouver/accessibility/ and societymusictheory.org/administration/events/accessibility. Please note that reserved seating is provided in all session rooms.

Bulletin boards are available near registration to leave notes for attendees.

Job interviews: schedule and room assignments at registration

Conference display materials: free materials and literature, near the exhibits

The **Restaurant Guide** is available online and as a handout at registration

Badgeholder recycling: see the boxes near exits that will be in place Sunday morning. **Extra Program & Abstracts Books and tote bags** may be available (after 9 a.m. Sunday), if not all are taken.

Lost and found: at registration

Copy shops: Link @ Sheraton (3rd floor walkway); UPS Store, 280 Nelson St., (604) 608-6681, theupsstore.ca; Fedex Office Print & Ship Center, 1900 W. Broadway, (604) 734-2679, local.fedex.com; Minuteman, 1348 Burrard St., (604) 685-0016, vancouver11.minutemanpress.ca

Hotel Concierge: all information regarding local needs and questions

Emergencies: communicate with hotel staff immediately; call 911 if no staff is at hand.

Twitter hashtag: #amsmt16



AMS/SMT Vancouver

AMS/SMT Vancouver 2016

Program

WEDNESDAY 2 November

8:00–5:00	Haydn Society of North America Conference 2016 (Port Alberni)
8:00–6:30	New Beethoven Research Conference 2016 (Port McNeill)
9:00–12:00	Grove Editorial Board (Blue Whale)
11:00–5:00	Grove Editorial Board and Advisory Panel (Blue Whale)
2:00–6:00	SMT Executive Board (Orca)
2:00–8:00	AMS Board of Directors (Finback)
6:15–7:30	SMT Executive Board, Networking Committee, Publications Committee, and Awards Committee Dinner (Azure)
7:00–9:00	Haydn Society of North America Conference 2016 (Port Alberni)
7:30–11:00	SMT Networking Committee (Orca)
7:30–11:00	SMT Publication Awards Committee (Parksville)
7:30–11:00	SMT Publications Committee (Blue Whale)

THURSDAY 3 November

9:00–7:00	Registration (North Lobby)
11:00–7:00	Speaker Ready Room (Chartroom)
11:00–6:00	Exhibits (Grand Ballroom Foyer, Junior Ballroom Foyer, Pavilion Ballroom Foyer)
7:30–9:00	Meeting Worker Orientation (Gulf Islands C/D)
8:00–12:00	AMS Board of Directors (Port Hardy)
8:00–12:00	SMT Executive Board (Orca)
9:00–12:00	Haydn Society of North America Conference 2016 (Port Alberni)

(Thursday afternoon, cont.)

- 9:00–12:00** **New Beethoven Research Conference 2016** (Port McNeill)
- 9:00–12:00** **SMT Music Theory Hack Day sponsored by the SMT Music Informatics Interest Group** (Galiano)
- 9:00–12:00** **SMT Peer Learning Program Seminar I: “Empirical Approaches to Musical Narrative”** (Parksville)
Elizabeth Hellmuth Margulis (University of Arkansas), instructor
- 9:00–12:00** **SMT Peer Learning Program Seminar II: “The Musical Language of *Il Trovatore*”** (Finback)
William Rothstein (City University of New York), instructor
- 9:00–1:00** **Editorial Board of The Works of Giuseppe Verdi** (Gulf Islands B)
- 10:00–12:00** **SIMSSA: Single Interface for Music Score Searching and Analysis, Working Group** (Granville)
- 11:00–1:30** **Society for Seventeenth-Century Music Governing Board** (Vancouver)
- 12:00–2:00** **AMS Membership and Professional Development Committee** (Burrard)

THURSDAY AFTERNOON SESSIONS**2:00–5:00****Musical Literacy in the Early Middle Ages (AMS) (Grand Ballroom A)**

Peter Jeffery (University of Notre Dame), Chair

Daniel DiCenso (College of the Holy Cross), “Literacy and Transmission in the Earliest Mass-Chant Books: A Perspective from Neuroscience”

Henry Parkes (Yale University), “Remembering or Dismembering? The Implications of Written Collections for Early Medieval Trope Performance”

Emma Hornby and Rebecca Maloy (University of Bristol / University of Colorado Boulder), “Melodic Language and Musical Literacy in the Old Hispanic Chant”

Between Music Theory and Music History: Carl Dahlhaus on the History of Music Theory (SMT) (Junior Ballroom C)

Frank Heidlberger (University of North Texas), Chair

Stephen Hinton (Stanford University), Respondent

Jan Philipp Sprick (Hochschule für Musik und Theater, Rostock), “On the Implicit and Explicit Reception of Dahlhaus’s ‘Was heißt Geschichte der Musiktheorie?’”

Frank Heidlberger (University of North Texas), “‘What Is the History of Music Theory?’ Dahlhaus’s Essay and its Relevance for the Current Understanding of the Discipline”

Nathan John Martin (University of Michigan), “Dahlhaus’s ‘Was heißt Geschichte der Musiktheorie?’ Between Kuhn and Weber”

Thomas Christensen (University of Chicago), “Dahlhaus and the Origins of the *Origin*”
 Stefano Mengozzi (University of Michigan), “The History of Music Theory after Dahlhaus’s
Studies on the Origin of Harmonic Tonality: On the Relationship between Musical Concepts
 and Musical Phenomena”

Gesine Schröder (Universität für Musik und darstellende Kunst Wien/Hochschule für Musik
 und Theater “Felix Mendelssohn Bartholdy”), “Theorist and Teacher of Theory: Carl Dahl-
 haus as a Model for the Classroom Teaching of Music Theory at German Conservatories”

Colonial Music in the New World (AMS) (Grand Ballroom B)

Louise K. Stein (University of Michigan), Chair

Lorenzo Candelaria (University of Texas at El Paso), “Pedro de Gante and the Creation of
 Euro-Mexica Catholic Song in Sixteenth-Century New Spain”

Sarah Eyerly (Florida State University), “Mozart and the Moravians”

Faith S. Lanam (University of California, Santa Cruz), “Mothers, Sisters, *Niñas*, and Nuns:
 The Professional Training of Young Female Musicians of Colonial Mexico”

Alejandro Vera (Pontificia Universidad Católica de Chile), “The Globalization of Instrumental
 Music in the Late Eighteenth Century: Reception and Transmission of the Galant-Classical
 Repertory in Lima, Peru (c. 1770–c. 1800)”

Extending Topic Theory (SMT) (Pavilion Ballroom D)

Danuta Mirka (University of Southampton), Chair

Martha E. Sullivan (Rutgers University), “The Siren *Topos*, Male Anxiety, and Female Agency”

Johanna Frymoyer (Indiana University), “Octatonic and Ombra: The Russian Supernatural
 as a Musical Topic”

Thomas Johnson (Graduate Center, CUNY), “Lying About Tonality: A New World of Topic
 in Early Twentieth-Century Modernist Music”

Daniel J. Thompson (Florida State University), “A Topical Exploration of the Jazz Messengers’
 1963 Recording ‘One by One’”

French Music at Home and Abroad in the Long Eighteenth Century (AMS) (Pavilion Ballroom A)

Caryl Clark (University of Toronto), Chair

Austin Glatthorn (Dalhousie University), “Out with the Old, In with the New: Music and
 Regime Change During the French Occupation of Mainz, 1792–93”

Jenna Harmon (Northwestern University), “Silent Songs, Royal Orgies: Listening to the
 Political Pornography of the French Revolution”

Erica Levenson (Cornell University), “From a Tune’s-Eye View: French Theater Music in
 London, 1714–45”

Diane Tisdall (King’s College London), “Blood, Sweat, and Scales: The Birth of Modern
 Bureaucracy at the Paris Conservatoire”

(Thursday afternoon, cont.)

Musical Histories of Modern Nationhood (AMS) (Junior Ballroom A/B)

Richard Miller (University of Nevada-Las Vegas), Chair

Stephen Armstrong (Eastman School of Music, University of Rochester), "Japan's Messiaen: *Sept Haïkai* and the French-Japanese Cold War Connection"

Danielle Fosler-Lussier (Ohio State University), "Public-Private Cooperation in the Curation of America's Musical Diversity"

Kunio Hara (University of South Carolina), "Music, Sound, and Nostalgia in Animated Films of Studio Ghibli"

Brooke McCorkle (SUNY Geneseo), "Was ist Japanisch?: Wagnerism and Nationhood in Modern Japan"

Nineteenth-Century Music and Social History (AMS) (Port McNeill)

Halina Goldberg (Indiana University), Chair

Sara Ballance (University of California, Santa Barbara), "Nineteenth-Century *Gehörbildung* as a Means of Self-Cultivation"

Katherine Fry (London), "The Reception of German Music and Philosophy in Victorian Britain: George Eliot as Music Critic and Translator ca. 1855"

Christine Kyprianides (IndyBaroque Music), "Musical Crimes and Misdemeanors from the Pages of the *Orchestra* (1863–81)"

Wiebke Thormahlen (Royal College of Music), "The Professionalization of Music and the Edification of Amateur Music-Making in Nineteenth-Century London: A Challenge to the Development of Pure Listening"

Opera Exchanges (AMS) (Grand Ballroom C)

Naomi André (University of Michigan), Chair

Katharina Clausius (University of Cambridge), "The Poet's Prose: *Dramma per musica* after 'Télémacomania'"

Caroline Anne Ellsmore (Melbourne), "*Fra le quinte* with Aida: Teresa Stolz Writes to Giuseppe Verdi"

Edward Jacobson (University of California, Berkeley), "Reading at the Opera: The Case of Donizetti's Historicism"

Laura Moeckli (University of Bern), "Analyzing Time Structures in Nineteenth-Century Opera"

Modernism's Tensions (AMS) (Junior Ballroom D)

Blake Howe (Louisiana State University), Chair

Christopher Chowrimootoo (University of Notre Dame), "*The Burning Fiery Furnace* and the Redemption of Religious Kitsch"

Ryan Dohoney (Northwestern University), "Antimodernism, Ultramodernism, and 'After Modernism'"

Erin K. Maher (Delaware Valley University), "The Lens of Disability in Darius Milhaud's Postwar U.S. Reception"

Charissa Noble (University of California, Santa Cruz), "Extended From What?: Confronting Constructions of Voice, Gender, and the Machine in the Canonization of 'Extended' Vocal Techniques through Joan La Barbara's *Cathing*"

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Early Modern Performance (AMS) (Port Alberni)

Daniel R. Melamed (Indiana University), Chair

Gregory Johnston (University of Toronto), "Heinrich Schütz's Musical Gift to the Wolfenbüttel Court: What the Partbooks Tell Us"

Andrew Shryock (Boston Conservatory), "Reviving *Messiah*: Handel's 1743 Oratorio Season"

Logics of Late Modernism (SMT) (Pavilion Ballroom B)

Robert Hasegawa (McGill University), Chair

Laurence Willis (McGill University), "Harmonic Dualism in Ben Johnston's Ninth String Quartet"

Antares Boyle (University of British Columbia), "'*Conoscere e riconoscere*': Fragmentation, Repetition, and Formal Process in Sciarrino's Instrumental Music"

Music Theory, African Rhythm, and the Politics of Data: Three Analyses of a Corpus of Jembe Drum Music from Mali (SMT) (Pavilion Ballroom C)

John Roeder (University of British Columbia), Chair

Kofi Agawu (Princeton University), Respondent

Justin London (Carleton College), "Statistical Learning and Rhythm-Meter Relationships in Jembe Drum Ensemble Music from Mali"

Rainer Polak (Cologne University for Music and Dance, Germany), "Non-Isochronous Beat Subdivision and Ensemble Synchronization in Jembe Drum Ensemble Music from Mali"

Nori Jacoby (Massachusetts Institute of Technology), "Musical Roles and Individual Behavior in Ensemble Entrainment in Jembe Drum Ensemble Music from Mali"

Race in Midtown (AMS) (Grand Ballroom D)

Elizabeth Craft (University of Utah), Chair

Todd Decker (Washington University in St Louis), "Jim Crow in Times Square: Racial Segregation as a Structural Element of Broadway Musical Theatre History"

Marian Smith (University of Oregon), "'A Dash of Hi-di-hi': Balanchine's Met *Aida*, 1935"

3:30–5:00

Enlightenment Tarantism (AMS) (Port Alberni)

Elisabeth Le Guin (University of California, Los Angeles), Chair

Virginia Georgallas (University of Toronto), "The Maniac's Affliction: Music, Madness, and Caprice in Late Eighteenth Century Spain"

(Thursday afternoon, cont.)

Ana Sánchez-Rojo (Tulane University), “Enlightened or Feverish? Tarantism and the Formation of Public Opinion in Spain”

Minstrelsy (AMS) (Grand Ballroom D)

Dale Cockrell (Vanderbilt University), Chair

David Blake (Stony Brook University), “Minstrelsy and the Yale College Man, 1845–75”

Sean Lorre (McGill University), “1951 Britain in Black and White: The Minstrel Mask, Migration, and the Transatlantic Flow of Black Musics”

Performing Babbitt and Morris (SMT) (Pavilion Ballroom B)

Andrew Mead (Indiana University), Chair

Zachary Bernstein (Eastman School of Music, University of Rochester), “Babbitt’s Gestural Dialectics”

Brian Alegant (Oberlin College & Conservatory), “Once More with Feeling: Analyzing and Performing Robert Morris’s *Scraps*”

Positional Listening/Positional Analysis (SMT) (Pavilion Ballroom C)

Mark Spicer (Hunter College / Graduate Center, CUNY), Chair

Elizabeth Marvin (Eastman School of Music, University of Rochester), Respondent

John Covach (University of Rochester), “A View from Guitar Land: Shifting Positional Listening in Complex Textures”

Kevin Holm-Hudson (University of Kentucky), “Stratified Keyboard Harmony in the Music of Todd Rundgren”

Brad Osborn (University of Kansas), “Metric Levels from Behind the Kit (and Elsewhere)”

Gregory R. McCandless (Appalachian State University), “Attentional Cost and Positional Analysis: A Bassist’s Perspective”

4:15–5:15 AMS Development Committee (Beluga)

**4:30–5:30 AMS Committee on Career-Related Issues
Conference Buddy Mixer (Parksville)**

**5:15–7:15 SMT Dance and Movement Interest Group
Meeting (Pavilion Ballroom C)**

5:15–7:15 SMT Adjunct Faculty Interest Group (Pavilion Ballroom B)

5:30–6:00 SMT Conference Guides (Galiano)

5:30–6:30 AMS President’s Endowed Plenary Lecture (Grand Ballroom A/B)

Robert Gjerdingen (Northwestern University), “‘Suffer the Little Children’:
The Institutionalization of Craft Apprenticeship in the Conservatories of Europe”

6:00–7:30 Opening Reception (Grand Ballroom C/D)

- 6:30–7:30** **RILM Abstracts of Music Literature with Full Text:** Meeting and Reception for Journal Editors (by invitation) **(Tent, Lobby Level)**
- 7:00–8:00** *Journal of Seventeenth-Century Music* Editorial Board **(Vancouver)**
- 9:30–11:00** **Student Reception** **(34th Floor)**

THURSDAY EVENING SESSIONS

8:00–10:00

Susanne Langer Reconsidered (AMS) (Pavilion Ballroom A)

Sponsored by the AMS Music and Philosophy Study Group

Michael Gallope (University of Minnesota), Chair

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

Anne Pollok (University of South Carolina), “To Feel Is Not to Say: Immediacy at the Center of Langer’s Theory of Music as ‘Living Form’”

Bryan Parkhurst (University of South Florida), “Right and Left Formalism”

Eldritch Priest (New York University), “Do Animals Get Earworms?”

