

An aerial photograph of the Chicago skyline at sunset. The city's skyscrapers are illuminated by the warm, golden light of the setting sun, creating a dramatic contrast with the deep blue and purple hues of the twilight sky. The city is situated along the edge of Lake Michigan, with the water's surface reflecting the city lights and the sky. In the foreground, a curved highway and a sandy beach are visible, leading the eye from the water towards the dense urban landscape. The overall mood is serene yet vibrant, capturing the essence of a major metropolitan area at the end of the day.

AMS

PRELIMINARY VERSION

ANNUAL MEETING PROGRAM GUIDE

CHICAGO, ILLINOIS • 14-17 NOVEMBER 2024

American Musicological Society (AMS)

ANNUAL MEETING PROGRAM GUIDE

Palmer House Hilton Hotel
Chicago, Illinois
14–17 November 2024

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MUSIC NERDS OF THE WORLD



Welcome!

PRESIDENT'S WELCOME

Welcome to Chicago!

On behalf of the Board of Directors and the Committee on the Annual Meeting and Public Events (CAMPE), chaired by Katharine Ellis, I welcome you to the ninetieth Annual Meeting of the AMS! With its deep musical roots in genres like jazz, blues, and gospel and its legacy of vibrant creativity and cultural exchange, Chicago and its historic Palmer House Hotel offer a fitting backdrop for this year's conference. We hope you'll enjoy connecting with friends and colleagues, both new and old, over a slice of deep-dish pizza in the Windy City.

Our Program Committee, chaired by Susan Thomas, and our Performance Committee, chaired by Catherine Gordon, have prepared an exciting lineup of presentations, posters, panels, and performances, and our exhibitors are eager to introduce you to the latest in published scholarship. Members of the Board of Directors and I hope to meet or reconnect with as many of you as possible. Please say hello and introduce yourselves as you see us in the hallways, and drop by our Meet & Greet table in the Exhibit Hall to get to know us and share ideas. And please help us to make this Annual Meeting the

most collegial ever by introducing yourself to anyone who seems to be alone or lost, by supporting presenters with generous civility, and by offering encouragement to graduate students, junior members, and independent scholars.

We extend our thanks to Robert F. Judd Executive Director Siovahn Walker and the AMS office staff, who have worked tirelessly to ensure this event is well organized, affordable, accessible, and collegial. Their dedication is integral to our success, and we encourage you to thank them for their exceptional efforts. A special thank you as well to Katharine Ellis and CAMPE, and to the many volunteers whose contributions have made this gathering possible.

We look forward to seeing you in Chicago and wish you safe travels and a stimulating and enjoyable experience in this dynamic city of music.

All the best,

Georgia Cowart, President
American Musicological Society (AMS)

LAND ACKNOWLEDGEMENT

The City of Chicago is located on land that is and has long been a center for Native peoples. The area is the traditional homelands of the Anishinaabe, or the Council of the Three Fires: the Ojibwe, Odawa, and Potawatomi Nations. Many other Nations consider this area their traditional homeland, including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo, and Mascouten. The City specifically acknowledges the contributions of Kitihawa of the Potawatomi in fostering the community that has become Chicago. We acknowledge all Native peoples who came before us and who continue to contribute to our City. We are committed to promoting Native cultural heritage.

– Office of the City Clerk
City of Chicago

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Kyle DeCoste
Brooke Okasaki
Edgardo Salinas
Steve Waksman
Siovahn Walker, *ex officio*

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Austin Okigbo
Eftychia Papanikolaou
Elizabeth Hellmut Margulis
Jessica Getman
Ivan Raykoff
K. Dawn Grapes

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AMS 2025 CALL FOR PROPOSALS: AMS-SMT JOINT ANNUAL MEETING - MINNEAPOLIS, MN

Deadline: 11:59 p.m. EST, 17 February 2025

The ninety-first Annual Meeting of the American Musicological Society (AMS) will be held jointly with the Society for Music Theory (SMT) on 6–9 November 2025 in Minneapolis, Minnesota at the Hyatt Regency Minneapolis.

The AMS annual meeting promotes the study and teaching of music. It builds community and supports inquiry about music through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy, civic engagement, sound artifact curation, and digital humanities.

Guided by the AMS's [Statement on Fair Practice and Representation](#), the Program Committee seeks to create a positive working, learning, and social environment in which a diverse society may develop and flourish, and in which all conference-goers find a forum for exciting conversations about the music they love.

The Society invites music scholars, teachers, performers and public intellectuals to share work and ideas in the proposal types listed below. A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous work, and suggests its significance for the conference attendees. Session organizers are advised to convene panels with diverse and representative participants.

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

- **Session Proposals.** The Program Committee *strongly* encourages potential participants to collaborate on proposals for 90-minute sessions of three papers. Each paper is 20 minutes long, followed by 10 minutes for discussion. Session organizers are responsible for submitting a summary session abstract as well as individual paper abstracts. Organizers must also indicate a session chair and may include a respondent if appropriate.

- **Individual Proposals.** The Program Committee invites individual paper proposals. Paper presenters will have up to 20 minutes to present their work. The Program Committee will compile individual papers into topically based three-paper sessions, which will include at least 30 minutes for Q&A.

- **Workshops.** The Program Committee encourages workshops whose formats include but are not limited to sessions combining performance and scholarship; collections of short position papers; and discussions of publications or creative works. Educators, artists, and curators, for example, may lead interactive workshops to emphasize challenges and possibilities of music scholarship, performance, and activism. Proposals should list participants and outline the session format. Organizers must also indicate a session chair and may include a respondent if appropriate.

- **Roundtables.** The Program Committee welcomes roundtable proposals that provide a space for participants

to engage in dialogue with each other and the audience. Roundtables might, for example, include forums with scholars, community activists, artists, public officials; or conversations among performing artists, curators, and educators about aesthetic and expressive innovations or the challenges of developing public cultures in diverse communities. Organizers must also indicate a session chair and may include a respondent if appropriate.

- **Poster Presentations.** Proposals for poster presentations should follow the guidelines for the submission of individual proposals but also include an explanation of the content and goals of the graphic presentation. Guidelines for posters will be distributed with acceptance information.

- **Films.** This category offers space for presenters to display a recently completed or in-progress film or video. A session of up to 120 minutes should include time for an introduction and discussion. Submitters must provide a title and abstract, and indicate the length of both the film/video and the accompanying introduction and/or discussion.

All proposal abstracts must be 350 words or less. All work proposed for presentation at the 2025 AMS-SMT Annual Meeting must be original.

Remote Presenter Sessions

The American Musicological Society is interested in promoting accessibility by experimenting with hybrid session models and formats. In service of this goal, it will provide the option for proposal submitters to designate their individual paper proposal as either an *in-person* presentation or a *remote* presentation. If a proposal is designated as a remote

presentation, it will be considered for inclusion in a limited number of hybrid four-paper sessions.

These four-paper sessions will include two remote presenters (selected from those applying to this track), two in-person presenters (selected from the general, in-person pool of Annual Meeting presenters), and an in-person chair or moderator. Remote presenters will be able to fully participate in the session, including the Q&A, via two-way video. Moreover, to ensure that the opportunity to present remotely will be reserved to those who genuinely cannot travel to the conference (because of disability, visa issues, lack of access to financial support, etc.), individuals who propose papers for this track will not be eligible to present in person or to propose to present in person.

Only individuals who cannot travel to present in person are eligible to submit a remote paper presentation proposal. Individuals proposing also to present in person, including as part of guaranteed study group and committee sessions, will be disqualified from being considered for remote presentation. If accepted and placed on the program, remote presenters will be required—like all other presenters, both in-person and proxy—to register for the Annual Meeting.

Proposals for this special remote presentation track will be assessed and arranged into panels by the AMS Program Committee using the same processes and criteria applied to the assessment and programming of paper proposals from in-person presenters. An effective proposal for this remote presentation track will articulate the main points of the presentation clearly, position its contributions in the context of previous knowledge, and suggest its significance for conference attendees. Remote presenter proposals are due on

17 February 2025, 11:59pm EST.

Areas of Special Interest

In an effort to encourage proposals in areas of special interest or urgency to the Society and its constituents, the Committee on the Annual Meeting & Public Events (CAMPE) has designated certain topic areas or types of sessions as being of “special interest.” This designation means that the Society would like to see more of these types of proposals or sessions in the submission pool and has instructed the AMS Office and Program Committee to ensure that more of these types of proposals or sessions are included in the final program.

For the 2025 AMS-SMT Annual Meeting in Minneapolis, Minnesota, CAMPE has designated the following as being of “special interest.”

Professional Development Workshops, Sessions, and Roundtables

The AMS particularly welcomes proposals for sessions that either 1) are broadly applicable to those trained or working in musicology, music pedagogy, music performance, music theory, music analysis, and related fields, or 2) offer practical strategies that address the challenges, needs, and concerns of discrete constituencies trained or working in those areas. For the purposes of this call, a “professional development session” is understood to mean any workshop, roundtable, or paper session primarily focused on helping participants do one or more of the following:

- 1) acquire and improve work-related skills, including archival and pedagogical skills, strategies for increasing equity, diversity, and inclusion in workplaces, and more;
- 2) better understand and navigate the processes of entering or advancing in a par-

ticular career or line of work (including devising strategies for navigating specific challenges or constraints); or

- 3) build stronger and more supportive networks of peers and colleagues.

Session Proposals

The AMS particularly welcomes proposals for full sessions, on any theme or area of music studies. The Society’s goal is to maximize discussion among participants by programming highly coherent sessions that clearly and cohesively explore an area or topic from multiple perspectives. Potential participants should collaborate on proposals for 90-minute sessions of three papers. Organizers must also indicate a session chair and may include a respondent if appropriate.

As an incentive to submitters, proposals that focus on these areas of special interest will be preferentially treated by the Program Committee and are more likely (although by no means guaranteed) to be included in the program.

Joint Sessions

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

the number of participants from each society. Organizers must also indicate a session chair and may include a respondent if appropriate.

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

All proposal abstracts must be 350 words or less.

Submission Procedures/Restrictions

Proposals must be received by **11:59 p.m. EST, 17 February 2025**. Proposals are to be submitted electronically. A link to the proposal submission site will be made available on or before 10 December 2024. (Note: Access to the proposal submission portal ceases precisely at the deadline. To avoid technical problems with submission please submit at least 24 hours before the deadline.)

Only one proposal per person is allowed. No one may appear on the program more than twice. (Note: Committee and study group sessions are excluded from this rule.) An individual may participate in any one of the presentation formats listed above and appear one other time on the program as a chair of a session or a respondent.

Proposal Review

All AMS Annual Meeting proposals are read by a large pool of volunteer reviewers. All members of this pool of reviewers, usually numbering at least 50 or more, hold advanced degrees in musicology or related fields and are randomly assigned proposals to review. Abstracts are blindly reviewed and rated with-out reference to the identity of the author(s). Reviewer ratings are then statistically normalized, pooled, and shared with the Program Committee, which has access to the full details of all proposals. (The call for members to volunteer to serve as reviewers will go out in late December 2024. Those submitting proposals to the Program Committee are not eligible to serve as annual meeting reviewers.)

In composing the program, the Program Committee relies on these reviewer ratings to create a balanced and wide-ranging program, selecting preferentially from the most highly rated proposals, with an eye toward session balance and thematic diversity. Guidance on preparing a winning conference proposal, with examples of highly rated proposals from prior years, will be made available on the conference website well in advance of the submission deadline. Notifications of the Program Committee's decisions will be sent in early June.