8:00–11:00

Apocalypse, Ecomusicology, and Radical Listening (AMS) (Junior Ballroom D)

Sponsored by the AMS Ecocriticism Study Group

Kate Galloway (Wesleyan University/Memorial University of Newfoundland), Chair

Alexander Rehding (Harvard University), Respondent

Christopher DeLaurenti (College of William & Mary), Noriko Manabe (Temple University),

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

Crippling the Music Theory/Music History Curriculum (Grand Ballroom A)

Sponsored jointly by the AMS Music and Disability Study Group
and SMT Disability and Music Interest Group

Samantha Bassler (Westminster Choir College of Rider University), Chair, AMS Study Group on Music and Disability

Bruce Quaglia (University of Minnesota, Twin Cities), Chair,
SMT Interest Group on Music and Disability

Roundtable of Respondents: Michael Bakan (Florida State University), Andrew Dell’Antonio (University of Texas at Austin), Blake Howe (Louisiana State University), Stephanie Jensen-Moulton (Brooklyn College, CUNY), Laurie Stras (University of Southampton), Joseph Straus (Graduate Center, CUNY)

William Cheng (Dartmouth College), “Inspiration Porn: A Classroom Quandary”

(Thursday evening, cont.)

Robin Wallace (Baylor University) and Jeannette Jones (Boston University): “The Deaf Composer: Teaching Beethoven”

James Deaville (Carleton University), “Teaching ‘Madness,’ Teaching Schumann: A Workshop”

Stefan Sunandan Honisch (Vancouver, British Columbia), “Disability Aesthetics as a Pedagogical Framework: Implications for the Study of Piano Repertoire”

Experimenting with the Canon: New Approaches to the Music History Survey (AMS) (Grand Ballroom B)

Sponsored by the AMS Pedagogy Study Group

Mark Clague (University of Michigan), Chair

Vilde Aaslid (University of Rhode Island), Ryan Raul Bañagale (Colorado College), Gwynne Kuhner Brown (University of Puget Sound), John Spilker (Nebraska Wesleyan University)

Ginastera at 100: Politics, Ideology, and Representation (AMS) (Port Alberni)

Sponsored by the AMS Ibero-American Music Study Group

Deborah Schwartz-Kates (University of Miami), Chair

Esteban Buch (École des hautes études en Sciences Sociales, Paris), Guest Speaker

Eduardo Herrera (Rutgers University), Melanie Plesch (University of Melbourne)

The Hermeneutics of Sonata Deformation (SMT) (Junior Ballroom C)

Patrick McCreless (Yale University), Chair

James Hepokoski (Yale University), “Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory”

Charity Lofthouse (Hobart and William Smith Colleges), “The Success of Russian ‘Failure’: Tonal and Post-Tonal Resolution in Twentieth-Century Russian Sonata Movements”

Stephen Gosden (University of North Florida), “From Apotheosis to Breakthrough: Inter-textuality and Climax in Rachmaninoff’s Piano Concerto no. 4”

Rebecca Perry (Yale University), “Between the Signposts: Thematic Interpolation and Structural Defamiliarization in Prokofiev’s Sonata Process”

Ligeti (SMT) (Pavilion Ballroom B)

Jennifer Iverson (University of Chicago), Chair

Benjamin R. Levy (University of California, Santa Barbara), “Ligeti’s Uses of Literature”

Sara Bakker (Utah State University), “Interpreting Flexible Repetition in the Late Works of György Ligeti”

John Cuciurean (University of Western Ontario), “The Mysterious Case of György Ligeti’s *L'arrache coeur*”

Amy Bauer (University of California, Irvine), “Ligeti’s *Études* and the Heroic Codes of Late Modernity”

Ludomusicology outside Video Games (AMS) (Grand Ballroom C)

Sponsored by the AMS Ludomusicology Study Group

Michael Austin (Howard University), Chair

Steven Beverburg Reale (Youngstown State University), "Glass Beads and Graphic Analysis: A Ludist Account of Contemporary Music Theory"

Carmel Raz (Columbia University), "Anne Young's 'Musical Games' (1801): Music Theory, Gender, and Game Design"

Tekla Babyak (Cornell University), "Music, Card Games, and the Play of Sensation: Kant's Ludomusical Aesthetics"

Karen Cook (University of Hartford), "Beyond (the) Halo: Chant in Video Games"

Kirsten Carithers (Northwestern University), "Not Just Fun and Games: Musical Indeterminacy as User-Generated Content"

Musical Performers, Musical Works (SMT) (Pavilion Ballroom D)

Sponsored by the SMT Performance and Analysis Interest Group

Victoria Tzotzkova (Harvard University), Chair

Patrick Boyle (University of Victoria), "The Jazz Process: Negotiating Error in Practice and Performance"

John Lutterman (University of Alaska, Anchorage), "*Werktreue* vs. *Praxistreue*: On the Problems of Representing Historical Performing Practices in the Modern Concert Hall"

Charles Neidich (The Juilliard School/Queens College, CUNY), "Knowledge and Imagination: On Performing Elliott Carter's *Gra* for B-flat Clarinet"

Eric Clarke (University of Oxford), Respondent: "Knowing and Doing"

Digital Scores: Navigating Online Music from Antiphons to Mozart to Zorn (AMS) (Grand Ballroom D)

John Shepard (University of California, Berkeley), Chair

Darwin F. Scott (Princeton University), "A Rapid, International *Tour d'horizon* of Digital Scores in Late 2016"

Christina Linklater and Sarah J. Adams (Harvard University), "Accessing Pre-1800 Music via RISM and Other Resource Portals: Discovery, Content, Synthesis"

Deborah Campana (Oberlin College & Conservatory), "Free in the Ether: Digital Scores for Music Research"

Bonna J. Boettcher (Cornell University), "Collections of Digitized Scores from Publishers and Third-Party Providers: From Free to Fee"

Laura Stokes (Brown University), "Containing the Dogfight: Digital Popular Sheet Music in the Curriculum"

Kent Underwood (New York University), "Scores and Libraries in the World of Web-Based, Self-Publishing Composers"

(Thursday evening, cont.)

Musical Artifacts (AMS) (Port McNeill)

Sponsored by the AMS Popular Music Study Group

Eric Hung (Westminster Choir College of Rider University), Chair

Jasen Emmons (Curatorial Director, Experience Music Project), Keynote Speaker

Elizabeth Ann Lindau (California State University, Long Beach), "Music Re-materialized: The Revival of the 78"

Amy Coddington (University of Virginia), "Rap's Merchandise: How Commodified Musical Artifacts Affect Historical Narratives"

Loren Kajikawa (University of Oregon) and Amanda Lalonde (Mount Allison University), "Art of Facts: Reconstructing Early Hip Hop Performance"

Deirdre Morgan (University of London), "The Anatomy of Style: Playing Technique as Musical Artifact"

Tim Sterner Miller (University of Wisconsin-Milwaukee), "Visiting a Pedal Steel Graveyard: Instruments and the Valuation of Popular Music Artifacts"

Songs of the Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1761–1854) (AMS) (St. Andrew's Wesley United Church)

Sponsored by the AMS Jewish Studies and Music Study Group

Rebecca Cypess, lecturer, fortepiano

Sonya Headlam, soprano

Sahoko Sato Timpone, mezzo soprano

Nancy Sinkoff, respondent

THURSDAY EVENING SHORT SESSIONS

8:00–9:30

Musical Significations (SMT) (Pavilion Ballroom C)

Judith Lochhead (Stony Brook University), Chair

Bruno Alcalde (Northwestern University), "Signification in Plurality: A Typology of Chimeric Environments in Polystylistic Music of the Post-1950s"

Aaron Marcus (Graduate Center, CUNY), "Between Sign and Convention: On the Phenomenology of Modernist Musical Topics"

9:30–11:00

Nineteenth-Century Periods (SMT) (Pavilion Ballroom C)

Poundie Burstein (Hunter College / Graduate Center, CUNY), Chair

Stephen Rodgers (University of Oregon), "Schubert's Idyllic Periods"

Xieyi (Abby) Zhang (Graduate Center, CUNY), "Between Half and Perfect Cadences: Alternate Antecedent Tonicizations within Parallel Periods"

FRIDAY 4 November

- 8:30–6:00 Registration (North Lobby)
- 8:30–6:00 Speaker Ready Room (Chartroom)
- 8:30–6:00 Exhibits (Grand Ballroom Foyer, Junior Ballroom Foyer, Pavilion Ballroom Foyer)
- 7:00–8:45 AMS Chapter Officers (Granville)
- 7:00–8:45 AMS Committee on Career-Related Issues (Columbia)
- 7:00–8:45 AMS Communications Committee (Gulf Islands A)
- 7:00–8:45 AMS Committee on the History of the Society (Hudson)
- 7:00–8:45 SMT Committee on the Status of Women Breakfast (Blue Whale)
- 7:00–8:45 SMT *MTO* Editorial Board (Burrard)
- 7:00–8:45 SMT *Music Theory Spectrum* Editorial Board (Port Hardy)
- 7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee (Beluga)
- 7:00–8:45 Mozart Society of America Board (Parksview)
- 7:00–9:00 AMS Committee on Technology (Azure)
- 7:30–8:45 AMS Graduate Education Committee (Gulf Islands D)
- 7:30–8:45 AMS Program Committees for the 2016 and 2017 Annual Meetings (Gulf Islands B)
- 7:30–8:45 AMS Student Representatives to Council (Galiano)
- 7:30–8:45 SMT Breakfast Reception for Students hosted by the Professional Development Committee (34th Floor)
- 7:30–9:00 American Brahms Society Board of Directors (Cracked Ice)
- 7:30–9:00 SMT Scholars for Social Responsibility Interest Group (Vancouver)
- 9:00–12:00 SMT Graduate Student Workshop I: “Meter and Form in 19th-Century Music” (Orca)
Richard Cohn (Yale University), instructor
- 9:00–12:00 SMT Graduate Student Workshop II: “Topics, Phrase Structure, and Sonata Form in Haydn’s Chamber Music” (Finback)
Danuta Mirka (University of Southampton), instructor

FRIDAY MORNING SESSIONS

9:00–12:00**Behind and Beyond the Iron Curtain (AMS) (Junior Ballroom A/B)**

Martha Sprigge (University of California, Santa Barbara), Chair

Kevin Bartig (Michigan State University), “Olin Downes and the Soviets”

Elaine Kelly (University of Edinburgh), “Cultivating the Middle East: The German Democratic Republic on Tour”

Anicia Timberlake (Williams College), “East German Listening Lessons: Pedagogy and the Idea of Musical Content in the German Democratic Republic”

Joan Titus (University of North Carolina at Greensboro), “The Arnshtam/Shostakovich Collaboration: Scoring Women in the Soviet War Film”

Constructing the Past in the Long Nineteenth Century (AMS) (Port McNeill)

Sanna Pederson (University of Oklahoma), Chair

Ellen Exner (New England Conservatory of Music), “Dr. Burney’s Complaint and the Case of Mendelssohn’s Great Passion”

Karen Leistra-Jones (Franklin & Marshall College), “Hans von Bülow’s Gospel of Beethoven”

Fabio Morabito (King’s College London), “Replacing Haydn: Luigi Cherubini’s ‘affair Esterházy,’ 1810–11”

Reuben Phillips (Princeton University), “Burying Brahms: Vienna’s *Ehrengräber* for Composers and the Fashioning of a City’s Self-Image”**Music and Everyday Life in Eighteenth-Century England (AMS) (Pavilion Ballroom A)**

Jeanice Brooks (University of Southampton), Chair

Bethany Cencer (SUNY Potsdam), “Dealing with Capitalism: Card Decks and the Circulation of Portable Music in Georgian England”

Katelyn Clark (University of Toronto), “The *Myrtle of Venus* and *Bacchus’s Vine* at London’s Anacreontic Society”

Alison DeSimone (University of Missouri-Kansas City), “For the Benefit Of . . .’: Italian Opera and the Establishment of the Singer’s Benefit in Early Eighteenth-Century Britain”

Sarah F. Williams (University of South Carolina), “Traveling Music and Theatrics: Jemmy LaRoche and John Eccles’ ‘Raree Show’”

Finding Voice in Popular Music (AMS) (Grand Ballroom A)

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

Andrew Flory (Carleton College), “‘She Needs Me’: Marvin Gaye, Crooning, and Vocal Agency at Motown”

Mark Burford (Reed College), “Mahalia Jackson’s Class Politics of Voice”

Allison McCracken (DePaul University), “The Vocal Politics of NBC’s ‘The Voice’: Exposing Cultural Essentialism, Affirming Social Hierarchy”

Maureen Mahon (New York University), “Not Like a Girl: Tina Turner’s Vocal Sound and Rock and Roll Success”

Frames, Fantasia, and Formal Functions (SMT) (Pavilion Ballroom D)

William Caplin (McGill University), Chair

Catrina S. Kim (Eastman School of Music, University of Rochester), “Mendelssohn’s Formal Frames: Multi-Stage and Recurring Introductions”

Christopher Brody (Eastman School of Music, University of Rochester), “Thematic Design and Tonal Structure in the Viennese String Quartet Minuet, circa 1770: Haydn and the *Kleinmeister*”

René Rusch (University of Michigan), “The *Four-Key* Exposition? Schubert’s Sonata Forms, the Fantasia, and Questions of Formal Coherence”

Graham G. Hunt (University of Texas at Arlington), “Diverging Subordinate Themes and Internal Transitions: Assessing Internal Modulations in Three-Key Expositions”

Genre and Geography in the Thirteenth-Century

Motet (AMS) (Grand Ballroom B)

Emma Dillon (King’s College London), Chair

Catherine Bradley (Stony Brook University), “Mini Clausulae and the *Magnus liber organi*”
 Aléxandros Maria Hatzikiriakos (University of Rome-Sapienza), “The *Chansonniere du Roi*, Naples, and the Geography of Thirteenth-Century Music”

Thomas B. Payne (College of William & Mary), “A Conductus, an Organum, and a Very Poor Loser: Philip the Chancellor, Pérotin, and the Paris Bishop’s Election of 1227–28”

Gaël Saint-Cricq (Université de Rouen), “Motets in Songbooks and the Borderland Culture of the Thirteenth-Century Motet”

New Perspectives in the History of Music Theory

(SMT) (Junior Ballroom C)

Susannah Clark (Harvard University), Chair

Maryam A. Moshaver (University of Alberta), “Rameau, the Subjective Body, and the Forms of Theoretical Representation”

August Sheehy (Stony Brook University), “A. B. Marx and the Politics of Sonata Form”

Rodney Garrison (SUNY Fredonia), “Schenker’s Elucidations on Unfolding Compound Voices from *Der Tonwille* 6 (1923) to *Der freie Satz* (1935)”

Áine Heneghan (University of Michigan), “Rethinking Repetition: Schoenberg and the ‘endless reshaping of a basic shape’”

(Friday morning, cont.)