Committee, Study Group, and Affiliate Proposals

Sessions organized by AMS committees, study groups, and affiliates are not reviewed by the Program Committee and have a separate proposal submission process and deadline. (See the "AMS 2025 Call for Committee and Study Group Proposals.") The deadline for the submission of these proposals is **11:59 p.m. EDT, 15 March 2025**. Committees and study groups that fail to submit their proposals by that deadline may forfeit their right to

have their sessions included on the program, including annually recurring sessions, such as named lectureships.

AMS 2025 CALL FOR PERFORMANCES: AMS-SMT JOINT ANNUAL MEETING - MINNEAPOLIS, MN

Deadline: 11:59 p.m. EST, 17 February 2025

The AMS Performance Committee invites proposals for concerts, lecture-recitals, workshops, and other types of performances during the 2025 Annual Meeting of the American Musicological Society held jointly with the Society for Music Theory in Minneapolis, Minnesota, 6–9 November at the Hyatt Regency Minneapolis. We encourage proposals that develop a point of view, offer a programmatic focus, explore new musicological findings, or relate to the rich musical traditions of Minneapolis and the surrounding region. Proposals that engage with the Society's diversity of interests and methodological approaches (including proposals that expand on the concept of "performance" itself) are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals.

REQUIRED APPLICATION MATERIALS:

- a proposed program listing repertory, performer(s), and the duration of each work;
- a list of audio-visual and performance needs;
- a short (100-word) biography of each participant named in the proposal;
- for concerts, an explanation (500

words maximum) of the significance of the program or manner of performance;

- for lecture-recitals, a description (1,000 words maximum) explaining the significance of the program and/or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions;
- for workshops or other types of performance, a description (1,000 words maximum) explaining the concept of the activity or event and its musicological significance or relevance; and
- representative audio or visual materials pertaining to the program and performers (20 minutes maximum).

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

Materials must be received no later than 11:59 p.m. EST, 17 February 2025. Individual exceptions cannot be made to this deadline, so please plan accordingly. Notifications of the Performance Committee's decisions will be sent in mid-May.

AMS 2025 CALL FOR COMMITTEE AND STUDY GROUP PROPOSALS: AMS-SMT JOINT ANNUAL MEETING - MINNEAPOLIS, MN

Deadline: 11:59 p.m. EDT, 15 March 2025

The ninety-first Annual Meeting of the American Musicological Society (AMS) will be held jointly with the Society for Music Theory on 4–9 November 2025.

The Annual Meeting promotes the study and teaching of music. It builds community and supports scholars through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy, civic engagement, sound artifact curation, and digital humanities.

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

At the Annual Meeting, the society invites music scholars, teachers, performers, and public intellectuals to share work and ideas in the proposal types listed below. A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous work, and suggests its significance for conference attendees. Session organizers are advised to convene panels with representative participants.

AMS committees and study groups are guaranteed one (1) session at the Annual Meeting. And this call, which is directed exclusively at AMS committees and study groups, is a call for proposals for business meetings, paper

sessions, workshops, and social events that help advance the Society's mission and provide opportunities for members to network, share their research, and organize around themes of common interest. (Note: Session space is limited and business meetings count as guaranteed sessions. Thus, study groups wishing to hold a business meeting and provide space for paper presentations are encouraged to combine these into a single session.)

Application Restrictions

Excluding guaranteed study group and committee sessions, no one may appear on the AMS Annual Meeting program more than twice. However, the alternate-years rule has been suspended for the 2025 Annual Meeting. Thus, those who appeared on the program for the 2024 AMS-SMT Annual Meeting are eligible to be included in proposals for the 2025 AMS-SMT Annual Meeting.

Submission Procedure

The submission form for proposing committee and study group sessions will become available on 10 December 2024. Proposals must be received by 11:59 p.m. EDT, 15 March 2025. Proposals are to be submitted electronically on the AMS-SMT 2025 Annual Meeting site. Please note that proposal submission ceases precisely at the deadline. To avoid technical problems with submission please submit at least twenty-four hours before the deadline. Proposals received after the deadline cannot be considered.

Proposal submitters will be required to state the format of the session (multi-paper panel

or single-abstract proposal) and must also include full, detailed information on session participants. The form is not a placeholder for a session, it should provide all of the information needed to organize the session.

All committees and study groups wishing to include a session on the program must submit a proposal by the deadline. Committees and study groups that fail to submit proposals by the deadline will forfeit their right to have their sessions included on the program, including annually recurring sessions, such as named lectureships.

SMT 2025 CALL FOR PROPOSALS: AMS-SMT JOINT ANNUAL MEETING - MINNEAPOLIS, MN

The forty-eighth Annual Meeting of the Society for Music Theory (SMT) will be held jointly with the American Musicological Society (AMS) in Minneapolis, Minnesota, from Thursday, November 6, to Sunday, November 9, 2025.

The Program Committee invites proposals on any topic related to music theory, as long as the work has not been published in peer-reviewed publications (print or electronic) and has not been presented at an annual conference of the SMT, AMS, CMS, SEM, or SAM. Proposals for posters and for presentations in innovative formats are encouraged.

The Committee strongly encourages all authors to visit the website of the SMT's Professional Development Committee for advice and successful proposal samples from prior years.

SUBMISSION PROCEDURE AND DEADLINE

- Proposals are to be submitted electronically via the submission portal.
- Proposals (including proposals for joint sessions) must be received by 11:59 p.m. on February 17, 2025 EST. Please note that proposal submission ceases precisely at the deadline.
- To avoid technical problems with submission please submit at least twenty-four hours before the deadline.
- Proposals received after the deadline cannot be considered.
- Notifications of the Program Committee's decisions will be sent in early June. Rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and

rejection letters, will know the identities of the authors of these proposals.

GUIDELINES AND RULES FOR ALL PROPOSALS

- All proposals will be evaluated anonymously and should exclude the author's name and any other direct or indirect signal of authorship.
 - References to the author's own work must occur in the third person.
 - Author tags must be removed from electronic files. (In Adobe Acrobat, go to the File menu, select Properties and delete the name from the Author box.)
 - Any online materials, including but not limited to YouTube channels and websites, must also be anonymized.
- When submitting the proposal online, authors will be prompted for identification and contact information.
- Proposals will not be considered if they exceed word limits or if an individual violates the rules on multiple submissions described below, under Participation.
- The online submission form will request that authors provide five relevant keywords.
- A sound system and LCD projector will be available for all presenters. Please indicate whether or not a piano is required. The Society cannot guarantee internet access for presentations.
- Those who present at the conference must be members in good standing of the Society.

PAPERS: PRESENTING A PAPER

- Accepted papers will generally be allocated a 30-minute slot: 20 minutes for the paper and 10 for discussion.
- The Committee may accept a proposed paper under the condition that it be transformed into a poster.

SUBMITTING YOUR PROPOSAL

A submission for a single-author or joint-author paper must include the title and proposal for a presentation of 20 minutes' duration.

- **Anonymity:** The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.
- **Proposal:** The proposal (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word.
- **Keywords:** The online submission form will request that authors provide five relevant and specific keywords; recommended are names of composers, theorists, methodologies employed, repertoires discussed, or anything distinctive to the proposal.
- **Abstract:** In addition to uploading your 500-word proposal and any supplementary materials, for the 2025 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
- **Supplementary materials:** Successful proposals typically include appended supplementary materials (such as musical examples, diagrams, hyperlinks, and selected bibliography) as necessary to substantiate an argument, dem-

onstrate results, or clarify the proposal's relationship to prior scholarship.

- The examples may include text annotations.
- Texts that are themselves analytical objects, such as quotations from treatises, archival documents, or translations, are also acceptable.
- Any text in the supplementary examples and captions should serve only to illuminate arguments already present in the 500-word proposal and should not introduce new examples, explanations, or evidence.
- Supplementary materials must not exceed four pages.

POSTERS

The Program Committee strongly encourages proposals for a prominently featured Poster Session. Posters are an integral part of the conference and will be evaluated according to the same rigorous criteria as papers.

PRESENTING A POSTER

- Poster presenters will either bring a printed poster suitable for mounting on an easel, or present their poster digitally by connecting their laptop or tablet computer to an LED screen.
- Presenters will stay with their posters and interact with interested individuals, summarizing primary findings and answering questions about the research.
- Presenters may optionally augment the poster presentation with sound files (headphones required) and/or handouts.
- The Committee may accept a proposed poster under the condition that it be transformed into a paper.
- For tips on presenting a poster, please

see these guidelines from the SMT Professional Development Committee.

SUBMITTING YOUR PROPOSAL

A submission for a single-author or joint-author poster must include the title and proposal for a poster.

- **Poster format:** Your submission should indicate your preference for the poster format. Indicate whether you plan to present a traditional poster, a digital poster, or either.
- **Anonymity:** The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.
- **Proposal:** The poster (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word.
- **Abstract:** In addition to uploading your 500-word proposal and any supplementary materials, for the 2025 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
- **Supplementary materials:** Successful proposals typically include appended supplementary materials (such as musical examples, diagrams, hyperlinks, and selected bibliography) as necessary to substantiate an argument, demonstrate results, or clarify the proposal's relationship to prior scholarship.
 - The examples may include text annotations.
 - Texts that are themselves analytical objects, such as quotations from treatises, archival documents, or translations,

are also acceptable.

- Any text in the supplementary examples and captions should serve only to illuminate arguments already present in the 500-word proposal and should not introduce new examples, explanations, or evidence.
- Supplementary materials must not exceed four pages.

SMT SPECIAL SESSIONS

An SMT special session is proposed as a whole, rather than as a set of individual submissions. Two formats are available: the integrated special session and the alternative format special session.

PRESENTING AN INTEGRATED SPECIAL SESSION

- An integrated special session comprises a set of papers that are closely related in content, thoughtfully integrated, and framed by a session rationale.
- Each paper occupies a regular 30-minute time-slot (20-minute presentation plus 10-minute question period).
- The Committee reserves the right to consider each paper separately and to program a paper with or without the others from that proposed session.

PRESENTING AN ALTERNATIVE FORMAT SPECIAL SESSION

- Alternative format special sessions are organized in a non-standard way, such as:
 - Panel discussion
 - Workshop
 - Flipped session
 - Lightning talk session
 - A set of 30-minute papers in 45-minute time-slots (the old SMT format)

- Because individual contributions typically do not fall within a standard 30-minute time-slot, an alternative format session is accepted or rejected in its entirety.

SUBMITTING YOUR PROPOSAL

- Session length: Special sessions of either type may be either 90 or 180 minutes in duration; indicate your session length.
- Session rationale: Proposals for special sessions must include a session rationale of no more than 500 words.
- Paper proposals: Additionally, all special session proposals must have individual proposals for all segments of the session (except for respondents).
 - These should follow, where possible, the guidelines for paper proposals.
 - With prior approval of the Program Committee chair, special session proposals may be exempted from certain of the guidelines listed above, including, in some cases, the rule of anonymity for participants. To discuss the possibility of exemptions, those wishing to propose such sessions must contact the Program Committee Chair no later than January 1, 2025.
- Abstract: In addition to uploading your 500-word proposal and any supplementary materials, for the 2025 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
- The session rationale and the individual paper proposals should be submitted by the session organizer through the SMT website as a single package.

JOINT AMS/SMT SESSIONS

For this special meeting, the Program Committees of the AMS and SMT enthusiastically invite proposals for joint sessions, bringing together participants from across the societies. Joint session proposals may be for multi-paper sessions, workshops, or roundtables.

Joint session proposals will be considered as a unit by the program committees of the AMS and SMT, and will be programmed as a joint session only if accepted by both program committees. However, a proposal for a joint session may be programmed as a solo AMS or SMT session if one of the program committees so chooses.

JOINT PAPER SESSION PROPOSALS

- Length: Joint session proposals may be comprised of either three papers (90 minutes) or six papers (180 minutes).
- Membership: Proposals must identify the number of participants from each society. There should be a balance of participants from both societies. Organizers must also indicate a session chair and may include a respondent if appropriate.
- Summary and abstracts: Session proposals should include a summary and individual abstracts. All joint proposal abstracts must be 350 words or less.
- Anonymity: Proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship.

JOINT WORKSHOP OR ROUNDTABLE PROPOSALS

- Length: Joint session proposals may be either 90 minutes or 180 minutes; indicate your session length.
- Membership: Workshop proposals should identify the participants (that is,

they are not anonymous). There should be a balance of participants from both societies. Organizers must also indicate a session chair and may include a respondent if appropriate.

- Summary: Proposals should outline the session format.

PARTICIPATION RESTRICTIONS

Only one proposal per person per society (AMS and/or SMT) is allowed. No one may appear on the program more than twice. Under no circumstances should an individual be involved in more than two proposals viewed by the SMT Program Committee.

INVOLVEMENT IN AMS AND SMT

- Proposals of the same or similar content cannot be submitted by the same person to both AMS and SMT.
- An individual can submit different proposals to AMS and SMT but must indicate this double submission on the online submission page and select (in the case of multiple acceptance) which proposal would take priority.
- Authors who present on an AMS session may not also present on an SMT session or a joint AMS/SMT session.
- In the case of multiple acceptances, the program committees will give preference to any paper that is part of a proposed session.

RESTRICTIONS ON PAPER/POSTER PRESENTATIONS AT SMT

In regards to proposals viewed solely by the SMT Program Committee, an individual may propose to participate in one of the following ways:

- Author or joint author of a 20–30 min-

ute paper or a poster (whether in a regular session or special session)

- Organizer of an integrated special session (the organizer may also propose a 20-minute paper for that same session)
- Organizer of an alternative-format special session (the organizer may also deliver a paper of no more than 30 minutes in the same session)
- Author or joint author of a scholarly paper or a presentation of more than 10 minutes as part of a session presented by a standing committee (Committee on the Status of Women, Committee on Race and Ethnicity, Professional Development Committee, Committee on Disability and Accessibility, and Committee on LGBTQ+ Issues). The Program Committee will not evaluate papers or presentations by the individual standing committees, but the chairs will submit complete descriptions of their sessions through the online portal by February 17, 2025.

ADDITIONAL FORMS OF PARTICIPATION AT SMT

An individual may participate in any of the presentation formats listed above and appear one other time on the program, in one of the following capacities:

- as a chair/respondent for a session
- as a performer
- as presenter of a non-scholarly presentation in an alternative-format special session or standing committee session
- as a presenter of a scholarly presentation of no more than 10 minutes in an alternative-format special session or standing committee session

INTEREST GROUP MEETING

PARTICIPATION

Participation in SMT Interest Group meetings is outside the purview of the Program Committee and is not relevant to the rules of participation given above. Names of presenters in Interest Group meetings will not appear in the program.

FURTHER QUESTIONS

If you have a question about your participation that does not seem to be covered by the guidelines above, please contact the Mariusz Kozak, chair of the Program Committee.

SMT 2025 PROGRAM COMMITTEE

Mariusz Kozak, Chair

pcchair@societymusictheory.org

Vincent Benitez

Chelsea Burns

Deborah Burton

Karen Cook

Orit Hilewicz

Caitlin Martinkus

Jan Miyake (ex-officio)

Paul Sherrill

For clarification or further information, please contact SMT Executive Director Jennifer Diaz at SMT@societymusictheory.org.

FEATURED

All times are listed in Central Time (CST).



FREE SNACKS & BEVERAGES

Coffee Breaks

Thursday, 14 November ♦ 3:15pm

Friday, 15 November ♦ 10:15am

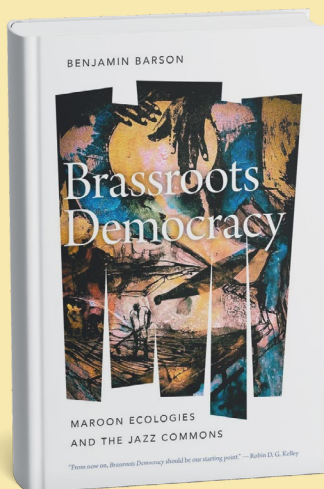
Saturday, 16 November ♦ 10:15am

Sunday, 17 November ♦ 10:15am

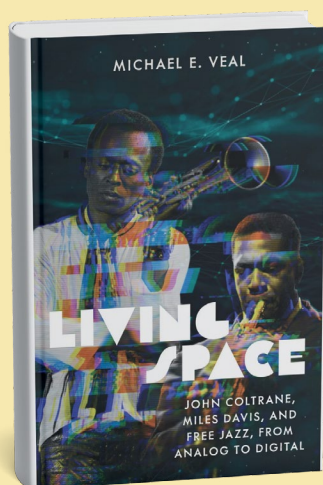
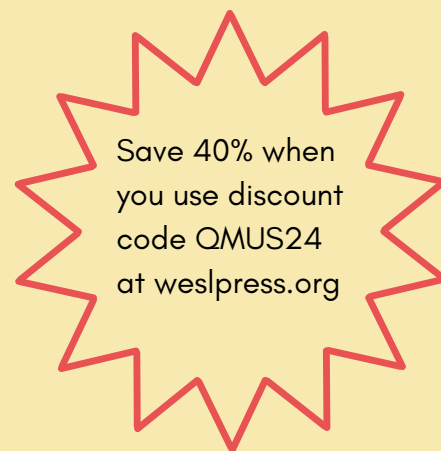
Exhibit Hall

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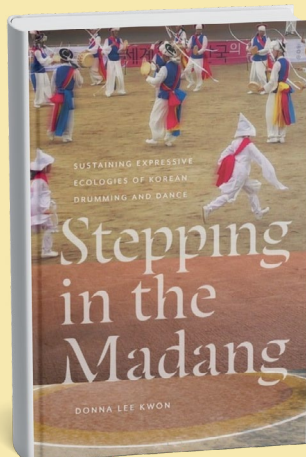
MUSIC
CULTURE



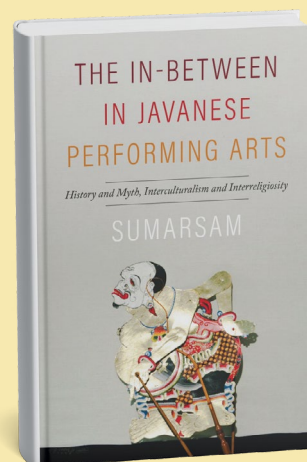
Benjamin Barson
Brassroots Democracy
 Maroon Ecologies and the Jazz Commons



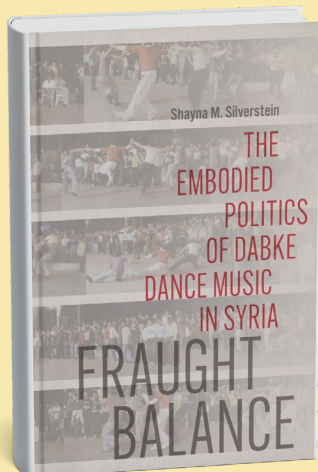
Michael E. Veal
Living Space
 John Coltrane, Miles Davis, and
 Free Jazz, from Analog to Digital



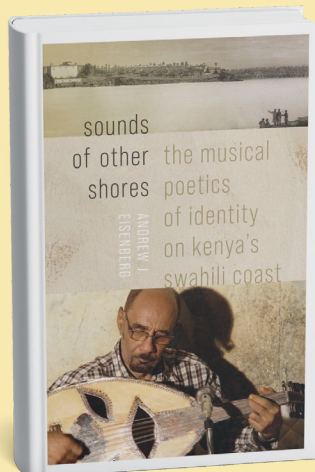
Donna Lee Kwon
Stepping in the Madang
 Sustaining Expressive Ecologies
 of Korean Drumming and Dance



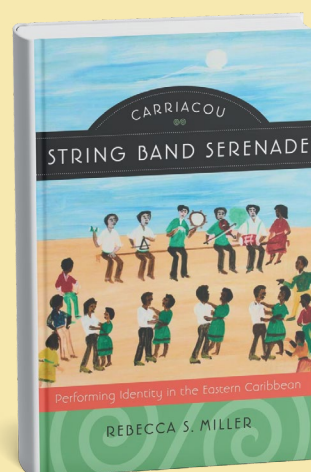
Sumarsam
**The In-Between in Javanese
 Performing Arts**
 History and Myth, Interculturalism and
 Interreligiosity



Shayna M. Silverstein
Fraught Balance
 The Embodied Politics of
 Dabke Dance Music in Syria



Andrew J. Eisenberg
Sounds of Other Shores
 The Musical Poetics of Identity
 on Kenya's Swahili Coast



Rebecca S. Miller
Carriacou String Band Serenade
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IMANI MOSLEY Benjamin Britten; British postwar/modernism studies; 20th- & 21st-century opera; queer & masculinities studies; digital humanities/computational musicology

JILL ROGERS Music, sound, and trauma studies; disability studies; gender and sexuality studies; 19th- & 20th-century French music; musical institutions

WELSON TREMURA Music & religion in Brazilian Folia de Reis; performance as research; traditional music in the age of global technology; pedagogy & world music; Brazilian popular music

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Gaspar van Weerbeke: Ave, mundi domina*Edited by Agnese Pavanello*

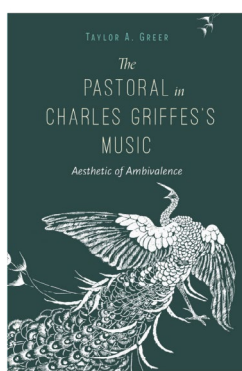
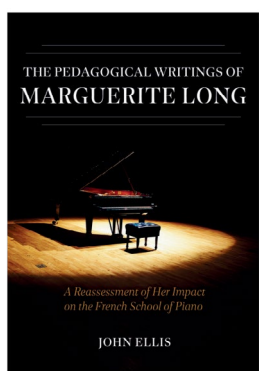
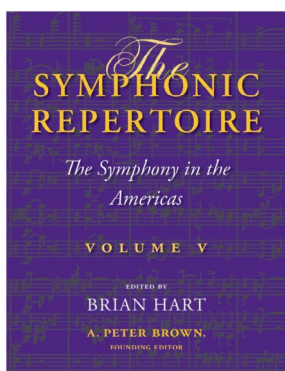
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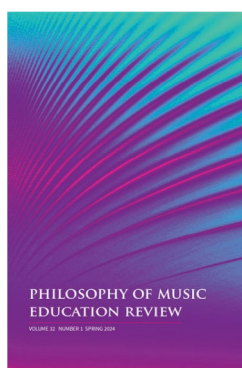
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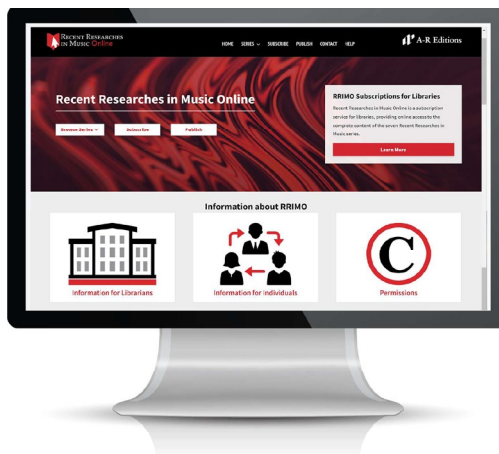
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Arizona State University's School of Music, Dance and Theatre is home to an internationally recognized faculty, outstanding performance facilities and innovative curricula in education, therapy, composition and performance. The Music Library holds one of the largest collections of print and electronic resources in the southwest. Degrees include the BA in music and culture, MA in musicology or ethnomusicology and PhD in musicology.