Classical Music on the Big Screen (AMS) (Grand Ballroom C)

Mary Simonson (Colgate University), Chair

Erin Brooks (SUNY Potsdam), "Movies at the Met? Space and Meaning in Early Film Screenings"

Olga Haldey (University of Maryland), "'Bach Is a Great Responsibility': the B-minor Mass in the Maksimova-Vasiliev film *Fouetté* (1986)"

Christy Thomas (Bates College), "'A Combination Made for Experiment': Casa Ricordi, *Aida*, and Opera on Screen in 1911"

Danielle Ward-Griffin (Christopher Newport University), "As Seen on TV: Putting the NBC Opera Theatre on Stage"

The Reach of Humanistic Learning (AMS) (Port Alberni)

John McKay (University of South Carolina), Chair

Nicholas Johnson (Butler University), "Johannes Kepler's Astro-Musical Soul and Early Modern Speculative Music Theory"

Sarah Koval (University of Toronto), "'Pills to Purge Melancholy': The Restorative Power of Songs in Restoration England"

Loren Ludwig (University of Virginia), "'Marketh it well': William Bathe's Table (1596) and Experimental Practice"

Joseph Ortiz (University of Texas at El Paso), "Between Humanism and Praxis: Concepts of Musical Literacy in Early Modern Europe"

SMT Goes to High School: The AP Music Theory Outreach Project (SMT) (Pavilion Ballroom C)

Co-sponsored by the SMT Committee on Diversity and the Pedagogy Interest Group

J. Daniel Jenkins (University of South Carolina), Chair

Timothy Chenette (Utah State University), Philip Duker (University of Delaware), Gabriel Fankhauser (University of North Georgia), Cynthia Gonzales (Texas State University), Rebecca Jemian (University of Louisville), Jocelyn Neal (University of North Carolina at Chapel Hill), Daniel B. Stevens (University of Delaware), Ji Hyun Woo (SUNY Fredonia)

Sounding Stereotypes (AMS) (Grand Ballroom D)

Tina Frühauf (Graduate Center, CUNY), Chair

Siel Agugliaro (University of Pennsylvania), "'They are not Alfredo and Violetta': Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of *Porgy and Bess*"

Dan Blim (Denison University), "MacDowell's Vanishing Indians"

Daniel Goldmark (Case Western Reserve University), "Musical Stereotyping American Jewry in Early Twentieth-Century Mass Media"

Daniel Grimley (University of Oxford), "'I will meet you when the sun goes down': From Place to Race in Delius's *Appalachia*"

FRIDAY MORNING SHORT SESSIONS

9:00–10:30**Bernstein (AMS) (Junior Ballroom D)**

Ryan Raul Bañagale (Colorado College), Chair

Katherine Baber (University of Redlands), “‘Radical Chic’ and Leonard Bernstein’s Politics of Style”

Daniel Callahan (Boston College), “Bernstein’s Body”

Boulez: From Sketch to Score (SMT) (Pavilion Ballroom B)

Ciro Scotto (Ohio University), Chair

Joseph Salem (University of Victoria), “The Melodies of *L’Orestie* and Pierre Boulez’s New Compositional Method”C. Catherine Losada (College-Conservatory of Music, University of Cincinnati), “Middle-ground Structure in the Cadenza to Boulez’s *Éclat*”**10:30–12:00****Canonic American Composers (AMS) (Junior Ballroom D)**

David Paul (University of California, Santa Barbara), Chair

Ryan Raul Bañagale (Colorado College), “Reconstructing the *Rhapsody in Blue* Piano Solo”

Jacob A. Cohen (Graduate Center, CUNY), “Dancing in the Barn with Charles Ives”

Dallapiccola and the Dynamics of Influence (SMT) (Pavilion Ballroom B)

Jamuna Samuel (University of Pennsylvania), Chair

Angela Ida De Benedictis (Paul Sacher Foundation, Basel) and Christoph Neidhöfer (McGill University), “The Composer and his Advocate: Taking Clues from the Dallapiccola-Mila Correspondence for an Analysis of *Tre Poemi* (1949)”

Angela Carone (Fondazione Giorgio Cini, Venezia), “Teaching Beyond the Craft of Composition: The Relationship between Luigi Dallapiccola and Luciano Berio”

12:00–1:30 A-R Online Music Anthology Board Meeting (by invitation) (Beluga)**12:00–1:30 AMS Committee on Cultural Diversity: Reception for Southern Travel Grant Recipients, Associates, and Alliance Representatives (Gulf Islands C/D)****12:00–1:45 SMT Queer Resource Interest Group (Junior Ballroom C)****12:00–2:00 Luncheon and Presentation: New Networks of Music Literature: RILM and Musicology in the Twenty-First Century (34th Floor)**

Barbara Dobbs Mackenzie (Editor-in-Chief) and Tina Frühauf (Content Acquisitions Director), Répertoire International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, Graduate Center, CUNY

(Friday noontime, cont.)

- 12:15–1:45 CCRI Session I: Master-Teacher Roundtable:
Interdisciplinary Strategies (Port Alberni)**
- Sponsored by AMS Committee on Career-Related Issues
Alexandra Monchick (California State University, Northridge), Chair
David Huron (Ohio State University), Music Theory and Cognition
Laura Pruett (Merrimack College), Music and Inter-
disciplinarity at the Liberal Arts Institution
Peter Garcia (Cal State Northridge), Music and Chicano Studies
Mark Katz (University of North Carolina at Chapel Hill),
Teaching Music and Entrepreneurship to Non-majors
- 12:15–1:15 Alvin H. Johnson AMS 50 Fellowship Forum (Azure)**
- 12:15–1:45 AMS Music and Dance Study Group Salsa Dance (Tent, Lobby Level)**
- 12:15–1:45 AMS Pedagogy Study Group Business
Meeting (Junior Ballroom A/B)**
- 12:15–1:45 Lecture: Stravinsky Comes to Vancouver (AMS) (Grand Ballroom C)**
- Anne Shreffler (Harvard University), Chair
H. Colin Slim (University of California, Irvine)
- 12:15–1:45 JAMS Editorial Board (Galiano)**
- 12:15–1:45 SIMSSA: Single Interface for Music Score
Searching and Analysis (Granville)**
- 12:15–1:45 SMT Jazz Theory and Analysis Interest Group (Pavilion Ballroom B)**
- 12:15–1:45 SMT Performance and Analysis Interest
Group (Pavilion Ballroom D)**
- 12:15–1:45 SMT Post-1945 Music Analysis Interest Group (Pavilion Ballroom C)**
- 12:15–1:45 SMT World Music Interest Group (Junior Ballroom D)**
- 12:15–1:45 Society for Seventeenth-Century Music Business
Meeting (Grand Ballroom B)**
- 1:00–3:00 SMT CV Review (Finback)**
- 3:30–5:00 AMS/MLA Joint RISM Committee (Burrard)**

FRIDAY AFTERNOON CONCERTS

12:30–1:30
Lecture-Recital: “Redefining the Concept of Latin-American Music for Guitar through the Works of Guastavino and Santórsola” (at St. Andrew’s Wesley United Church)

Nicolás Emilfork (University of Texas at Austin), classical guitar

2:00–3:00
Lecture-Recital: “Integrating the Violoncello Music of Angelo Maria Fiorè with Early Baroque Performance Practice” (at St. Andrew’s Wesley United Church)

Elinor Frey, Baroque cello

Stephen Stubbs, lute

FRIDAY AFTERNOON SESSIONS

2:00–5:00
After Machaut and before Monteverdi: Current Trends in Music of the Renaissance (AMS) (Junior Ballroom A/B)

Anna Zayaruznaya (Yale University), Chair

Kate van Orden (Harvard University), Respondent

Jane A. Bernstein (Tufts University), “A Tale of Two Cities and Two Technologies: Shaping Music Books and Notes in Cinquecento Italy”

Jesse Rodin (Stanford University), “The Chansonnier as Sensory Artifact”

Margaret Bent (All Souls College, Oxford), “Musical Networks: Initiative, Patronage, and Humanism in the Early-Fifteenth-Century Veneto”

Anne Walters Robertson (University of Chicago), “Music, Words, and Meaning in the Fifteenth-Century Sacred Repertory”

Richard Freedman (Haverford College), “Early Music in the Digital Domain: Texts and Roles”

Agency in Instrumental Music of the Long Eighteenth Century (SMT) (Pavilion Ballroom D)

Seth Monahan (Eastman School of Music, University of Rochester), Chair

Edward Klorman (McGill University), “Koch and Momigny: Theorists of Agency in Mozart’s Quartets?”

W. Dean Sutcliffe (University of Auckland), “Versatility and Floating Agency in Later Eighteenth-Century Instrumental Music”

Mary Hunter (Bowdoin College), “The Agency of the Performer in Mozart’s C-minor Fantasia K. 475”

(Friday afternoon, cont.)

Robert S. Hatten (University of Texas at Austin), "Agentially and Expressively Motivated Counterpoint"

Case Studies in Late Medieval Devotion (AMS) (Port Alberni)

Alejandro Planchart (University of California, Santa Barbara), Chair

Alison Altstatt (University of Northern Iowa), "The Dramatic Sequence of the Wilton *Visitatio sepulchri*"

Margot Fassler (University of Notre Dame), "The Artful Sequence: Texts, Music, and Decoration among Fourteenth-Century German-Speaking Dominican Nuns"

James Maiello (University of Manitoba), "Making Sense of the Sequence at Pistoia"

Michelle Urberg (University of Chicago/Pacific Lutheran University), "Nordic Cult Building through Music and Ritual: Mary's Suffering Heart and the Office *Stabat Virgo Dolorosa*"

Constructing the Artist (AMS) (Pavilion Ballroom A)

David Brackett (McGill University), Chair

Mary Jones (Yale University), "Fighting for the 'Dignity of a Creator': Schoenberg, Lieberman, and the First Recording of *Pierrot lunaire*"

Nate Sloan (Stanford University), "Constructing Cab Calloway"

Oren Vinogradov (University of North Carolina at Chapel Hill), "Defining Impressions: Franz Liszt's Press Kits and the New German Authorship"

Paula Harper (Columbia University), "*Beyoncé*: How Viral Techniques Circulated a Visual Album"

Early Modern Women (AMS) (Port McNeill)

Nina Treadwell (University of California, Santa Cruz), Chair

Eleonora Beck (Lewis & Clark College), "More Than a Pretty *violeta*: Santa Caterina de' Vigti's Contributions to Renaissance Musical Culture"

Seth Coluzzi (Boston, Mass.), "The First Songstress: The Fragmented History of Lucia Quinciani's Monody of 1611"

Ascensión Mazuela-Anguita (Spanish National Research Council), "Women, Urban Experiences of Music, and the Inquisition in the Early Modern Iberian World"

Sara Pecknold (Catholic University of America), "*Pretiosissimo sangue*: Giulio Strozzi and the *Sacri musicali affetti* (1655)"

Effect and Affect (AMS) (Grand Ballroom A)

Nicholas Mathew (University of California, Berkeley), Chair

Estelle Joubert (Dalhousie University), "Gluck's Timbral Effects and an Alternate Aesthetic of a Classic"

Tomas McAuley (University of Cambridge), "Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland"

Catherine Motuz (McGill University), "'Such as the Mind Sees When It Hears': The Rise of Word-Painting as a Tool for Expression"

Annette Richards (Cornell University), “Glass Music and the Virgin Warrior”

Encounters with the Music of Milton Babbitt: A Centennial Celebration (SMT) (Pavilion Ballroom C)

Zachary Bernstein (Eastman School of Music, University of Rochester) and Andrew Mead (Indiana University), Co-chairs

Zachary Bernstein (Eastman School of Music, University of Rochester), “‘And we go . . . even we [, even so]’: Memory and Closure at the End of Babbitt’s *A Solo Requiem*”

Daphne Leong (University of Colorado, Boulder), “Simple Ways of Hearing, Playing, and Teaching Babbitt’s *Semi-Simple Variations*”

Joshua Mailman (University of Alabama), “Babbitt’s Beguiling Surfaces, Improvised Inside”

Andrew Mead (Indiana University), “Between Innocence and Experience: How Analysis Might or Might Not Have Affected My Hearing of Milton Babbitt’s Music”

Robert Morris (Eastman School of Music, University of Rochester), “Listening to Babbitt’s *Occasional Variations*”

Joseph N. Straus (Graduate Center, CUNY), “Octave Doubling in Babbitt’s *Swan Song no. 1*”

Anton Vishio (William Paterson University), “Babbitt via Feldman: Surfaces of Echoes and Reflection”

Meters in Global Perspective (SMT) (Junior Ballroom C)

Noriko Manabe (Temple University), Chair

Chris Stover (The New School), “Timeline Spaces: A Theory of Temporal Process in African Drum/Dance Music”

Fernando Benadon (American University), “Polymetric Phrasing in Rumba’s Quinto”

Daniel Goldberg (Yale University), “What’s the Meter of *Elenino Horo*? Rhythm and Timing in Drumming for a Bulgarian Folk Dance”

Peter Selinsky (Yale University), “Conceptualizing Meter in Early Indojazz”

Poster Presentations (AMS) (Gulf Islands B/C/D)

Denise Odello (University of Minnesota), “Tradition, Audience, and Performance Style in Collegiate Marching Musical Performance”

Dana Gorzelany-Mostak, Mark Misinco, Cannon McClain, and Sarah Kitts (Georgia College), “*Trail Trax*: A Campaign Music Database”

Mia Tootill (Cornell University), “Mapping Paris Theaters: A Digital Dissertation Appendix”

Sounding (Out) the Archive: Western Music, Empire, and Aural History (AMS) (Grand Ballroom B)

Roe-Min Kok (McGill University), Chair

Gavin Williams (University of Cambridge), Respondent

Erin Johnson-Williams (Trinity Laban Conservatoire of Music and Dance), “Singing of Lovedale in London: Mobilizing the Archival Imaginary”

(Friday afternoon, cont.)

Philip Burnett (University of Bristol), “‘A Strange Monotonous Air’: Travel Writing, Sound, and the Cape Colony, ca. 1790–1854”

Yvonne Liao (King’s College London), “Colonial Documents, Communist Archives: Evidence of Western Musical Sound in Shanghai”

Joanna Bullivant (University of Oxford), “Imperial Constructions of 1950s Guyana: Alan Bush’s *The Sugar Reapers*”

Technologies of the Avant-Garde (AMS) (Grand Ballroom C)

Sumanth Gopinath (University of Minnesota), Chair

Jonathan Goldman (University of Montreal), “Of Doubles, Groups and Rhymes: Spatialized Works and the Artistic Response to Sound Technology”

Madison Heying (University of California, Santa Cruz), “The Coding of Community: Carla Scaletti, Kyma, and Community Formation in Computer Music”

Nicholas Jurkowski (University of California, Santa Barbara), “The Avant-Garde Goes Corporate: Soundtracks and Sound Experiments at the Siemens Studio for Electronic Music”

Rachel S. Vandagriff (Oakland, Calif.), “The Pre-history of the Columbia-Princeton Electronic Music Center”

Transatlantic Opera (AMS) (Grand Ballroom D)

Katherine K. Preston (College of William & Mary), Chair

Charlotte Bentley (University of Cambridge), “Transatlantic *grand opéra*: Rethinking the Théâtre d’Orléans”

Rachel Cowgill (University of Huddersfield), “Adaptation in English Opera: New Light from the Norwich Theatre Royal Music Collection, Norfolk Heritage Centre”

April Greenan (University of Richmond), “Performing National Identity: Francis Hopkinson and the First Productions of Serious Opera in Colonial America”

Jennifer C. H. J. Wilson (Brooklyn College), “*Vive la France! Vive la Révolution! . . . à New York*”

Theory and Practice (SMT) (Pavilion Ballroom B)

Roger Mathew Grant (Wesleyan University), Chair

Ryan Taycher (Indiana University), “De fundamento discanti”

Peter Schubert and Julie Cumming (McGill University), “‘Maintaining a Point’: Repeated Motives over an Equal-Note Cantus Firmus from Josquin to Monteverdi”

Megan Kaes Long (Oberlin College & Conservatory), “Tonality’s Missing Link: Text Setting and Metrical Regularity in Italianate Partsong at the Turn of the Seventeenth Century”

Layne Vanderbeek (University at Buffalo, SUNY), “Tactical Approaches to Tactus in Praetorius and Burmeister: Differences in their Rhetorical Understanding and Purpose”

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30**Radio Canada (AMS) (Junior Ballroom D)**

Mary Ingraham (University of Alberta), Chair

Robert Bailey (University of Calgary), “Radio Orchestras and the Cultivation of a National Music Culture: The CBC Vancouver Chamber Orchestra, 1938–2008”

Kimberly Francis (University of Guelph), “The Stravinsky Venture: Igor Stravinsky and the Canadian Broadcasting Corporation, 1961–62”

3:30–5:00**Jazz and the Demimonde (AMS) (Junior Ballroom D)**

Charles Hiroshi Garrett (University of Michigan), Chair

Vanessa Blais-Tremblay (McGill University), “Gorgeous Girlies in Glittering Gyrations: Exotic Dance and Interwar Jazz”

Dale Cockrell (Vanderbilt University), “Everybody’s (Over) Doin’ It: Sex, Alleged Music, and Rotten Dance in New York, 1910–17”

5:00–6:30 *Journal of Musicology* Board (Galiano)**5:00–6:30 AMS Graduate Education Committee Reception for
Prospective Graduate Students (34th Floor)****5:00–6:30 Rice University Alumni Reception (Beluga)****5:00–7:00 AMS Ecocriticism Study Group Business Meeting (Port McNeill)****5:00–7:00 AMS/SMT Joint Film and Multimedia Music
Interest Group (Grand Ballroom B)****5:00–7:00 AMS/SMT Joint Philosophy Interest Group
Business Meeting (Junior Ballroom A/B)****5:00–7:00 Eastman School of Music Alumni Reception (Azure)****5:00–7:00 Friends of Stony Brook Reception (Cracked Ice)****5:00–7:00 SMT History of Music Theory Interest Group
Meeting (Grand Ballroom D)****5:00–7:00 SMT Music Improvisation Interest Group (Grand Ballroom C)****5:00–7:00 SMT Mathematics of Music Analysis Interest
Group (Junior Ballroom C)****5:00–7:00 SMT Work and Family Interest Group (Pavilion Ballroom B)**

(Friday evening, cont.)

- 5:00–7:00 University of Oregon Reception (Gulf Islands A)**
- 5:15–6:45 CCRI Session II: Vaulting Over the Ivy Wall:
Alternatives for Musicologists to a Traditional Tenure-
Track Academic Career (Pavilion Ballroom A)**

Sponsored by AMS Committee on Career-Related Issues

Paul Christiansen (Seton Hall University), Chair

Paul Christiansen (Seton Hall University), on job opportunities abroad

Naomi Perley (Graduate Center, CUNY), on doctoral training and alternate careers

Susan Key (Pacific Symphony and Chapman University), on public musicology

Ayden Adler (DePauw University), on moving in and out of academe

- 5:15–6:15 *Die Musik in Geschichte und Gegenwart* (MGG)
goes digital in 2016 (Junior Ballroom D)**

Presenters: Laurenz Lütteken (University of Zurich), Clemens Scheuch and Ilka Sührig (Bärenreiter Verlag), Barbara Dobbs Mackenzie and Jonathan Greenberg (Répertoire International de Littérature Musicale, Barry S. Brook Center for Music Research and Documentation, The Graduate Center, City University of New York), with a welcome from Ellen T. Harris (AMS)

- 5:30–6:30 Amherst Early Music Festival Presents: Singing from
Renaissance Notation with Valerie Horst (Orca)**
- 5:30–7:30 University of North Carolina at Chapel Hill
Alumni Reception (Granville)**
- 6:00–7:30 Society for Eighteenth-Century Music General Meeting
(Port Alberni)**
- 6:00–7:30 AMS Special Session: Race, Ethnicity and the Profession
(Grand Ballroom A)**

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

Ellie M. Hisama (Columbia University), Mark Burford (Reed College),
Bonnie Gordon (University of Virginia)

- 6:00–7:30 W. W. Norton Reception with live music (Pavilion Ballroom D)**
- 6:00–8:00 CUNY Graduate Center Reception (Tent, Lobby Level)**
- 6:00–8:00 Boston University Reception (Port Hardy)**
- 6:15–7:15 Reception celebrating the Launch of MGG Online
Hosted by RILM, Bärenreiter, and J.B. Metzler (Finback)**
- 6:30–8:00 Oxford University Press Reception (Pavilion Ballroom C)**

6:45–7:45 CCRI Session III: Workshop on Career Alternatives (Pavilion Ballroom A)

Sponsored by AMS Committee on Career-Related Issues
Susan Key (Pacific Symphony and Chapman University), Chair

Paul Christiansen (Seton Hall University), Naomi Perley (Graduate Center, CUNY) Susan Key (Pacific Symphony and Chapman University), Ayden Adler (DePauw University)

7:00–9:00 A-R Editions Online Music Anthology Reception (Parksville)

7:30–8:00 AMS Music and Dance Study Group Business Meeting (Grand Ballroom C)

7:30 Early Music Vancouver, “Breathtaking — A Voice and a Cornetto Entwined,” Christ Church Cathedral, 690 Burrard Street
8-min. walk; shuttle available from 7 p.m., Lobby Level

8:00–10:00 Mozart Society of America Business Meeting and Study Session (Orca)

9:00–12:00 Brandeis University Alumni Reception (Port McNeill)

9:00–12:00 University of Chicago Alumni Reception (Azure)

9:00–12:00 University of Michigan Alumni Reception (Pavilion Ballroom D)

9:00–12:00 University of Pittsburgh Reception (Granville)

10:00–11:00 Mozart Society of America Twentieth Anniversary Reception (Finback)

9:00–1:00 AMS/SMT Dance (34th Floor)

10:00–12:00 AMS LGBTQ Study Group Party (Pavilion Ballroom C)

10:00–12:00 Case Western Reserve University Reception and Celebration of Susan McClary on the Occasion of Her Seventieth Birthday (Tent, Lobby Level)

10:00–12:00 Columbia University Department of Music Reception (Parksville)

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

10:00–12:00 Harvard Music Reception (Junior Ballroom D)

10:00–12:00 *MLA Notes* Reception (Port Hardy)

10:00–12:00 Society for Christian Scholarship in Music Reception (Gulf Islands C/D)

FRIDAY EVENING SESSIONS

8:00–10:00
**Race-ing Queer Music Scholarship: Critiquing Racial
Blindness (AMS) (Grand Ballroom A)**

Sponsored by the AMS LGBTQ Study Group

Lisa Barg (McGill University), Chair

Kira Dralle (University of California, Santa Cruz), “On Beyoncé’s ‘Formation’ and Black Anger: How to Be an Ally in Musicological Discourse”

Eric Hung (Westminster Choir College of Rider University), “Race-ing and Queering the Historical Mission of American Musicology through Public Musicology”

Kai Finlayson (New York University), “Defense Mechanisms: Queering Musicological Aversions to Critical Race Theory”

Ali Na (University of California at Santa Cruz), “The Color of Queer Critique: Sonic Performances of Blackness and Queer Temporality”

8:00–11:00
**Art and Advocacy in Environmentalist Music: Tensions, Dimensions,
and Perceptions (AMS) (Pavilion Ballroom A)**

Mark Pedelty (University of Minnesota), Chair

Sabine Feisst (Arizona State University), Tyler Kinnear (University of British Columbia), Stephen Meyer (University of Cincinnati)

Concepts, Spaces, Sounds (SMT) (Junior Ballroom A/B)

Julian Hook (Indiana University), Chair

Max Silva (University of Chicago), “Un-Quin(n)ing Qualia”

Dmitri Tymoczko (Princeton University), “Shostakovich and ‘Playing Out’: Centric Set Theory and Polyoctatonicism in the Seventh String Quartet”

Clifton Callender (Florida State University), “The Tonal Extravagance of Large Pitch Sets”

Richard Plotkin (University at Buffalo, SUNY), “Harmonious Opposition: Maximal Displacement and Voice-Leading Parsimony”

**Copyright Permissions and Fair Use in Music
Scholarship (AMS) (Grand Ballroom D)**

Andy Flory (Carleton College), Chair

Nicole Biamonte (McGill University) and Robert Judd (AMS), Respondents

Keith Salley (Shenandoah Conservatory), “Navigating Copyright Permissions/Evaluating Fair Use”

Lars Helgert (Catholic University of America), “Music Scholarship and Music Publishers: Common Problems and Potential Solutions”

Walter Everett (University of Michigan), “Fair Use Considerations in Rock Scholarship”

Figuring the Rhythm: Black Social Dance and its Musics (AMS) (Grand Ballroom C)

Sponsored by the AMS Music and Dance Study Group

Christopher J. Wells (Arizona State University), Chair

Thomas F. DeFrantz (Duke University), Keynote speaker

Frauenarbeit: Four Triptychs by Women in Music Theory (SMT) (Pavilion Ballroom B)

Sponsored by the SMT Committee on the Status of Women

Jennifer Bain (Dalhousie University), Session Moderator

Gretchen Horlacher (Indiana University), "Movement in Music and Dance: A Neoclassical Collaboration for *Orpheus*"

Julie Hedges Brown (Northern Arizona University), "Re-Hearing Schumann: A Ballet, a Quartet Adagio, and Multivalent Identity"

Robin Attas (Elon University), "Dancing an Analysis: Approaching Popular Music Theory through Dance"

Ellen Bakulina (University of North Texas), "Non-Monotonicity and Proto-Harmony in Rachmaninoff"

Charity Lofthouse (Hobart and William Smith Colleges) and Sarah Marlowe (New York University), "Pushing the Boundaries: Mismatch and Overlap in Shostakovich's 'Classical' Structures"

Deborah Rifkin (Ithaca College), "Prokofiev's Chromaticism in Fairy Tales: *Cinderella* and *Peter and the Wolf*"

Nancy Yunhwa Rao (Rutgers University), "Analysis, and the Dilemma of Music Genealogy: The Cases of Ruth Crawford and Johanna Beyer"

Antonella Di Giulio (Buffalo State College), "Blind and Imaged: Musical Intuitions in an Open Work"

Patricia Hall (University of Michigan), "'Border Crossing' in Dario Marianelli's Score for *Atonement*"

Laura Emmerly (Emory University), "Repetition and Formal Destruction in Popular Music"

Victoria Malawey (Macalester College), "Analyzing the Popular Voice"

Jacqueline Warwick (Dalhousie University), "Listening with a Gendered Ear"

The Operatic Canon (AMS) (Port Alberni)

Cormac Newark (Guildhall School of Music & Drama), Organizer

James Parakilas (Bates College), Chair and Respondent

Katherine Hambridge (Durham University), Raymond Knapp (University of California, Los Angeles), William Weber (California State University, Long Beach), Flora Willson (King's College London)

(Friday evening, cont.)