Musicology

Musicology at ASU focuses on the study of music in historical contexts and on musical traditions as sociocultural artifacts, behaviors and performances. Highlights of the PhD include experiences in applied musicology, opportunities for interdisciplinary collaboration and teaching (in-person and online). Application deadline for all degrees is December 1.

Faculty

- Sabine Feisst: 20th and 21st -century music, migration studies, global music histories, film music, improvisation, experimental music, sound studies, sound art, ecomusicology
- Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, creativity
- Kay Norton: music and wellbeing, American sacred music, the American South
- Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, hermeneutics, liturgical studies
- Ted Solís: pedagogies, improvisation, dance and music relationships, Hispanic Caribbean music, diasporic musics
- Christi Jay Wells: jazz history, African American music, dance and embodiment, popular music, arts and cultural policy

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Musicology

Dr. Sarah Koval – *early modern Europe, book history, music and medicine, material culture, notation, sound studies*

Dr. Thomas Peattie – *Mahler, modernism, landscape and environment, postwar avant-garde, transcription/translation*

Ethnomusicology

Dr. George W. K. Dor – *Indigenous knowledge, African art music, creative processes, West African dance-drumming, music and identity*

Dr. Obianuju Njoku – *music and marginality, Indigenous knowledge systems, sonic resistance, popular music, gender politics in Africa and the diaspora*

Music Theory

Dr. Michael Gardiner – *Hildegard von Bingen, philosophy and music, deep listening, network theory, spectrographic analysis*

Dr. John Latartara – *timbre, spectrograms, performance analysis, early music*

Vivir mi vida: Toward a Critical Salsa Romántica and a Sonic Global South Brownness

Frances R. Aparicio

This lecture by **Frances R. Aparicio** is an invitation to relisten to el Marc's outstanding dance song and popular hit, "Vivir mi vida," released in 2013 after a long hiatus from musical productions. The song allows Aparicio to insert herself within scholarly discussions around the concept of "love" and, most specifically, the debates about salsa romántica and its assumed political neutrality.

Jessica Bissett Perea, Diane Oliva, and Alison Martin,
Chairs

Thursday, 14 November
10:45am ♦ Adams



Post-Rumble Rumble: Inflection Points in Native American Music and Arts

Philip J. Deloria

The 2017 film *Rumble: The Indians Who Rocked the World* advanced arguments for Native American presence in multiple genres of American music and for previously underacknowledged Native influences on those genres. In this lecture, **Philip J. Deloria** explores the meaning and impact of *Rumble* and suggests frames for understanding and interpreting both the film and the wider field of Native American cultural contributions.

Georgia Cowart, *Chair*

Thursday, 14 November
6:00pm ♦ Red Lacquer Ballroom



“She Proclaimed a Chicago Renaissance”: Mapping Black Women's Classical World-Making

Samantha Ege

On November 27, 1917, Roland Hayes gave a recital at the South Park Methodist Episcopal Church in Chicago's South Side. A young Margaret Bonds watched enthralled by the Negro Spirituals. The city's Black concert culture so moved Nora Holt, music critic for the *Chicago Defender*, that she proclaimed a “Chicago Renaissance.” In this talk, Samantha Ege discusses how she maps this history and others in her new book, *South Side Impresarios: How Race Women Transformed Chicago's Classical Music Scene*. A mix of presentation and conversation, it features Chicago composer **Regina Harris Baioicchi**.

Christi Jay Wells, *Chair*

Regina Harris Baioicchi, **Artina McCain**, and **Medomfo Owusu**, *Discussants*

Saturday, 16 November
10:45am ♦ Red Lacquer Ballroom



**SOUND
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Sound Expertise LIVE!

The American Composer and the Future of the Conservatory with **Jonathan Bailey Holland**

What does it mean to compose in America today, while overseeing a major cultural institution in flux? For this special *live* taping of the podcast **Sound Expertise**, host **Will Robin** interviews composer **Jonathan Bailey Holland**, dean of the Bienen School of Music at Northwestern University, to answer these crucial questions.

Jonathan Bailey Holland, *Guest*
William Robin, *Host*

Friday, 15 November
11:45am ♦ Empire Room

PERFORMANCE

Visions of Afro-Futurism from the 1970s

Damon Locks has conducted research in the archives of Sun Ra and other legendary African American musicians to recreate and sample the performance styles, costumes, and sounds of music from the 1970s. In this extraordinary talk, Locks will explore how Afro-Futurism reflected Black liberation movements, and explain the relevance of those movements today.

The lyrics of these songs often describe fantastic journeys into outer space or transformative experiences and are accompanied by music that lifts the audience into a transcendent state through repetition, chord changes that suggest “rising,” and futuristic sound effects.

Friday, 15 November, 7:00pm

Tickets: \$15

Art Institute of Chicago
Rubloff Auditorium
111 S. Michigan Ave.
Chicago, IL 60603

In the talk that begins this program, Damon Locks will discuss his creative practice and use of music from the past. Afterwards, a performance by members of the **Black Monument Ensemble** will demonstrate the recreated music.



FEATURING

Damon Locks is a Chicago-based visual artist, educator, and vocalist/musician. Since 2014 he has been working with the Prison and Neighborhood Arts Project at Stateville Correctional Center teaching art. He currently teaches improvisation in the Sound Department at the School of the Art Institute of Chicago, leads the Black Monument Ensemble, is a member of New Future City Radio and Exploding Star Orchestra, and co-founded the band The Eternals.



From Prague and Beyond: Slavic Routes for Voices and Winds

Saturday, 16 November
4:00–5:30pm
Red Lacquer Ballroom
Tickets: \$25

The **Newberry Consort** and **Schola Antiqua** present a concert of works engaging the musical culture of Renaissance Prague. Inspired by a previous touring program curated by Erika Honisch and including a tribute to Lenka Hlávková, the two ensembles come together for the first time to perform scintillating works by Jan Trojan Turnovský, Kryštof Harant, Philippe de Monte, Jacobus Handl-Gallus, Jan Vencálek, Nicolaus Zangius, Michael Praetorius, Orlando di Lasso, and earlier sources for voices and Renaissance winds.

The 90-minute program will be illuminated with projected images and translations, and with in-concert remarks by scholars **Liza Malamut**, **Michael Anderson**, and **Erika Honisch**.

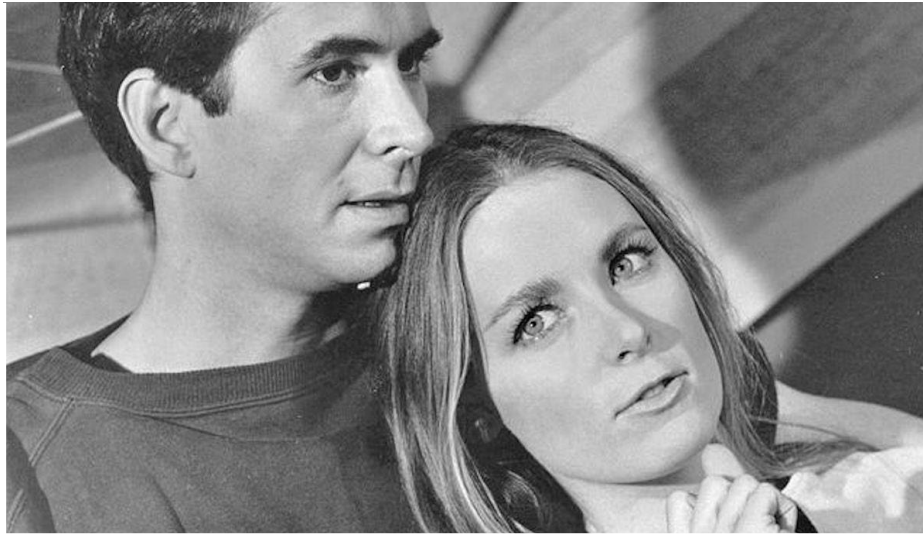


PERFORMANCE

Saturday, 16 November
2:15pm ♦ Empire Room

Stephen Sondheim's television musical *Evening Primrose*, which only aired once, follows a community of social nihilists that lives in a department store by night and hide as mannequins by day. It's a fantastical and colorful story about a simple and common impulse: to deny the world we grieve. This lecture-performance uses *Evening Primrose* to tell a story about the fear and petrification implicit in denial—being stopped cold, feeling helpless, knowing nothing can be done. The format pays homage to the musical's playful and unsettling inability to distinguish the living from the dead, the real from the unreal.

 **Many Musics of America**



Frozen Figures: Grief, Denial, and Stephen Sondheim's 1966 TV Musical *Evening Primrose*



Jake Johnson



Marita Stryker



Scott Guthrie

Forensic Musicology Now

Free Public Session ♦ Streaming

Over the past decade, high-profile music copyright lawsuits have intensified debates about music as intellectual property. In this roundtable, preeminent specialists in law and musicology discuss the state of forensic musicology and the future of music copyright.

Katherine Leo, *Chair*, Millikin University
Joe Bennett, Berklee College of Music
Christopher Doll, Rutgers University
Joseph Fishman, Vanderbilt Law School
Alexander Stewart, University of Vermont

Friday, 15 November
4:00pm ♦ Price Room

PERFORMANCE



Un sarao de la Chacona: Tracing the African and Meso-american Origins of the *Sarabande* and the *Chaconne*

Ensemble Origo, *Performers*

Though the *sarabande* and the *chaconne* were stylized sections of courtly suites by Baroque composers such as Scarlatti and Bach, their origins stem from New Spain, with suggested links to the Indigenous population and enslaved Africans. In this program, **Ensemble Origo** aims to contextualize these origins and bring what is known of the genres' lost—or suppressed—histories to light.

In this exploration of the origins of the related genres of the *sarabande* and

chaconne, **Ensemble Origo** aims to reverse the conspicuous erasure of Mesoamericans and Africans from the early history of Western notated music. The ensemble will perform repertoire related to constructions of racial identity (“color prejudice”) that abounded in early modern texts as part of the colonization process, and to interfaith and cultural contacts during the global early modern period. This includes several of the *villancicos* that demonstrate the use of complex, African-inspired rhythm.