Producing the Groove (SMT) (Grand Ballroom B)

Mark Butler (Northwestern University), Chair

Nathan Hesselink (University of British Columbia), "The Backbeat as Expressive Device in Popular Music"

Michael D'Errico (Pitzer College), "Off the Grid: Self-Effacing Production in Electronic Dance Music"

Asaf Peres (Ann Arbor, Michigan), "(Dys)Functional Harmony: How Sound Production in Twenty-First Century Pop Music Liberates Harmony from its Functional Role"

Chris McDonald (Cape Breton University), "Groove, Timbre and the Metaphor of Weight"

FRIDAY EVENING SHORT SESSIONS

8:00–9:30

Analyzing Beethoven (AMS/SMT) (Junior Ballroom C)

Alexander Rehding (Harvard University), Chair

John Z. McKay (University of South Carolina), "Formalizing the *Eroica*: The E Minor Theme and the Structure of Analytical Revolutions"

Mark Evan Bonds (University of North Carolina at Chapel Hill), "Positively Ironic: Beethoven's 'Serioso' String Quartet in F minor, op. 95"

9:30–11:00

Performance and Analysis (SMT) (Junior Ballroom C)

Alan Dodson (University of British Columbia), Chair

Andrew M. Friedman (Harvard University), "Reimagining (Motivic) Analysis in Light of Performance"

Su Yin Mak (The Chinese University of Hong Kong), "Communications about Musical Structure in Professional String Quartet Rehearsal"

SATURDAY 5 November

8:30–5:00 **Registration** (North Lobby)

8:30–6:00 **Speaker Ready Room** (Chartroom)

8:30–6:00 **Exhibits** (Grand Ballroom Foyer, Junior Ballroom Foyer, Pavilion Ballroom Foyer)

7:00–8:45 **AMS Committee on Women and Gender** (Gulf Islands B)

7:00–8:45 **AMS Publications Committee** (Beluga)

7:00–8:45 **SMT Committee on Diversity Breakfast Meeting** (Gulf Islands A)

7:00–8:45	SMT Professional Development Committee Breakfast Meeting (Hudson)
7:00–8:45	SMT Regional and Affiliate Societies Breakfast Meeting (Finback)
7:00–8:45	SMT-V Editorial Board (Galiano)
7:00–9:00	A-R Recent Researches Series Editors' Breakfast Meeting (Granville)
7:00–9:00	<i>Journal of Music History Pedagogy</i> Editorial Board (Parksville)
7:30–8:45	AMS Committee on Cultural Diversity (Blue Whale)
7:30–8:45	Haydn Society of North America Board Meeting (Vancouver)
7:30–9:00	<i>Journal of Musicological Research</i> Editorial Board Meeting (Port Hardy)
7:30–9:00	Society for Eighteenth-Century Music Board of Directors Meeting (Columbia)
7:30–9:00	<i>Web Library of Seventeenth-Century Music</i> Editorial Board (Burrard)
7:45–8:45	American Bach Society Editorial Board Meeting (Gulf Islands D)
8:00–8:45	Study Group Chairs (Orca)
9:00–12:00	AMS Committee on Career-Related Issues, CV and Cover Letter Workshop (Cracked Ice)

SATURDAY MORNING SESSIONS

9:00–12:00

Cipriano de Rore's Quincentenary: Looking Back at His Madrigals with Modern Eyes (SMT) (Junior Ballroom C)

Sponsored by the SMT Early Music Analysis Interest Group

Devin Chaloux (Southern New Hampshire University), Chair

Jason Rosenholtz-Witt (Northwestern University), "Cipriano de Rore Reappraised: Lovesickness and Eroticism in *Calami sonum ferentes*"

Benjamin Dobbs (Greenwood, S.C.), "Comparing Cipriano de Rore's Four- and Five-Voice Madrigals: Indicators of Style in Cadential Practice"

Richard Hermann (University of New Mexico), "Is there Evidence for Meter via Cumulative Rhythm and Attack-Point Density in Cipriano de Rore's Madrigals?"

Timothy R. McKinney (Baylor University), "Scheme and Schism in Rore's *Mia benigna fortuna*"

(Saturday morning, cont.)

Jared C. Hartt (Oberlin College & Conservatory), "A Deliberate Hoax? Using Rore's *Calamisonum ferentes* as a Pedagogical Tool"

Heather Holmquest (Umpqua Community College), "Building a Narrative: Music and Text Relationships in the Undergraduate Analysis Classroom"

Lost Repertories of the Cold War Era (AMS) (Pavilion Ballroom A)

Alison Furlong (Ohio State University), Chair

Hyun Kyong Hannah Chang (Ewha Womans University), Brian Locke (Western Illinois University), Lisa Cooper Vest (University of Southern California), Joy H. Calico (Vanderbilt University), Danielle Fosler-Lussier (Ohio State University)

Melodic Motivations (SMT) (Pavilion Ballroom C)

Ben Givan (Skidmore College), Chair

Christopher Gupta (Princeton University), "A Theoretical Account of Cueing Systems in Collective Improvisation"

Jeremy Smith (University of Minnesota), "'I Know It's Over': Melodically-Established Keys and Tonal (Non-)Closure in Contemporary Popular Music"

Joon Park (University of Arkansas), "Long Dissonance and the Metaphors of Musical Work"

Rich Pellegrin (University of Missouri), "Salience, Common Tones, and Middleground Dissonance in the Fourth Chorus of Brad Mehldau's Improvisation on 'All the Things You Are'"

Music and Encounter in the Seventeenth and Eighteenth Centuries (AMS) (Grand Ballroom D)

Thomas Irvine (University of Southampton), Chair

Claudia Jensen (University of Washington), "Cavalli, Communiques, and the Kremlin: Muscovite Witnesses to Seventeenth-century Italian Music and Theater"

Kevin C. Karnes (Emory University), "Inventing Eastern Europe in the Ear of the Enlightenment"

Danielle M. Kuntz (Baldwin Wallace University), "Old Lisbon, New Rome: Marginalized Voices in Early Eighteenth-Century Portuguese Villancico and Oratorio"

Craig Russell (Cal Poly), "Smudged Blotches, Glued Paste-overs, and Crosshatched Rewrites: Uncovering Sumaya's *Murió por el pecado* and His Compositional Process"

Music and Historical Materialism (SMT) (Pavilion Ballroom D)

Sponsored by the SMT Music and Philosophy Interest Group

Brian Kane (Yale University), Chair

Sumanth Gopinath (University of Minnesota), "Marxism and Minimalism: A Troubled Intersection"

Stephan Hammel (University of California, Irvine) and Bryan Parkhurst (University of South Florida), "The Conceptual Foundations of Historical Musical Materialism"

Jarek Ervin (University of Virginia), "Popular Music Studies, Marxism, and the Cultural Concept"

Naomi Waltham-Smith (University of Pennsylvania), “‘Are You Deaf?’ Historical Materialism and the Art of the (Im)possible”

Eric Drott (University of Texas at Austin), “Music, Technology, Music-As-Technology”

Sacred/Secular Exegetical Practices (AMS) (Grand Ballroom B)

Jessie Ann Owens (University of California, Davis), Chair

Megan Eagen (University of North Carolina at Chapel Hill), “‘A Literary . . . or Musical Gift’: Erasmus Rotenbucher’s *Bergkreyen* as a Primer for Protestant Lay Exegesis”

Barbara Eichner (Oxford Brookes University), “The Woman at the Well: Divine and Earth(ly) Love in Orlando di Lasso’s Parody Masses”

Mary Ellen Ryan (Indiana University), “‘Our Enemies Are Gathered Together’: The Politics of Motets in the Newberry Partbooks”

Sienna Wood (University of Colorado at Boulder), “Anti-Inquisition Propaganda at the Outbreak of the Dutch Revolt: Noé Faignient’s *Chansons, madrigales et motetz*”

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Beyond Propaganda: Music and Politics in Napoleonic Theater (AMS) (Port Alberni)

Gundula Kreuzer (Yale University), Chair

Annelies Andries (Yale University), “Dreaming ‘Opéra de Luxe’: Spectacle in Le Sueur’s *Ossian ou les Bardes*”

Katherine Hambridge (Durham University), “‘Genre Consciousness’ in the Napoleonic Theater”

Circuits of Empire (AMS) (Grand Ballroom A)

Brigid Cohen (New York University), Chair

Bradley Shope (Texas A & M Corpus Christi), “Trilateral Exchanges: Ragtime in Bombay in the 1910s and Its Musical Connections with London”

Gavin Williams (University of Cambridge), “Sound, Colony, and the Multinational: The Gramophone Company between London and Singapore, 1900–10”

The Eloquent Body (AMS) (Port McNeill)

Janette Tilley (Lehman College / Graduate Center, CUNY), Chair

Christina Hutten (University of British Columbia), “The Claveciniste’s Eloquent Body: Gestural Rhetoric in French Baroque Harpsichord Playing”

Bettina Varwig (King’s College London), “‘Mein Herze schwimmt im Blut’: Early Modern Physiologies and Metaphors of the Heart”

(Saturday morning, cont.)

Holograms and Hauntings (AMS) (Grand Ballroom C)

Joseph Auner (Tufts University), Chair

Lucie Vagnerova (Columbia University), "Blackness, Telepresence, and the Carceral State: Listening to the Hologram in American Music"

Griffin Woodworth (Inver Hills Community College), "Symphonic Funk and the Discourse of 'Hot Rhythm' in the Music of Prince"

Performing Meter (SMT) (Pavilion Ballroom B)

Mitchell Ohriner (Shenandoah University), Chair

Richard Beaudoin (Brandeis University and The Royal Academy of Music, London), "Creaking Chairs and Metric Clarity: Microtiming Glenn Gould Recording Schoenberg op. 19/1"

Galen DeGraf (Columbia University), "Types of Temporal Knowledge beyond the Mode of Attending"

Reforming the Nation (AMS) (Junior Ballroom D)

Carol A. Hess (University of California, Davis), Chair

Marco Cosci (Fondazione Giorgio Cini), "Listening to Another Italy: New Music for Ancestral Legacies in 1960s Italian Documentaries"

Christina Taylor Gibson (Catholic University of America), "'Whirling Around Mexico': Mabel Dodge Luhan and Carlos Chávez"

Shedding New Light on Questions about Bruckner

Versions (AMS) (Junior Ballroom A/B)

John Deathridge (King's College London), Chair

Paul Hawkshaw (Yale University), "A Bequest and a Legacy: Editing Anton Bruckner's Music in 'Later Times'"

Benjamin Korstvedt (Clark University), "'It Will Now Achieve its Effect': Toward a Longer View of the Processes of Symphonic Composition"

10:30–12:00

Alla Bastarda (AMS) (Port McNeill)

Emily Wilbourne (Queens College / Graduate Center, CUNY), Chair

Paul Schleuse (Binghamton University), "Transgendered Voices in Early-Modern Italy: *Cantare alla bastarda*, Everyday Virtuosity, and Performing Otherness"

Nina Treadwell (University of California, Santa Cruz), "Anamorphic Display: The *basso alla bastarda* as Progenitor"

Body and Spirit (SMT) (Pavilion Ballroom B)

Arnie Cox (Oberlin College & Conservatory), Chair

Rosa Abrahams (Northwestern University), "Synchronization in the Synagogue"

Evan Campbell (McGill University), “The Spiritual Experience of Jonathan Harvey’s *Body Mandala*”

Brazil and the Difference Within (AMS) (Junior Ballroom D)

Leonora Saavedra (University of California, Riverside), Chair

Rogério Budasz (University of California, Riverside), “Outsiders and Insiders: Musical Practices of African and Brazil-Born Slaves as recorded in Brazilian Newspapers”

Silvio dos Santos (University of Florida), “‘Mata cacique’ (Kill the Indian Chief): The Crossroad Between Musical Activism and Indigenous Imagination in Brazilian Music”

Dystopic Soundtracks (AMS) (Port Alberni)

Julie Hubbert (University of South Carolina), Chair

Rebecca Fulop (Oberlin College & Conservatory), “A ‘most authentic American folk music’: Nostalgia and Colonialism in the Soundtrack of *The Man in the High Castle*”

Katherine Reed (Utah Valley University), “‘Hooked to the Silver Screen’: David Bowie’s *Hunger City*”

Out of Time: The (A)historicity of Nineteenth-Century Instrumental Technologies (AMS) (Grand Ballroom A)

Jonathan De Souza (Western University), Chair

Emily Dolan (Harvard University), “Mendacious Technology”

Roger Moseley (Cornell University), “Grids and Filters: Chopinian Methods of (Dis)closure”

The Parisian Stage in the Nineteenth Century (AMS) (Junior Ballroom A/B)

Francesca Brittan (Case Western Reserve University), Chair

Anna McCready (Royal College of Music), “The ‘Girouette’ Effect: Les Pages du duc de Vendôme and Political Iconography in 1820”

Tommaso Sabbatini (University of Chicago), “Beyond Opera and Musical Theater: Rethinking Nineteenth-Century Parisian Theater with Music through the Lens of *Féerie*”

Sharing the Gospel (AMS) (Grand Ballroom C)

Mark Burford (Reed College), Chair

C. Megan MacDonald (Florida State University), “Embodying Faith and Fandom: Songs of Identity in Depression-Era Gospel Singing Communities”

Braxton Shelley (University of Chicago), “‘Tuning Up’ in Contemporary Gospel Performance”

12:00–2:00 American Bach Society Advisory Board Luncheon (Beluga)

12:00–2:00 American Handel Society Board (Vancouver)

(Saturday noontime, cont.)

12:00–2:00 **What's New Chez Nous: RIPM Jazz and a New Library of Journals** (34th Floor)
Luncheon: contact conferences@ripm.org for further information

12:00–5:00 **AMS Committee on the Publication of American Music Luncheon** (Gulf Islands B)

12:15–1:15 **North American British Music Studies Association** (Pavilion Ballroom C)

12:15–1:45 **CCRI Session IV: "The Mid-Career Crisis, or, What to Do after Tenure"** (Port Alberni)

Sponsored by the AMS Committee on Career-Related Issues
Bryan Proksch (Lamar University), Chair

Olga Haldey (University of Maryland), "Family and Personal Life After Tenure"

Stephen Meyer (University of Cincinnati), "Moving in Mid-Career"

Elizabeth Hudson (Northeastern University), "The Pleasures and Perils of Moving into the Dean's Office"

Bryan Proksch (Lamar University), "And Now for Something Completely Different: Research Agendas after Tenure"

12:15–12:30 **AMS By-laws Changes Meeting** (Junior Ballroom A/B)
see www.ams-net.org/By-laws-ballot-2017.php

12:30–1:45 **AMS Council** (Junior Ballroom A/B)

12:15–1:45 **AMS LGBTQ Open Board Meeting** (Granville)

12:15–1:45 **AMS Music and Dance Study Group Syllabus Development Workshop** (Orca)

12:15–12:50 **AMS Popular Music Study Group** (Junior Ballroom D)

12:50–1:50 **AMS Popular Music Study Group Panel presentation "Pedagogy through Artifacts"** (Junior Ballroom D)

Elizabeth Clendinning (Wake Forest University), "'Don't read my diary when I'm gone': Teaching Scene and Sketch Studies through *Kurt Cobain Journals*"

Mandy Smith (Rock and Roll Hall of Fame/Case Western Reserve University), "Popular Music Performance as Pedagogical Artifact"

Emily Gale (University of California, Merced), "eBay Musicology"

12:15–1:45 ***Eighteenth-Century Music* Editorial Board Meeting** (Gulf Islands C)

12:15–1:45 **Haydn Society of North America General Meeting** (Pavilion Ballroom B)

12:15–1:45	Joint Disability and Music SMT Interest/AMS Study Group Meeting (Port McNeill)
12:15–1:45	SMT Committee on the Status of Women Brown Bag Open Lunch (Parksville)
12:15–1:45	SMT Early Music Interest Group (Burrard)
12:15–1:45	SMT Music Cognition Interest Group (Junior Ballroom C)
12:15–1:45	SMT Music Theory Pedagogy Interest Group (Pavilion Ballroom D)
12:15–1:45	SMT Russian Theory Interest Group Meeting (Pavilion Ballroom A)
2:00–3:00	SMT Business Meeting (Grand Ballroom)
3:00–5:00	Pendragon Press Meet-the-Authors: Lisa Scoggin, <i>The Music of Animaniacs</i> , and Reba Wissner, <i>We Will Control All That You Hear</i> Exhibit Table I, Pavilion Ballroom Foyer
3:30–4:30	AMS Performance Committee (Beluga)

SATURDAY AFTERNOON CONCERTS

12:30–1:30

Lecture-Recital: “Beyond an Accomplishment: Vocal Music Studied and Performed at Troy Female Seminary, 1838–72” (St. Andrew’s Wesley United Church)

Jewel A. Smith (Xavier University)

The Edgecliff Vocal Ensemble, Xavier University (Cincinnati, Oh.)

Richard Schnipke, Conductor, Matthew Umphreys, Accompanist

2:00–3:00

Recital: “Virtuoso Piano Works by Twentieth- and Twenty-First-Century Canadian Composers” (Christ Church Cathedral)

Réa Beaumont (Royal Conservatory of Music, Toronto), piano

8-min. walk; shuttle available from 1:40 p.m., Lobby Level

SATURDAY AFTERNOON SPECIAL SMT SESSIONS

2:00–3:00 **SMT Business Meeting** (Grand Ballroom)

3:00–3:15 **SMT Awards Presentation** (Grand Ballroom)

3:30–5:00 **SMT Keynote Address** (Grand Ballroom)

Scott Burnham (Graduate Center, CUNY), “Words and Music”

SATURDAY AFTERNOON SESSIONS

2:00–5:00

Comparing Notes: Just Intonation, Japan, and the Origins of Musical Disciplines (AMS) (Pavilion Ballroom D)

Jonathan Service (University of Oxford), Chair

Richard Miller (University of Nevada-Las Vegas), Respondent

Julia Kursell (University of Amsterdam), “A Well-Tuned History of the Music of the World: Helmholtz’s Investigation into the Material Conditions of Hearing”

Daniel Walden (Harvard University), “Emancipating Microtones: Nineteenth-Century Experiments with 53-Tone Equal Temperament”

Jonathan Service (University of Oxford), “Tanaka Shōhei’s Quixotic Quest for Just Intonation and Pure Ears”

Benjamin Steege (Columbia University), “The Ambivalent Ethics of Comparative Musicology: A Japanese Case Study”

Jazz and the In Between (AMS) (Junior Ballroom D)

Graeme Boone (Ohio State University), Chair

Ritwik Banerji (University of California, Berkeley), “Outlining a Phenomenology of Ethics: Moral Failures in the Listening Practices of an Artificially-Intelligent ‘Free’ Improviser”

Darren LaCour (Lindenwood University), “Composing within the Lines, Working behind the Scenes: Duke Ellington, Billy Strayhorn, and Dick Vance’s Arrangements for *At the Bal Masque* (1958)”

Lucille Mok (Chicago, Ill.), “Earwitnessing Jazz and the Leonard Feather Blindfold Tests”

J. Cole Ritchie (University of North Texas), “Recent Jazz Arrangements of Western Art Music as Foreignized Translations”

National Entanglements (AMS) (Pavilion Ballroom C)

Klára Mórícz (Amherst College), Chair

Thomas Irvine (University of Southampton), “Hubert Parry’s Dream of German Music”

Ditlev Rindom (University of Cambridge), “Italians Abroad: The Milan Exposition of 1906”

Kelly St. Pierre (Wichita State University), “Measuring a Czech Ethnicity: Musicology, Race, and the (German) State”

Aidan Thomson (Queen’s University, Belfast), “Bax’s *In Memoriam*: Memory, Martyrdom and Modalities of Irishness”

Re-Making Radio (AMS) (Junior Ballroom C)

Christina Baade (McMaster University), Chair and Respondent

Brian Kane (Yale University), “*Your Hit Parade* and the Soundscape of Standards”

Jennifer Iverson (University of Chicago), “Beyond Darmstadt: Radio and the West German New-Music Ecology”

Joshua Tucker (Brown University), "Broadcast Sound as Cultural and Natural Resource: Indigenous Music, Community Radio, and Ecological Activism in the Peruvian Andes"
 Eric Drott (University of Texas at Austin), "Music as a Technology of Surveillance"

**Sexual Violence on Stage: How Musicologists Promote Resistance
 in the Twenty-First Century (AMS) (Junior Ballroom A/B)**

Suzanne Cusick (New York University), Chair

Richard Will (University of Virginia), Micaela Baranello (Smith College), Monica Hershberger (Harvard University), Bonnie Gordon (University of Virginia), Ellie M. Hisama (Columbia University)

SATURDAY AFTERNOON SHORT SESSIONS

2:00–3:30

News from the Ars Nova (AMS) (Pavilion Ballroom A)

Anne Stone (Graduate Center, CUNY), Chair

Michael Scott Cuthbert (MIT), "Hidden in Our Publications: New Concordances, Quotations, and Citations in Fourteenth-Century Music"

Gillian Gower (Southern Methodist University), "Reassessing the Manuscript New York, Pierpont Morgan Library M. 978"

Performance and Conceptual Art in New York City (AMS) (Port McNeill)

Alexa Woloshyn (Carnegie Mellon University), Chair

Caitlin Schmid (Harvard University), "Musicians Using Bizarre Sounds': Charlotte Moorman's New York Avant Garde Festival and Performance Art as Music"

Maria Edurne Zuazu (Graduate Center, CUNY), "Audiotopias and Remembrance in the Reception of Janet Cardiff's *The Forty Part Motet* in New York City, 2001–14"

Regulating Pitch (AMS) (Port Alberni)

Gregory Barnett (Rice University), Chair

Michael Dodds (University of North Carolina School of the Arts), "Internal and External Factors of *Seicento* Modal Conventions"

Fanny Gribenski (University of California, Los Angeles), "Tuning the World: A History of Global Negotiations at the Crossroads of Aesthetics, Politics, Science, and Industry (1834–1939)"

Transatlantic Utopias (AMS) (Pavilion Ballroom B)

Stephanie Jensen-Moulton (Brooklyn College), Chair

Michael Accinno (University of California, Davis), "A Music Conservatory for the Blind? Francis Joseph Campbell's American Dream"

Samuel Dwinell (University of Akron), "Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor's *Thelma* and the Endless Melody of Interracial Dreams"

(Saturday afternoon, cont.)

3:30–5:00

Musical Institutions in the Seventeenth Century (AMS) (Port Alberni)

Margaret Murata (University of California, Irvine), Chair

Mollie Ables (Indiana University), “The Chiesa di Santa Maria della Consolazione and Giovanni Legrenzi’s Early Venetian Career: 1671–77”

Arne Spohr (Bowling Green State University), “Privileged Dependency: The Legal and Social Position of Black Court Trumpeters in Seventeenth-Century Germany”

Paris Streets in the Nineteenth Century (AMS) (Pavilion Ballroom B)

Steven Huebner (McGill University), Chair

Jacek Blaszkiewicz (Eastman School of Music, University of Rochester), “Listening to the Old City: Street Cries and Urbanization in Second-Empire Paris”

Nicole Vilkner (Rutgers University), “*Musiciens ambulants*: The Politics of Sound and Street Space in Nineteenth-Century Paris”

Rethinking Tridentine Reform: Orlando di Lasso’s Cipriano de Rore (AMS) (Pavilion Ballroom A)

Robert Kendrick (University of Chicago), Chair

M. Jennifer Bloxam (Williams College), Respondent

David Crook (University of Wisconsin-Madison), “*Da le belle contrade* and the ‘stella matutina’”

Jessie Ann Owens (University of California, Davis), “*Scarco di doglia* and ‘il bel pensier’”

Video Games (AMS) (Port McNeill)

William Cheng (Dartmouth College), Chair

William Gibbons (Texas Christian University), “The Sounds in the Machine: Hirokazu Tanaka’s Cybernetic Soundscape for Metroid”

Joseph E. Jones (Texas A&M University-Kingsville), “Encultured Musical Codes in Bear McCreary’s Video Game and TV Soundtracks”

SATURDAY AFTERNOON AMS SPECIAL SESSION

5:30–7:00 **AMS Business Meeting and Awards Presentation (Grand Ballroom)**

5:00–7:00 **SMT Sketches and Autographs Interest Group
Informational Meeting (Pavilion Ballroom D)**

5:30–7:30 **SMT Music Informatics Interest Group (Pavilion Ballroom B)**

5:30–7:30 **SMT Music and Psychoanalysis Interest Group (Granville)**

5:30–7:30 **SMT Popular Music Interest Group (Pavilion Ballroom C)**

7:30	Vancouver Symphony Orchestra , “The VSO Goes to the Movies: <i>Raiders of the Lost Ark</i> ” Orpheum Theatre, 601 Smithe St.
8:00–10:00	University of Texas at Austin Reception (Cracked Ice)
8:00–10:00	Viola da Gamba Society of America presents: Come play consort music! (Finback) Viols, music and stands provided
9:00–10:30	Duke University Reception (Port Hardy)
9:00–11:00	AMS/SMT Dessert Reception (34th Floor)
9:00–11:00	University at Buffalo Reception (Gulf Islands A)
9:00–11:00	Indiana University Reception (Tent, Lobby Level)
9:00–11:00	New York University Reception (Azure)
9:00–11:00	University of Toronto Reception (Gulf Islands C/D)
9:00–12:00	Stanford Reception (Beluga)
9:30–12:00	McGill University Reception (Grand Ballroom D)
10:00–11:00	Yale Alumni Reception (Grand Ballroom C)
10:00–12:00	University of Cincinnati, College-Conservatory of Music Reception (Granville)
10:00–12:00	University of Western Ontario Reception (Galiano)
10:00–1:00	Cornell Reception (Junior Ballroom A/B)
10:00–1:00	University of California at Los Angeles Musicology Alumni Reception (Junior Ballroom D)
10:00–1:00	University of California, Berkeley Alumni Reception (Grand Ballroom A)
10:00–1:00	University of North Texas Alumni Reception (Parksville)
10:00–1:00	University of Pennsylvania Party (Grand Ballroom B)
10:00–1:00	Princeton University Department of Music Reception (Junior Ballroom C)
11:00–12:00	Yale Party (Grand Ballroom C)

SATURDAY EVENING SESSIONS

8:00–11:00**Music and Medievalism: New Critical Approaches (AMS) (Port Alberni)**

Stephen Meyer (University of Cincinnati), Chair

Jennifer Bain (Dalhousie University), Michael Richardson (Stony Brook University), Jacob Sagrams (McGill University), Kirsten Yri (Wilfrid Laurier University)

New Directions in Post-Soviet Musicology (AMS) (Port McNeill)Vladimir Orlov (Smolny-Bard College / St. Petersburg State University), Chair
Richard Taruskin (University of California, Berkeley), Respondent

Marina Frolova-Walker (University of Cambridge), Olga Manulkina (St. Petersburg University / St. Petersburg Conservatory), Svetlana Savenko (Moscow Conservatory), Miriam Tripaldi (University of Chicago)

Toward a Critical World History of Music: Developing Theory for an Emergent Field (AMS) (Pavilion Ballroom B)

Olivia Bloechl (University of California, Los Angeles) and Gabriel Solis (University of Illinois at Urbana-Champaign), Co-Chairs

David Irving (University of Melbourne), Ingrid Monson (Harvard University), Katherine Butler Schofield (King's College London), Rachel Beckles Willson (Royal Holloway)