Saturday, 16 November, 10:45am ♦ Empire Room

Bis repetita placent: C. P. E. Bach, W. A. Mozart, and the Sonata with Varied Reprises

Tom Beghin, *Performer*



This lecture-recital, featuring **Tom Beghin** on fortepiano, picks up on a suggestion that did not materialize. In October 1775, Leopold Mozart inquired of publisher Breitkopf whether he might print keyboard sonatas by his son “in the same manner as those of H: Philipp Carl Emanuel Bach mit veränderten Reprise[n].” Some have proposed a link between Leopold’s offered works and W. A. Mozart’s “Munich” Sonatas, K. 279–84 (1774–75). What might Mozart’s Six Sonatas with Varied Reprises have looked like? What in Mozart’s score made Leopold think of a possible publication à la Bach?

Thursday, 14 November, 2:15pm ♦ Empire



Thursday, 14 November, 4:00pm ♦ Red Lacquer Ballroom

Strings as Tribute: Epochal Changes through Guitar Music

Carlos Cuestas

The organological changes of the guitar between the seventeenth and twentieth centuries witness the disruption of social and technological developments felt across the Western world. In this performance, **Carlos Cuestas** explores changes in guitar music spanning three centuries. The program features three compositions of the Afro-colonial fandango genre played on historical guitars. Features music of Santiago de Murcia (1673–1739), Dionisio Aguado (1784–1849), and Joaquín Rodrigo (1901–99).

South Side Impresarios: Sonic Legacies and Lineages

Samantha Ege

This performance features **Samantha Ege** exploring the sound worlds and resonant afterlives of Chicago's early twentieth-century Black women composers, performers, and patrons. The South Side impresarios were, as Ege demonstrates in her book *South Side Impresarios: How Race Women Transformed Chicago's Classical Music Scene* (University of Illinois Press), highly educated, musically trained, race proud, and gender conscious—i.e., race women. Artistry and activism entwined as they navigated the racial segregation of their locale and the discriminatory strictures of the classical world.

PERFORMANCE



In this session, Ege opens with Price's Sonata in E minor (1932). Following the sonata is *Azuretta* (2000) by Regina Harris Baiocchi, who Helen Walker-Hill has located along the lineage of Price's South Side sisterhood. Ege ends with *Bravura* (2023), composed by the Afro-Cuban composer Camila Cortina Bello and commissioned for South Side Impresarios.

Thursday, 10 November, 2:15pm ♦ Honoré Room

Lenka Hlávková Memorial Session



On December 21, 2023, Dr. Lenka Hlávková (Charles University, Prague) was gunned down on her way to sing Christmas carols at a holiday party. A leading scholar of medieval and renaissance music in Bohemia and elsewhere, she is deeply missed and in this session, colleagues and friends will commemorate her life through short papers, commentaries on her work, performances, and reminiscences.

**Friday, 15 November
7:45pm ♦ Honoré Room**



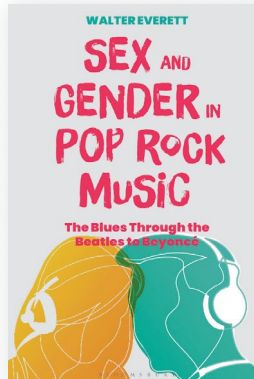
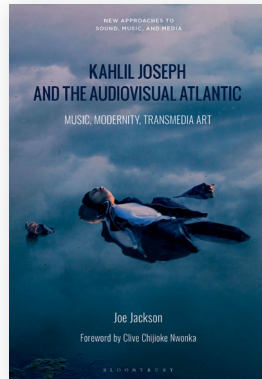
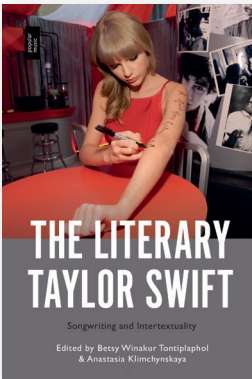
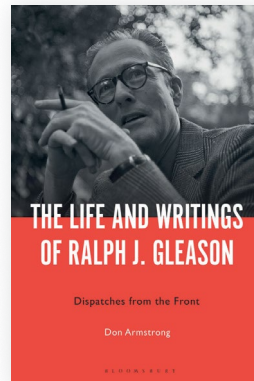
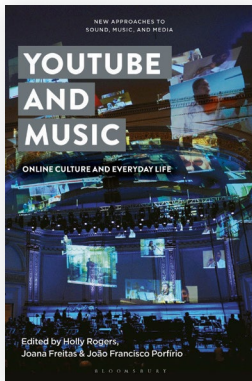
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Welcome Reception

Thursday, 14 November ♦ 6:30pm
Grand Ballroom

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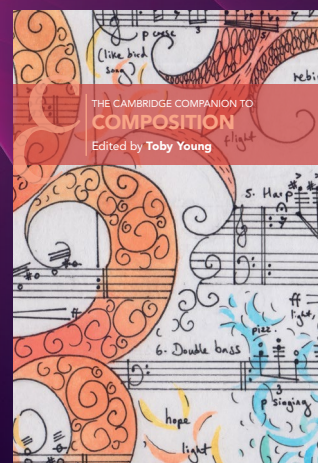
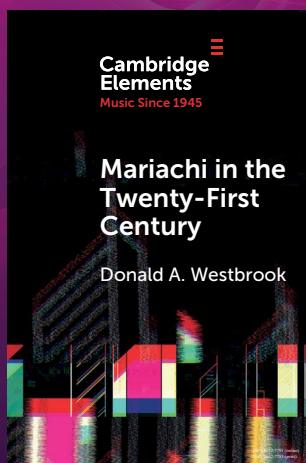
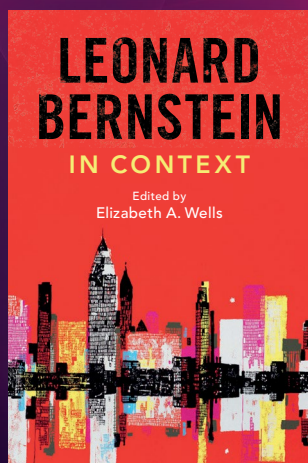
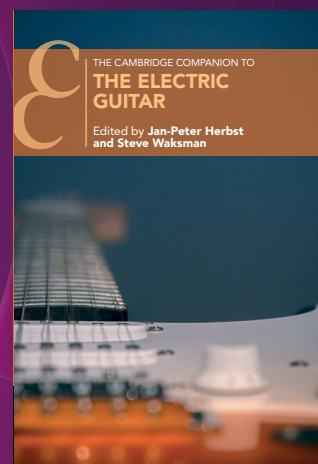
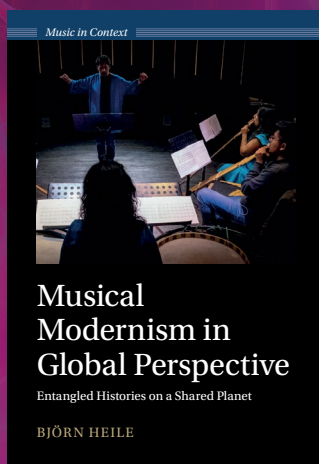
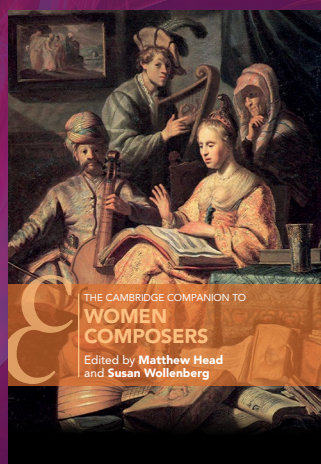
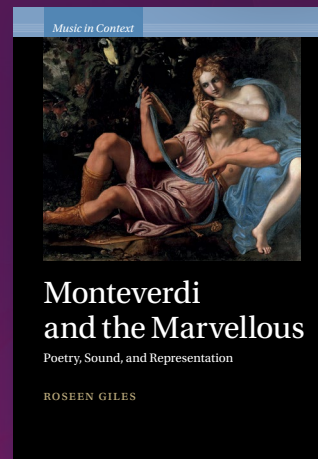
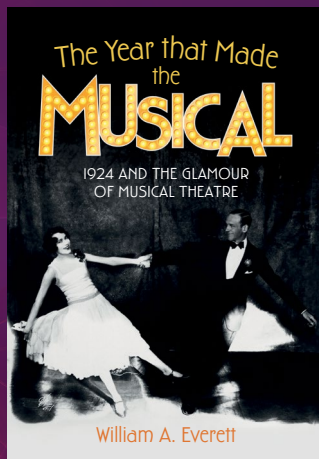
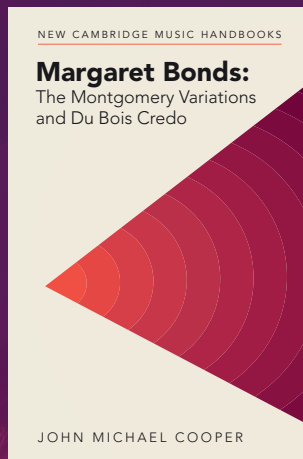


Beyoncé on stage, 2018
(Photo by Kevin Mazur/Getty Images)



New in Music

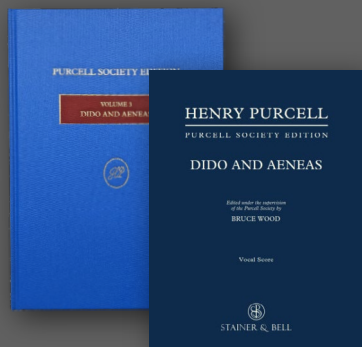
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PURCELL SOCIETY EDITION

Volume 3: Dido and Aeneas. Edited by Bruce Wood

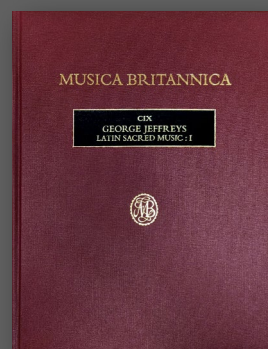
The Purcell Society Edition is the leading source for contemporary critical texts and performing material for the composer's works. In addition to its groundbreaking new score of *Dido and Aeneas*, recent landmarks in the series include Continuo Anthems Parts I and II, Nine Anthems with Strings, Services, Dramatic Music Part III, and *The Fairy Queen*. The six-volume Companion Series is an essential adjunct to the main collection. Titles include Grabu's *Albion and Albanus*, Blow's *Venus and Adonis*, Draghi's *From Harmony*, and English Keyboard Music 1650–1695, Odes on the Death of Henry Purcell, and Restoration Trio Sonatas.

MUSICA BRITANNICA

Volume 109: George Jeffreys – Latin Sacred Music: I

Edited by Jonathan P. Wainwright

The second of three MB volumes of works by George Jeffreys (c.1610–1685) is devoted to Latin liturgical music and motets for one, two and four voices and basso continuo. Jeffreys' earliest Latin settings may have been intended for private aristocratic devotions, or perhaps even the privy chambers of Charles I. His later sacred music, including some of his most experimental work, was probably written for Kirby Hall and his patron Christopher Hatton. It is a notable example of a continuing commitment to the Italianate *stile nuovo* in the years of the Restoration.