SATURDAY EVENING SHORT SESSION

8:00–9:30**Music and the Middlebrow (AMS) (Pavilion Ballroom A)**Stephen Hinton (Stanford University), Chair
Benjamin Piekut (Cornell University), Respondent

Christopher Chowrimootoo (University of Notre Dame), Peter Franklin (University of Oxford), Kate Guthrie (University of Southampton), Heather Wiebe (King's College London)

SUNDAY 6 November

8:30–12:00 Registration (North Lobby)**8:30–12:00 Speaker Ready Room (Chartroom)****8:30–12:00 Exhibits (Grand Ballroom Foyer, Junior Ballroom Foyer, Pavilion Ballroom Foyer)****7:00–8:45 AMS Board of Directors (Finback)**

7:00–9:00 SMT 2016/2017 Program Committees Breakfast (Orca)

8:00–9:00 SMT Interest Group and Standing Committee Breakfast (Parksville)

SUNDAY MORNING SESSIONS

9:00–12:00

Case Studies in Radiophonic Art (AMS) (Grand Ballroom A)

Michael Gallope (University of Minnesota), Chair

Kate Galloway (Wesleyan University/Memorial University of Newfoundland), “Soundscaping the Radio: Sonic Witnessing and the Resonances of Experimental Radio Soundwork through Electroacoustic Soundscape Composition”

John Klaess (Yale University), “105.9 WHBI-FM and the Cassette Economy of Early Hip Hop”

Danielle Simon (University of California, Berkeley), “In Search of a Futurist Radio Aesthetic”

Alexander Stalarow (University of California, Davis), “Pierre Schaeffer’s *La coquille à planètes* and Experiments in French Wartime Radio Production”

Music, Class, and the Great War (AMS) (Port McNeill)

Alain Frogley (University of Connecticut), Chair

Emily C. Hoyler (School of the Art Institute of Chicago), “Highbrow Bullies and Lowbrow Menaces: Judgments of Music and Taste in Interwar BBC Periodicals”

Michelle Meinhart (Durham University / Martin Methodist College), “‘It’s a Long Way to Tipperary . . .’ and Tennessee: Unlikely Musical Exchanges in the English Country House during World War I”

Rachel Moore (University of Oxford), “Articulating Allied Identity: Cross-Channel Musical Exchange between Paris and London during World War I”

Vanessa Williams (University of Pennsylvania), “‘Near to Reality, but Not Quite’: Lena Ashwell’s Concerts at the Front during the First World War”

Navigating the First Years on the Job (SMT) (Junior Ballroom C)

Sponsored by the SMT Professional Development Committee

Samuel Ng (University of Cincinnati), Moderator

William Marvin (Eastman School of Music, University of Rochester), Joti Rockwell (Pomona College), Lynne Rogers (Mannes School of Music at The New School), Lawrence Zbikowski (University of Chicago)

Opera in Russia (AMS) (Grand Ballroom B)

Inessa Bazayev (Louisiana State University), Chair

Elise Bonner (Columbia University), “Reassessing Russian Comic Opera: Singers, Aesthetics, and Success in Eighteenth-Century St. Petersburg”

Marina Frolova-Walker (University of Cambridge), “Newspaper to Opera: *Orango*, Topicality, and the Documentary Aesthetic”

(Sunday morning, cont.)

Esti Sheinberg (University of Nebraska-Lincoln), "Shostakovich's *Lady Macbeth from the Mzensk District*: the finale of Scene Four as opera buffa parody"

Daniil Zavulunov (Stetson University), "Opera as Policy during the Reign of Nicholas I: The First Decade (1825–35)"

**Rethinking Romantic Form: Mendelssohn's Sonata-Form
Practice (SMT) (Pavilion Ballroom D)**

Janet Schmalfeldt (Tufts University), Chair

Benedict Taylor (University of Edinburgh), "Mendelssohn and Sonata Form: The Case of op. 44 no. 2"

Julian Horton (Durham University), "Mendelssohn's Piano Trio op. 66 and the Analysis of Romantic Form"

Steven Vande Moortele (University of Toronto), "Expansion and Recomposition in Mendelssohn's Symphonic Sonata Forms"

Thomas Grey (Stanford University), "Deformed Beauty? Form and Narrative in the *Overture to the Tale of the Fair Melusine*, op. 32"

Theatrical Voices (AMS) (Grand Ballroom C)

Jonathan Glixon (University of Kentucky), Chair

Berta Joncus (Goldsmiths, University of London), "Scoring for Celebrity: The Authority of the Vocalist in *Love in a Village* (1762)"

Jessica Peritz (University of Chicago), "Orpheus, Timotheus, and the Politics of Voice in Enlightenment Italy"

Hendrik Schulze (University of North Texas), "Monteverdi, Cavalli, 'Natural' Depiction of Affection, and the Principle of Dialogue"

Emily Wilbourne (Queens College / Graduate Center, CUNY), "*Abi ghidy, Abi Chavo*: Racialized Difference and Theatrical Sound on the Early Modern Italian Stage"

**Timbre, Transformation, and Harmonic Dualism
(SMT) (Pavilion Ballroom B)**

Jack Boss (University of Oregon), Chair

Jennifer Beavers (University of Texas at San Antonio), "Timbrally-Marked Structures in Ravel's Piano Concertos"

Andrew Pau (Oberlin College & Conservatory), "Plagal Systems in the Songs of Fauré and Duparc"

Timothy Jackson (University of North Texas), "Puccini's *Pelléas* and *Butterfly's* Transformations of *Partimenti*"

Catherine Nolan (University of Western Ontario), "Synergies of Musical and Poetic Transformation in Anton Webern's Second Cantata, op. 31"

SUNDAY MORNING SHORT SESSIONS

9:00–10:30**Gastromusicology (AMS) (Junior Ballroom D)**

Massimo Ossi (Indiana University), Chair

Susan Lewis (University of Victoria), “A Feast for the Senses: The Use of Culinary Rhetoric in Music Books of the Seventeenth Century”

Pierpaolo Polzonetti (University of Notre Dame), “Banquets, Bacchanals, and the Birth of Opera: The Drinking Song in Politian’s *Orfeo*”**Modernist Intermedia (AMS) (Grand Ballroom D)**

Stephen Hinton (Stanford University), Chair

Michael Christoforidis (University of Melbourne), “Forging Cubist Music: Igor Stravinsky’s Encounter with Pablo Picasso and the *Etude pour Pianola* (1917)”

Stephanie Probst (Harvard University), “Making Points, Extending Lines: Visualizing Music at the Bauhaus”

Performing Difference in the City (AMS) (Junior Ballroom A/B)

Loren Kajikawa (University of Oregon), Chair

Lauron Kehrler (Eastman School of Music, University of Rochester), “‘Wut it is? Wut is up? Wut is wut?’: New York City’s Black Queer Rap as Genre”

Natalie Oshukany (Graduate Center, CUNY), “‘Brighton Beach Has Long Been Odessa’: Willi Tokarev and the Third Wave Soviet Jewish Immigrant Community in 1980s New York City”

**Printing and Music in Post-Revolutionary America
(AMS) (Pavilion Ballroom A)**

Joice Waterhouse Gibson (Metropolitan State University of Denver), Chair

Christa Evans (Princeton University), “The Schaffner Manuscripts: Musical Commonplacing in an Age of Print”

Glenda Goodman (University of Pennsylvania), “Printing National Music: Form and Content in Post-Revolutionary America”

Realism and Surrealism in French Film Music (AMS) (Port Alberni)

Colin Roust (University of Kansas), Chair

Hannah Lewis (University of Texas at Austin), “Surrealist Sounds: French Film Music and the Cinematic Avant-Garde”

Leslie Sprout (Drew University), “Realism in Theory and Practice in Early French Sound Film: The Case of *Rapt* (1934)”

(*Sunday morning, cont.*)

Sound and Image (SMT) (Pavilion Ballroom C)

Jonathan Bernard (University of Washington), Chair

Orit Hilewicz (Columbia University), "Reciprocal Interpretations of Music and Painting: Representation Types in Schuller, Tan, and Davies after Paul Klee"

Anna Gawboy (Ohio State University), "Toward an Analysis of Visual Music"

10:30–12:00

Late Quattrocento Song (AMS) (Pavilion Ballroom A)

Giovanni Zanovello (Indiana University), Chair

Elizabeth Elmi (Indiana University), "Written and Oral Practice in Late-Quattrocento Neapolitan Song"

Adam Knight Gilbert (University of Southern California), "Palindromic Play in the Anonymous Chansons of the Chansonnier El Escorial IV.a.24"

Mediating the Blues (AMS) (Junior Ballroom A/B)

Gabriel Solis (University of Illinois at Urbana-Champaign), Chair

Lawrence Davies (King's College London), "Journey to the Land of the Blues: Encounters and Exchange in British and European Visits to Chicago, 1957–60"

Gayle Murchison (College of William & Mary), "Chicago Blues in the Studio: Bill Putnam, Muddy Waters, 'Still a Fool' and the Chess Sound"

Music as Character in Film (AMS) (Port Alberni)

Jordan Carmalt Stokes (Hunter College / The Juilliard School), Chair

Per Broman (Bowling Green State University), "To Joy and Failure: Ingmar Bergman's Musicians"

Gregory Camp (University of Auckland), "The Articulation of Performance and Character through Music in the Films of James Dean"

Music for Stage and Screen (SMT) (Pavilion Ballroom C)

James Buhler (University of Texas at Austin), Chair

Nathan Beary Blustein (Indiana University), "Playwriting in Song: 'Reprise Types' in Stephen Sondheim's *Sweeney Todd*"

Frank Lehman (Tufts University), "Film-As-Concert Music and the Formal Implications of 'Cinematic Listening'"

Music, Language, Voice, Failure: Views from Postwar (AMS) (Grand Ballroom D)

Seth Brodsky (University of Chicago), Chair

Benjamin Downs (Stony Brook University), "Vocal Immediacy and Lingual Mediation at the End of the Darmstadt School"

Amy Bauer (University of California, Irvine), "Modernist Voice and the Failure of Language"

Prima Donnas (AMS) (Junior Ballroom D)

Karen Henson (University of Miami), Chair

Margaret Butler (University of Florida), “The Gabrielli Mystique: Sovereignty, Fandom, and the Prima Donna in Late Eighteenth-Century Italian Opera”

Charles Edward McGuire (Oberlin College & Conservatory), “‘A Carnival or a Sacrament, a Fair or a Funeral’: The Prima Donna at the 1820s British Musical Festival, 1824”