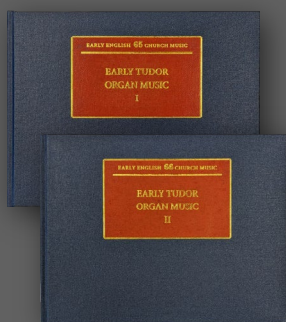


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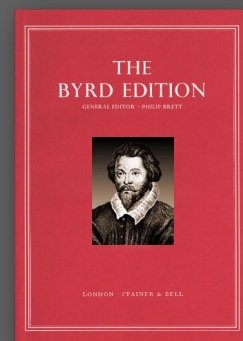
EARLY ENGLISH CHURCH MUSIC

Volumes 65 and 66: Early Tudor Organ Music I and II. Edited by John Caldwell

EECM65 and EECM66 revisit the repertoire of volumes 6 and 10 of the series, in the light of sixty years of continuing research. Some 109 works are brought together here, and presented in the order in which they appear in each manuscript – Add. MS 29996 accounting for three-quarters of the content. There are settings for the Office, Mass ordinary and propers. The format is of the same dimensions as other volumes in the series, but presented in landscape. EECM65 includes updated composer biographies compiled by David Mateer, and an historical account of the early English organ.

THE BYRD EDITION

Prepared by leading Byrd scholars, *The Byrd Edition* is the authoritative collected edition of England's outstanding Renaissance composer. This comprehensive source for all his vocal, choral and consort works is now fully digitised and available for download. Over 430 titles comprising the complete series may be purchased online, with a licence to print multiple copies for performance. Items may be searched for by title, duration, voicing and more. In addition, the full contents of all twenty volumes, inclusive of prefatory material, may be viewed via the S&B website free of charge.



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FREE SNACKS & BEVERAGES

New Attendee Reception

**Thursday, 14 November
12:00pm ♦ Chicago**

FREE SNACKS & BEVERAGES

Student Reception

**Friday, 15 November
12:30pm ♦ Chicago**



MUSICOLOGY at EASTMAN

The Eastman School of Music offers graduate students in musicology the advantages of a large and distinguished faculty, an incomparable research library, and an immersive musical environment. Whether pursuing an emphasis in historical and critical musicology or ethnomusicology, PhD students enjoy exposure to all areas of the discipline. Graduate students receive generous stipends, with support normally assured for five years. (Terminal MA degrees in musicology and ethnomusicology are also available.) Alumni have a long record of success attaining academic jobs. Many other graduates work in closely related fields, including arts administration, musical performance, and public broadcasting. Overall, about 88% of PhD graduates in Musicology from Eastman go on to full-time work in arts-related fields, including academia.

Michael Alan Anderson, *chair*

Medieval and Renaissance music, saints, devotion, politics

Melina Esse

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

Roger Freitas

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

Cory Hunter

20th- and 21st-century Black popular music, realism, performance practice, theology, the Black church and popular culture

John Kapusta

Music in the United States, 20th-21st-centuries; American Studies; Belle Epoque France

Jennifer Kyker

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

Honey Meconi

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

Darren Mueller

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

Holly Watkins

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

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Ralph P. Locke
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For more information about Musicology and Ethnomusicology studies at Eastman please visit esm.rochester.edu/musicology



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Music Theory

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- Olivia Lucas
- Robert Peck
- Jeffrey Perry

Musicology

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- Andreas Giger
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Receptions & Celebrations

Celebrate and connect at these receptions organized by AMS.

THURSDAY, 14 NOVEMBER

■ **New Attendee Reception**

Thursday, 14 November
12:00 PM – 1:30 PM ♦ Chicago

■ **Coffee Break** (1 of 3)

Thursday, 14 November
3:15 PM – 4:30 PM ♦ Exhibit Hall

■ **Welcome Reception**

Thursday, 14 November
6:30 PM – 7:45 PM ♦ Grand Ballroom

■ **AMS President's Reception**

By Invitation Only
Thursday, 14 November
8:15 PM – 9:45 PM ♦ Chicago Room

FRIDAY, 15 NOVEMBER

■ **Coffee Break** (2 of 3)

Friday, 15 November
10:15 AM – 11:30 AM ♦ Exhibit Hall

■ **Student Reception**

Friday, 15 November
12:30 PM – 2:00 PM ♦ Chicago

■ **Robert F. Judd Fund Donor Reception**

By Invitation Only
Friday, 15 November
5:00 PM – 6:30 PM ♦ Empire

SATURDAY, 16 NOVEMBER

■ **AMS Board and Council Breakfast**

By invitation only
Saturday, 16 November
7:15 AM – 8:45 AM ♦ River

■ **Coffee Break** (3 of 3)

Saturday, 16 November
10:15 PM – 11:30 PM ♦ Exhibit Hall

■ **AMS Awards Reception**

Saturday, 16 November
7:30 PM – 9:00 PM ♦ Red Lacquer Ballroom

SCHEDULE OF SESSIONS & EVENTS

All times are listed in Central Time (CST).

WEDNESDAY, 13 NOVEMBER

Tenth New Beethoven Research Conference

8:00 AM – 5:30 PM • Marshfield

Chicago Music Scenes: Histories, People, and Institutions

8:30 AM – 7:00 PM • Holtschneider
Performance Center

Beyond Contrafacts: Broadening Approaches to Musical Borrowing, Intertextuality, and Re-Creation

12:00 PM – 6:00 PM • Clark 5

AMS Board of Directors' Orientation

1:00 PM – 2:00 PM • Cresthill
Closed meeting.

AMS Board of Directors' Meeting

2:00 PM – 5:30 PM • Cresthill
Closed meeting.

AMS Board of Directors' Dinner

7:00 PM – 9:00 PM
By invitation only.

AMS Staff & Board Toast

9:15 PM – 10:00 PM • Chicago
Closed meeting.

THURSDAY, 14 NOVEMBER

AMS Board of Directors' Meeting

7:30 AM – 10:30 AM • Cresthill
Closed meeting.

Tenth New Beethoven Research Conference

8:00 AM – 12:30 PM • Marshfield

Beyond Contrafacts: Broadening Approaches to Musical Borrowing, Intertextuality, and Re-Creation

9:00 AM – 11:30 AM • Clark 5

Eileen Southern Scholars Cohort Meet-up

10:00 AM – 10:45 AM • Kimball
Closed meeting.

Exhibit Hall Open

10:30 AM – 6:00 PM • Exhibit Hall

Chant among the Franciscans: Songs, Singing, Sequences

10:45 AM – 12:15 PM • Adams

Chair(s): Catherine Saucier, Arizona State University

Presenter(s):

Dance, Dance Revolution. *Peter Loewen, Rice University*

A Reformer's Dilemma: Colette of Corbie and St. Clare's Rule of Life. *Martha Culshaw, University of Toronto*

By Women and For Women: Music and Art for the Franciscans of Villingen. *Margot Fassler, University of Notre Dame*

Bordering Modernisms

10:45 AM – 12:15 PM • Crystal

Chair(s): Sherry D. Lee, University of Toronto; Daniel M. Grimley, University of Oxford

Presenter(s):

Ana R. Alonso Minutti, University of New Mexico

Noriko Manabe, Indiana University

Kevin Karnes, Emory University

Sherry D. Lee, University of Toronto

Daniel Grimley, University of Oxford

Student-led Approaches to Teaching Equity in Music Studies

10:45 AM – 12:15 PM • Grant Park Parlor

Chair(s): Ely Lyonblum, University of Toronto

Presenter(s):

Ely Lyonblum, University of Toronto

Sinem Arslan, University of Toronto

Adrian Berry, University of Toronto

Constructing Latinidad: Cumbia Music, Identity, and Affect

10:45 AM – 12:15 PM • Salon 10

Chair(s): Valeria Isabel Chavez Roncal,

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 7. *Carattaco*
 8. *Endimione*
 9. *Temistocle*
 10. *Amor vincitore*
 - II. *Lucio Silla*
 12. *La clemenza di Scipione*
 13. *Amadis de Gaule*
 14. *Gioas, re di Giuda*
 15. *Cantatas*
-

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Northwestern University

Presenter(s):

La Sonora Dinamita Band and the Latin American Migration to Southern California: A Borgian Analysis of the Only Band in the US That Can Play in More Than One Place at a Time. *Eloy Neira de la Cadena, University of California, Riverside*

Dancing the Path to Congress: Cumbia Music and Peruvian Political Advertising at the Turn of the Twenty-First Century. *Valeria Isabel Chavez Roncal, Northwestern University*

Cumbia Norteña and the Transnational Figure of the Sirreño. *Kristian Rodriguez, Northwestern University*

Global Keyboards

10:45 AM – 12:15 PM • Salon 12

Chair(s): Sergio Ospina Romero, Indiana University

Discussant(s): Morton Wan, Cornell University
Presenter(s):

The Elephant in the Piano: Music, Ecology, Empire. *Fanny Gribenski, New York University*

Keyboard Botany, 1842–1911: Colonial Science and the Remaking of the Piano in British Myanmar. *Kirsten Paige, North Carolina State University*

Choropoetics: How Keyboard Instruments Disrupt Tonal Space and Shape Cultural Politics. *Daniel Walden, Yale University*

Recent Research on African American Music in the Nineteenth Century

10:45 AM – 12:15 PM • Monroe

Chair(s): Mark Burford Reed College

Presenter(s):

Philadelphia as a Black Musical Center from 1800–1850. *Tyler Diaz, CUNY Hunter College*

Francis Johnson's Grand American Tour, 1842–43. *Colin Roust, University of Kansas*

The Indifference of Difference: Sonic Representation of Blackness in Classical

Music at the 1893 Chicago World Fair.

Sasha Doster, Columbia University

New American Opera in the Institutional Imagination

10:45 AM – 12:15 PM • Price

Chair(s): Gundula Kreuzer Yale University

Gundula Kreuzer, Yale University

Presenter(s):

Giving Voice to the Voiceless? OPERA America's Multicultural Turn In "Opera for a New America." *Ryan Ebright, Bowling Green State University*

Bold Voices, Clear Conventions: The Challenge of Contemporary Opera at the Opera Theatre of Saint Louis. *Emily Richmond Pollock, Massachusetts Institute of Technology*

Narrating Redemption at the Met: *Fire Shut Up in My Bones* and the Performance of Blackness. *Allison Chu, Yale University*

Society for Seventeenth-Century Music Governing Board Meeting

11:00 AM – 1:00 PM • Medinah Parlor

Closed meeting.

New Attendee Reception

12:00 PM – 1:30 PM • Chicago

AMS Career Development Grants in American Music: Orientation

12:30 PM – 2:00 PM • Hancock Parlor

Embracing the Position of Chair: Using Administrative Roles to Foster Positive Change

12:30 PM – 2:00 PM • Wabash

Chair(s): Jennifer Saltzstein, Indiana University; Alexander Hardin, Brown University

Presenter(s):

William Cheng, Dartmouth College
Daniel DiCenso, College of the Holy Cross
David F. Garcia, University of North Carolina Chapel Hill
Halina Goldberg, Indiana University

AMS Ludomusicology Study Group Business Meeting

12:30 PM – 2:00 PM • Salon 10

Organized by the Ludomusicology Study Group.

Chair(s): Richard John Anatone, Prince George's Community College; James Heazlewood-Dale, Brandeis University

AMS Music and Disability Business Meeting

12:30 PM – 2:00 PM • Adams

Organized by the Music and Disability Study Group.

Chair(s): Tekla Babyak, Davis, CA; James Deaville, Carleton University; Stefan Sunandan Honisch, University of British Columbia; Rena Roussin, University of Toronto; Jeannette DiBernardo Jones, College of the Holy Cross

Sounding a Center Away from the Coast: Global Music History Study Group Lightning Talks

12:30 PM – 2:00 PM • Monroe

Organized by the Global Music History Study Group.