Sheraton 3rd Floor, North Tower

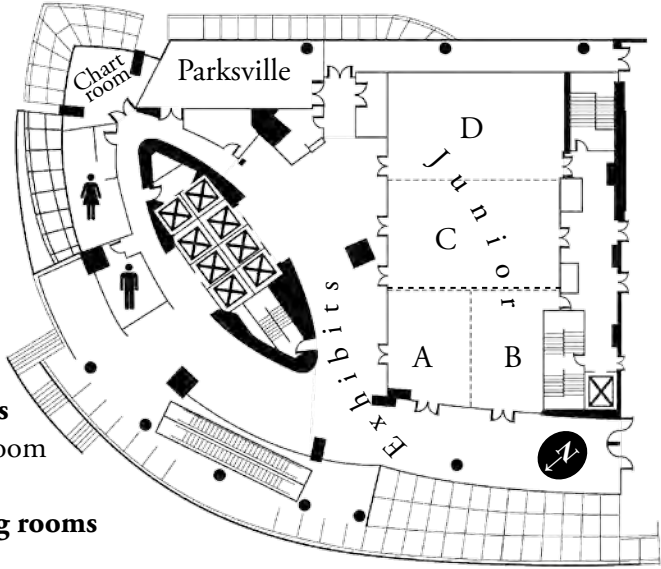
Exhibits

Session rooms

Junior Ballroom
A, B, C, D

Small meeting rooms

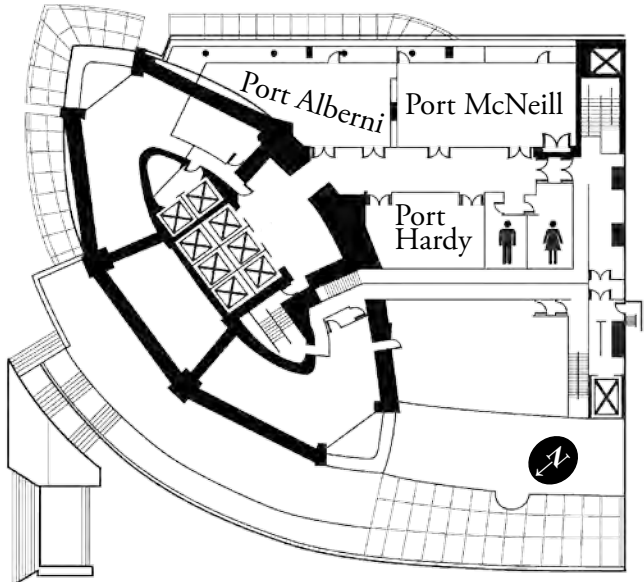
Parksville
Chartroom



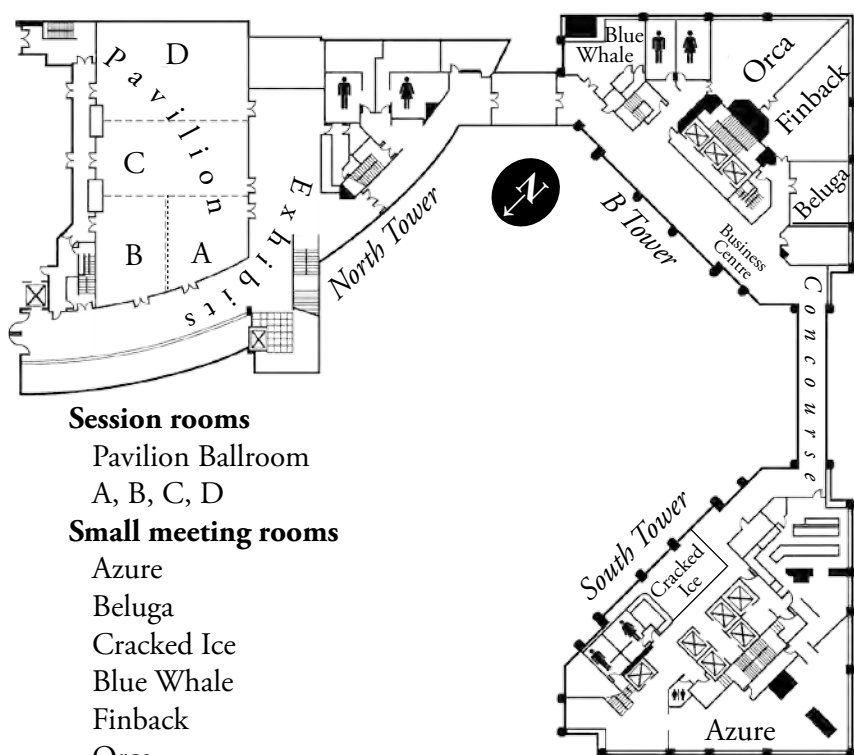
Sheraton 4th Floor, North Tower

Small meeting rooms

Port Alberni
Port Hardy
Port McNeill



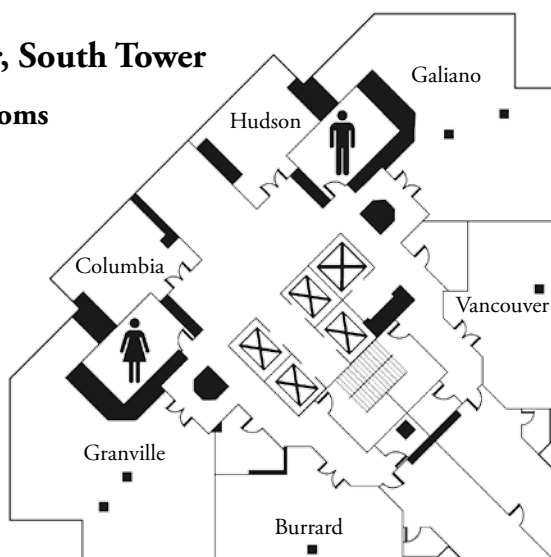
Sheraton 3rd Floor



Sheraton 4th Floor, South Tower

Small meeting rooms

Burrard
 Columbia
 Galiano
 Granville
 Hudson
 Vancouver

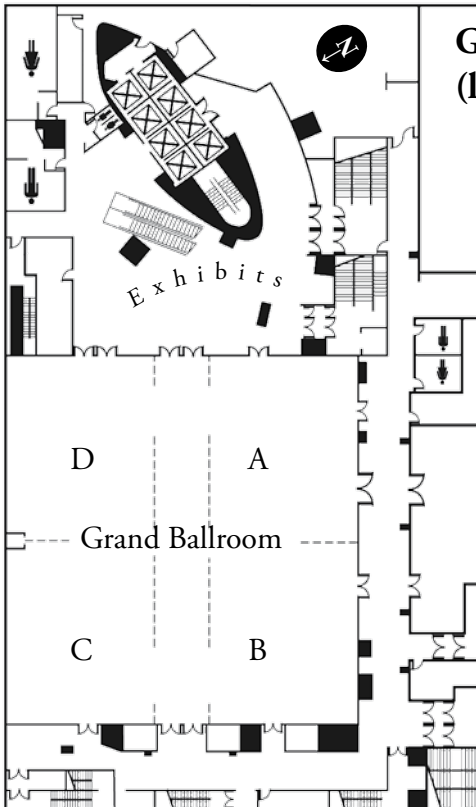
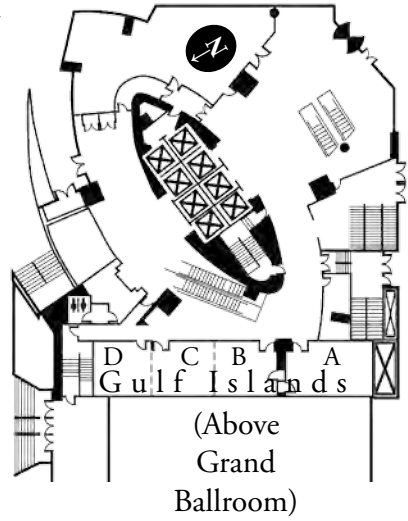


Sheraton Lower Lobby Level, North Tower

Small meeting rooms

Gulf Islands

A, B, C, D



Grand Ballroom Level (lowest level), North Tower

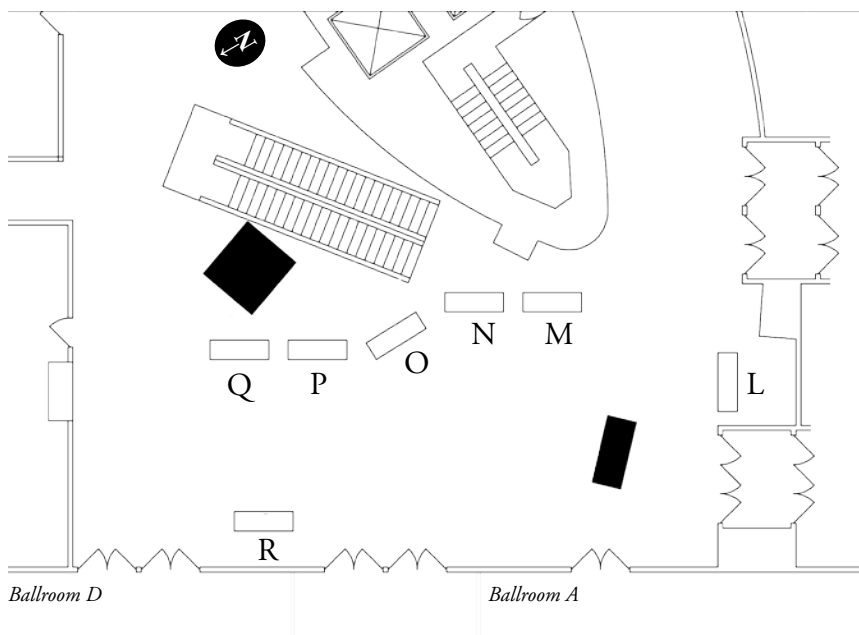
Exhibits

Session rooms

Grand Ballroom

A, B, C, D

Exhibits: Grand Ballroom Level (lower level)



L - Cambridge University Press

M - Musicology and Cultural Heritage Department
of Pavia University

N - Music Library Association

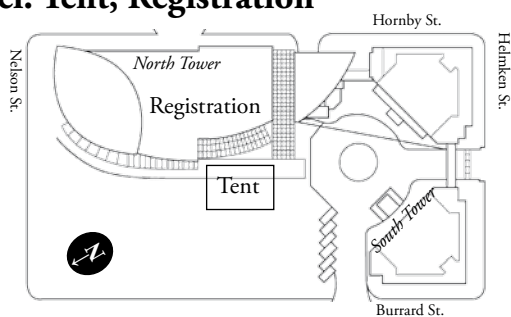
O - Society for American Music

P - Eighteenth-Century Societies

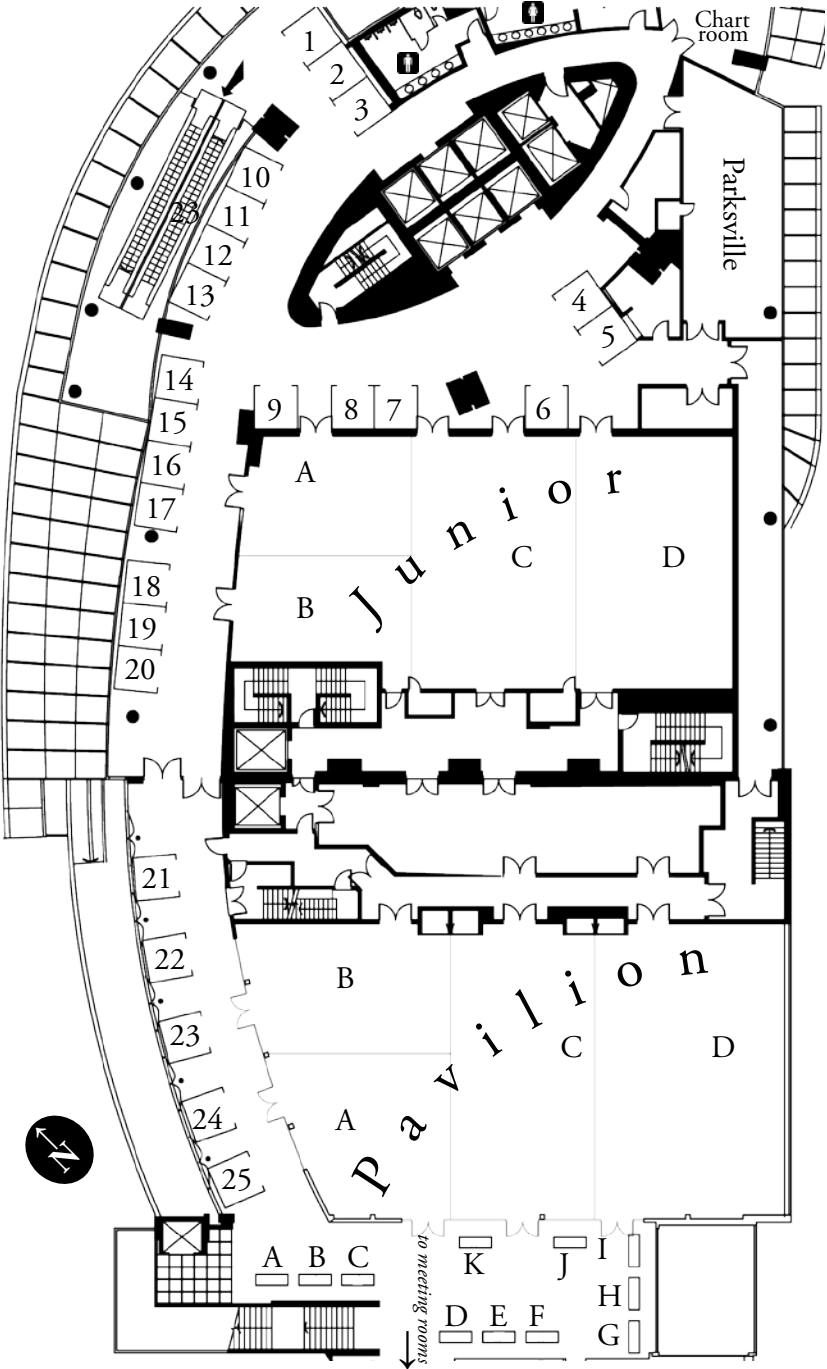
Q - C. P. E. Bach: The Complete Works

R - National Endowment for the Humanities

Lobby Level: Tent, Registration



Exhibits: 3rd Floor



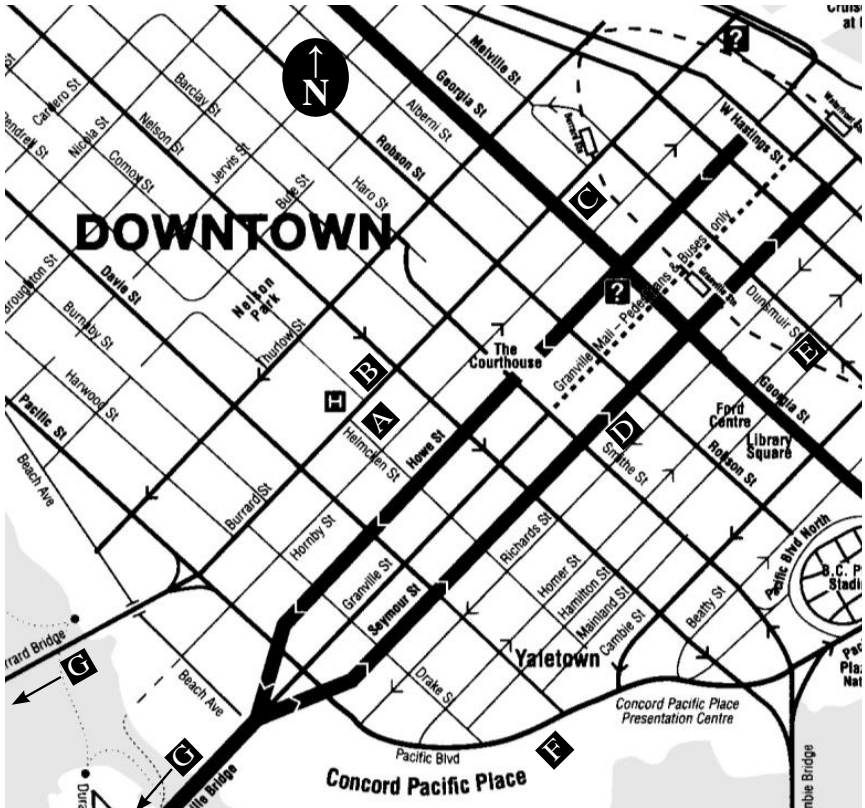
Booths

- 1, 2, 3 W. W. Norton, Inc.
- 4, 5 Routledge
- 6 University of Chicago Press
- 7, 8 Indiana University Press
- 9 Alexander Street
- 10 A-R Online Music Anthology
- 11 A-R Editions, Inc.
- 12 American Institute of Musicology
- 13 Institute of Mediæval Music
- 14 Connect For Education
- 15 Connect For Education
- 16, 17 Boydell & Brewer / University of Rochester Press
- 18, 19, 20 Oxford University Press
- 21 University of California Press
- 22 University of Michigan Press
- 23 Bloomsbury Publishing
- 24 University of Illinois Press
- 25 RIPM: Retrospective Index to Music Periodicals

Tables

- A, B, C The Scholar's Choice
- D, E, F Theodore Front Musical Literature
- G Bärenreiter
- H Répertoire International de Litterature Musicale (RILM)
- I Pendragon Press
- J Music Fundamentals Online, Indiana University
- K Illiac Software

Vancouver Venues



- A - Sheraton Wall Centre, 1088 Burrard St.
- B - St. Andrew's Wesley United Church, 1022 Nelson St.
- C - Christ Church Cathedral, 690 Burrard St.
- D - Orpheum Theatre, 601 Smithe St.
- E - Vancouver Playhouse, 600 Hamilton St.
- F - Yaletown Roundhouse Theatre, 181 Roundhouse Mews
- G - University of British Columbia