Chair(s): Daniel Castro Pantoja, University of North Carolina at Greensboro; Ileri Chávez-Bárceñas, Bowdoin College; Hedy Law, University of British Columbia

Presenter(s):

South Side Impresarios: How Race Women Transformed Chicago's Classical Music Scene. *Samantha Ege, University of Southampton*

A Music Historian on the Histories of Chicago and Futurities. *Gabriel Solis, University of Washington at Seattle*

Chongqing China Symphony Orchestra: A Musical Utopia in the Wartime Capital of China. *Siqi Tong, Peabody Institute of the Johns Hopkins University and China Conservatory of Music*

"Chi[na]-town": Molding Chinese-American Musical Identities in the Heartland. *Bonnie Ko, Princeton University*

Gold Rush Rhapsody: Why Boomtowns

Matter for Music History. *Siriana Lundgren, Harvard University and Billings, Montana*

From Cosmopolitan Crossroads to National Stronghold: Musical Life in Tbilisi between Two Empires. *Brian Fairley, University of Pittsburgh*

When Puppets Sing in Tehran: Reconfiguring Iran's National Opera. *Michelle Assay, University of Toronto and King's College London*

Cold War Music Study Group Business Meeting

12:30 PM – 2:00 PM • Salon 12

Organized by the Cold War Music Study Group.

Chair(s): Gabrielle Cornish, University of Wisconsin – Madison

Business Meeting of the Committee on the Publication of American Music

12:30 PM – 2:00 PM • Cresthill

Chair(s): Dale Edward Chapman, Bates College
Organized by the Committee on the Publication of American Music.

AMS Buddy Meet-up

1:00 PM – 2:00 PM • Indiana

Celebrating Twenty Years of Battlestar Galactica

2:15 PM – 3:45 PM • Water Tower Parlor

Chair(s): Eftychia Papanikolaou, Bowling Green State University

Presenter(s):

So Say We All: Common Music-Making as an Absent Signifier of Religious and Political Pluralism in Battlestar Galactica. *Isaac Arten, Saint Louis University*

Music and Technologies of Memory in Battlestar Galactica. *S. Andrew Granade, University of Missouri, Kansas City*

"Life Has a Melody": Musical Predestination in Battlestar Galactica. *Megan Francisco, Wake Forest University*

New Perspectives on Opera Education and Uplift Ideology in the United States, 1880–1940

2:15 PM – 3:45 PM • Crystal

Chair(s): Lucy Caplan, Worcester Polytechnic University

Presenter(s):

“Vivid, Graphic, and Dramatic”: Opera Lecture Recitals as Audience Outreach.

Lily Tamara Kass, Opera Philadelphia

Overcoming “Yellow Elbows”: Jewish New Yorkers and the Uplifting Potential of Opera Education, 1880–1940. *Samantha M. Cooper, University of Pennsylvania*

Homeopathic Opera: Uplift and Education in Vaudeville. *Kristen M. Turner, North Carolina State University*

Virtuosity, Disability, and Media

2:15 PM – 3:45 PM • Salon 10

Chair(s): David VanderHamm, Johnson County Community College

Discussant(s): Blake Howe, Louisiana State University

Presenter(s):

Stefan Sunandan Honisch, University of British Columbia

Benjamin Oyler, University of Puget Sound

Molly Joyce, University of Virginia

Rachel Gain, Yale University

David VanderHamm, Johnson County Community College

The Current State of Music Librarianship and Implications for Musicology

2:15 PM – 3:45 PM • Price

Chair(s): Jonathan Saucedo, Eastman School of Music

Presenter(s):

Digital Scholarship: A Present and Future for Musicology. *Anna Kijas, Tufts University*

Music Information Literacy’s Critical Turn. Z.

Sylvia Yang, DePauw University; Angela

Pratesi, Bowling Green State University

W(h)ither Music Research Collections?

Kirstin Johnson, University of Illinois

Sounding Borders: Orality and Aurality in the U.S.-Mexico/New Spain Border Region, 18th-19th Centuries

2:15 PM – 3:45 PM • Spire Parlor

Chair(s): Jacqueline Avila, University of Texas at Austin

Presenter(s):

Sounding Contested Space: Aural Culture in Jesuit Missions in Northwestern New Spain. *Diana Brenscheidt genannt Jost, Universidad de Sonora*

Music, Memory, and Resistance: Inocencio Martínez and Cultural Hybridity in Rural New Mexico, 1833–1889. *Javier Marín-López, Universidad de Jaén*

“It continued to delight our ‘barbarian ears’”: Music and the Belliphonics of the US Invasion of Mexico, 1846–1848. *David F. Garcia, University of North Carolina, Chapel Hill*

Beyond the Musical Friendship Album: Collective Memory and Transnational Exchange

2:15 PM – 3:45 PM • Adams

Chair(s): Kevin Karnes, Emory University

Discussant(s): Halina Goldberg, Indiana University; Henrike Rost, Universität für Musik und darstellende Kunst Wien

Presenter(s):

Presentation Album, Madrid, 1838. *Christine E. Wisch, Indiana University*

Binder’s Volumes, Bogotá, 1860–1888. *Juan Fernando Velasquez Ospina, University of Houston*

Monument Album, Salzburg, 1877–1924.

Abigail Fine, University of Oregon

Commonplace/Scrapbook Albums, Chennai, London, and Delhi, 1909–1939. *Nalini Ghuman Mills College at Northeastern University*

Charity Album, Britain, 1924. *Stewart Duncan, University of Missouri, Kansas City*

Visitor’s Books, Riga, 1982–2008. *Laura*

Švītiņa, Jāzeps Vītols Latvian Academy of Music

Jewish Voices

2:15 PM – 3:45 PM • Salon 12

Chair(s): Tina Frühauf, The Graduate Center, CUNY; Matthew Shih, University of Toronto

Presenter(s):

Negotiating the Image of a Modern Woman: Chinese and Jewish Sing-Song Girls in Shanghai's Jazz Cabarets. *Matthew Shih, University of Toronto*

"The Jew in You": Diasporism and Utopia in the Songs of Geoff Berner and Daniel Kahn. *Nathan Friedman, The University of Chicago*

The Aesthetics of the Musical Salon and Jewish Reform at the Home of Amalie Beer. *Samuel Teeple, The Graduate Center, CUNY*

Music, Civil Rights, and Social Protest

2:15 PM – 3:45 PM • Monroe

Chair(s): Eduardo Herrera, Indiana University; Diogo Salmeron Carvalho, Marywood University

Presenter(s):

"Open the Bruise Up": Identity and Memory in Steve Reich's Music. *Diogo Salmeron Carvalho, Marywood University*

Who are you, Miss Simone? Voice, Androgyny, and Identity in the Civil Rights Movement. *Amanda Paruta, University at Buffalo*

Pots, Pans, and Potentiometers: Radio, Song, and Women's Protests in Allende's Chile (1970–1973). *Alyssa Cottle, Harvard University*

Sonidos Malcriados: Huelga Songs of the United Farm Workers. *Juan Luis Rivera, The University of Chicago*

Reassessing Black Musical Pioneers

2:15 PM – 3:45 PM • Wabash

Chair(s): Kay Norton, Arizona State University

Presenter(s):

More Than Business Savvy: The Touring Legacy of Sallie Martin, Gospel Pioneer. *Kay Norton, Arizona State University*

"I Owe It To My Race": Racial Negotiation in the Early Works of Ulysses Kay. *Andrew Moenning, Duke University*

"Were You There?": Caterina Jarboro Signifies at Thalian Hall. *Helena Kopchick Spencer, University of North Carolina Wilmington*

Video Game Songbooks: Matching Music to the Medium

2:15 PM – 3:45 PM • Grant Park Parlor

Chair(s): William Cheng, Dartmouth College; Holly Bergeron-Dumaine, University of British Columbia

Presenter(s):

Sound Card Showdown: Timbre and Genre in 1990s PC Game Music. *Holly Bergeron-Dumaine, University of British Columbia*

"She's My Main": VALORANT (2020) and Ludic Persona. *Blaire Ziegenhagel, University of Oregon*

Why Jazz Musicians Prefer Nintendo: Ludic Frameworks, Playful Standards, and "The Great Video Game Songbook." *James Heazlewood-Dale, Brandeis University*

Bis repetita placent: C. P. E. Bach, W. A.

Mozart, and the Sonata with Varied Reprises

2:15 PM – 3:45 PM • Empire

Coffee Break

3:15 PM – 4:30 PM • Exhibit Hall

AMS Board Meet & Greet 1

3:15 PM – 4:45 PM • Exhibit Hall

Adapting the Eighteenth Century to the Nineteenth: Access, Authenticity, and Authority

4:00 PM – 5:30 PM • Adams

Chair(s): Dana Gooley Brown University

Presenter(s):

The Musical Past in the Age of the Virtuoso;



Ph.D. Programs in Musicology and Theory

MUSICOLOGY/ETHNOMUSICOLOGY

PATRICK BURKE: jazz, rock, and race in the United States; music, colonialism and empire

TODD DECKER: film music and musicals, the Broadway musical, popular music, digital humanities, Domenico Scarlatti

LAUREN ELDRIDGE STEWART: pedagogy, African diasporic music, the Caribbean, Haiti, art economies

ESTHER KURTZ: Afro-Brazilian music and dance, racial politics, ethnographic ethics

ALEXANDER STEFANIAK: 19th-century music, virtuosity, piano culture, romantic aesthetics, music criticism

PARKORN WANGPAIBOONKIT: global music history, music and colonialism, opera, and the history of Siam/Thailand

MUSIC THEORY

CHRISTOPHER DOUTHITT: composition, electronic music, technology, analysis of recorded music

BEN DUANE: texture, form, music cognition, computational modeling, 18th & early 19th-century music

ROBERT SNARRENBURG: Schenker, Brahms, computer-aided music analysis

CHRISTOPHER STARK: composition, 20th-century theory and analysis, electronic music

PAUL STEINBECK: the Association for the Advancement of Creative Musicians (AACM), experimental music, improvisation, intermedia

or, Mortier de Fontaine Plays Handel.
Jonathan Kregor, University of Cincinnati
 Mozart Opera Beyond the “Romantic
 Arrangement.” *Nancy November,*
University of Auckland

Time, Place, Tradition: Authorizing Musical
 Adaptation in the Long Nineteenth
 Century. *Mark Everist, University of*
Southampton

(Re)Mediating Metastasio at 300

4:00 PM – 5:30 PM • Crystal

Chair(s): Martha Feldman, University of
 Chicago

Presenter(s):

Metastasio’s Lyric Imperium. *Jessica Gabriel*
Peritz, Yale University

Markedness Correlations and the
 Constraints of Operatic Multimedia.
Nathaniel Mitchell, Wesleyan University

The (In)Audible Master: Reading as Listening
 in/to Metastasio’s Libretti. *Carlo Lanfossi,*
Università degli Studi di Milano

The Past and Present of Activist Music- Making in the United States

4:00 PM – 5:30 PM • Monroe

Chair(s): Eugenia Conte, Ithaca College

Presenter(s):

Fighting AIDS with Pop Culture: The Red Hot
 Organization, Cover Songs, and HIV/AIDS.
Matthew Jones, Oklahoma City University

“Sing Out, March On”: Social Justice Choirs’
 Repertoires of Resistance. *Alexandria*
Pecoraro, University of Maryland, College
Park

The Bifarious Social Character of Community
 Singing in the Industrial Workers of the
 World (IWW). *Jackson Mann, University of*
Maryland, College Park

Demystifying Academic Publishing

4:00 PM – 5:30 PM • Price

Chair(s): Jennifer Saltzstein, Indiana University

Presenter(s):

Jake Johnson, University of Oklahoma

K. E. Goldschmitt, Wellesley College
 Anna-Lise Santella, Oxford University
 Press

Esther Criscuola de Laix, A-R Editions
 Andrea Bohlman, University of North
 Carolina at Chapel Hill

AMS Ecomusicology Study Group Business Meeting and Special Lecture by Luis Chavez: In Xúchitl, in Cuicatl: Listening to Carbon through Nahuatl Metaphor

4:00 PM – 5:30 PM • Salon 12

Organized by the Ecomusicology Study Group.

Presenter(s): Chair(s): Ludim Pedroza, Texas
 State University, San Marcos; Emily MacCallum,
 University of Toronto
 Luis Chavez

Black Musical Worlding: Early Contributors to a Black Musical Aesthetic

4:00 PM – 5:30 PM • Wabash

Chair(s): Emma Elizabeth Beachy, University of
 Michigan

Presenter(s):

“We almost feel with the people who wrote
 them”: Racialized Folk Authenticity in the
 Reception of William L. Dawson’s Concert
 Spirituals. *Emma Elizabeth Beachy,*
University of Michigan

Mungo in the Ballroom(s): Performance
 Practice, Error, and Ignatius Sancho’s
 Country Dances. *Emily H. Green, George*
Mason University

The Luca Family Singers in Antebellum
 America. *Julia Chybowski, University of*
Wisconsin Oshkosh

Creating Soundscapes

4:00 PM – 5:30 PM • Empire

Chair(s): Lorenzo Tunesi, Stanford University,

Presenter(s):

“... and they started to insult the priests”:
 Disruptive Behavior in Milan’s Duomo.
Lorenzo Tunesi, Stanford University,

Sound(e)scaping Skateparks: Headphone
 Listening as Self-Imposed Isolation within

Skateboard Culture. *Bryce Carey Noe, Washington University in St. Louis*

Vibes at the Village Vanguard: Ravi Coltrane, Heritage, and the Social Construction of Jazz Place. *Mark McCorkle*

Remapping València in the Festival Borderlands: Musical Repertoire and the Reconfiguration of the Everyday. *Rachel Horner, Cornell University*

Music and Migration

4:00 PM – 5:30 PM • Spire Parlor

Chair(s): Eduardo Sato, University of Edinburgh
Presenter(s):

Migrant Music Making and the Limits of International Solidarity in Socialist East Germany. *Elaine Kelly, University of Edinburgh*

Music, Magic, and Migration: György Ligeti's *Síppal*, dobbal as Sonic Healing. *Joseph Robert Cadagin, Houston Grand Opera*

Prison Music as Reform, Research and Recreation in the 1930s: Immigrant Folk Songs at the Reformatory for Women at Framingham. *Velia Ivanova, Columbia University*

Specters, Saints, and Borderlands: Ghost Smuggling Ballads as Haunting Testimonio of Trauma and Survival in the Undocumented Migrant Experience. *Teresita Lozano, University of Texas Rio Grande Valley*

Performing Disabled or Non-Normative Bodies

4:00 PM – 5:30 PM • Salon 10

Chair(s): Maria Cizmic, University of South Florida

Discussant(s): Elaine Fitz Gibbon, Harvard University

Presenter(s):

"Visible Music": Defiant Bodies and Instrumental Theater at the Fluxus International Festival of the Newest Music (Wiesbaden, 1962). *Elaine Fitz Gibbon, Harvard University*

Beggars, Prisoners, and Other "woful Figures": "Crutch Dances" and Performing Disability on the Eighteenth-Century Musical Stage. *Vanessa L. Rogers, Rhodes College*

Making a Monster: Louise Bertin, Victor Hugo, and the Nineteenth-Century Hunchback. *Sarah K Miller, University of California, Davis*

The Aural Animated Imaginary

4:00 PM – 5:30 PM • Water Tower Parlor

Chair(s): Megan Francisco

Presenter(s):

Musical Myths of Gender: Rapunzel as a Postfeminist Princess in *Tangled* (2010). *Kaitlyn Clawson-Cannestra, University of Oregon*

The Aural Imaginary Worlds of Anime Fans: Listening to Voices as an Affective Encounter. *Cheuk Ling Yu, University of California, San Diego*

Dixieland at Disneyland: Performing "New Orleans Jazz." *Andy Fry, King's College London*

Strings as Tribute: Epochal Changes through Guitar Music

4:00 PM – 5:30 PM • Red Lacquer Ballroom

AMS Affiliates Fair

4:30 PM – 6:00 PM • Honoré

AMS President's Plenary Lecture Pre-Session

5:00 PM – 5:45 PM • Cresthill

Closed meeting.

Post-Rumble Rumble: Inflection Points in Native American Music and Arts (AMS President's Endowed Plenary Lecture)

6:00 PM – 7:00 PM • Red Lacquer Ballroom

Chair(s): Georgia Cowart, Case Western Reserve University

Presenter(s): Philip J. Deloria, Harvard University

Graduate Studies in Music at Berkeley



Marié Abe

Ethnomusicology

sound and space, ethnography, human geography, sound studies, music and social movements, affect and the body, Japanese popular performing arts, critical ocean studies, public ethnomusicology



Lester Hu

Musicology

history of music theory, early modern Europe and China, sound and empire, late antique and early medieval Eurasia, history of linguistics



Juan David Rubio Restrepo

Ethnomusicology

sound and music studies, Latin American studies, theories of decolonization, critical race studies, science and technology studies, media technologies



Emily Zazulia

Musicology

medieval and renaissance music, history of music theory, notation, performance, manuscript studies, digital humanities, religious history, obscenity

James Q. Davies

Musicology

nineteenth-century music, political ecology, performance studies, pianism, vocal knowledge, medical anthropology, historical materialism



Nicholas Mathew

Musicology

eighteenth and nineteenth-century European music, music and politics, the political economy of sound media, pianos and pianism, music and materialism, aesthetics, historical performance practices



Mary Ann Smart

Musicology

opera and politics, music and data, music and language, theater, gender, opera, performance, singers, voice, staging of opera, nineteenth-century music



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Berkeley Music

Welcome Reception

6:30 PM – 7:45 PM • Grand Ballroom

UNC-Chapel Hill Reception

7:00 PM – 9:00 PM • Kimball

AMS President's Toast

7:30 PM – 8:00 PM • State Ballroom

*Closed meeting.***"We will dance again": Amplifying Jewish Joy in the Face of Contemporary Trauma**

7:30 PM – 9:30 PM • Crystal

*Organized by the Jewish Studies and Music Study Group.*Chair(s): Ezekiel Levine, New York University;
Nicolette van den Bogerd, Indiana UniversityDiscussant(s): Samantha Madison Cooper,
University of Pennsylvania

Presenter(s):

Rachel Baum, University of Wisconsin-Milwaukee

Philip V. Bohlman, University of Chicago

Music, Games, Performance, and Play

7:30 PM – 9:30 PM • Adams

Chair(s): Richard John Anatone, Prince George's Community College; James Heazlewood-Dale, Brandeis University

Presenter(s):

Gregg Rossetti, Rutgers University

Pamela Mason-Nguyen, UC Santa Barbara

Yun-Kiu Lo, Temple University

Jordan Good, Tufts University

Natalie Miller, Princeton University

Ryan Bunch, Temple University

Ethics and/of Early Music

7:30 PM – 9:30 PM • Wabash

Organized by the Skills and Resources for Early Musics Study Group.

Chair(s): Jeannette Jones, Boston, MA; Daniel DiCenso, College of the Holy Cross

Presenter(s):

Anna Zayaruznaya, Yale University

Luisa Nardini, University of Texas, Austin

Catherine Adoyo, University of Richmond

Peter Jeffrey, University of Notre Dame
Andrew Dell'Antonio, University of Texas,
Austin

Katharina Uhde, Valparaiso University

AMS Pedagogy Study Group Evening

7:30 PM – 9:30 PM • Spire Parlor

Organized by the Pedagogy Study Group.

Chair(s): Mary Natvig, Bowling Green State University; Anna Grau Schmidt, University of Wisconsin-Milwaukee

Discussant(s): Mary Natvig, Bowling Green State University; Anna Grau Schmidt, University of Wisconsin-Milwaukee

Presenter(s):

Who cares. . . and how? *Mary Natvig, Bowling Green State University; Eric Hung, University of Maryland; Colin Roust, University of Kansas; Colette Simonot, University of Manitoba; Kyla Kelsey, University of Manitoba; Sarah Teetsel, University of Buffalo; Alexa Woloshyn, Carnegie Mellon University*

Innovations in Information Literacy:

Enhancing Student Learning with the Music Companion to the Framework for Information Literacy. *Erin Conor, Harvard University; Angela Pratesi, Bowling Green State University; Anna Grau Schmidt, University of Wisconsin-Milwaukee***AMS President's Reception**

8:15 PM – 9:45 PM • Chicago

*Closed meeting.***AMS After Dark**

8:30 PM – 11:59 PM • Monroe

Northwestern University Reception

9:30 PM – 11:30 PM • Hancock Parlor

FRIDAY, 15 NOVEMBER

AMS After Dark (con't)

12:00 AM – 12:30 AM • Monroe

JMHP Editorial Board Meeting

7:30 AM – 9:00 AM • Wilson

AMS Student Chapter Representatives to Council

7:45 AM – 8:45 AM • Clark 5

Closed meeting.

Eileen Southern Scholars Breakfast and Mentoring Session

8:30 AM – 10:00 AM • Cresthill

Closed meeting.

Power and Resistance: Musical Historiographs of China and Tibet

8:30 AM – 10:30 AM • Price

Chair(s): Lester Hu, University of California, Berkeley

Presenter(s):

What makes listening “extractive”? Sulfur, jade, and resource-making in 18th-century China. *Lester Hu, University of California, Berkeley*

Wang Xilin, Tiananmen Square, and Symphony no. 3. *John O. Robison, University of South Florida*

“Music is for the People”: Zheng Xiaoying, Yangxizhongchang, and Das Lied von der Erde. *Edwin Li, The Chinese University of Hong Kong*

Tibetan Buddhist Philosophy in Jokar’s Symphonic Poem Gendun Chopel. *Mengdan Mao, Soochow University*

Exhibit Hall Open

8:30 AM – 6:00 PM • Exhibit Hall

Shades of Red: Russian Musical Inheritances across the Soviet ‘Periphery’

9:00 AM – 10:30 AM • Salon 10

Chair(s): Kevin Bartig, Michigan State University
Presenter(s):

Listening for Sovietization in Cold War Cuba. *Alexander Hardan, Brown University*

Russian “Guitar Poetry” in Late Soviet Central Asia. *Katherine Wolf, Brown University*

Rendering Audible: Voice, Creative Practice, and 18th-century Airs about African Enslavement

9:00 AM – 10:30 AM • Adams

Chair(s): Naomi André, University of North Carolina at Chapel Hill

Discussant(s): Jasmine A. Henry, University of Pennsylvania

Presenter(s):

Awet Andemicael, Yale University
Rebecca Cypess, Yeshiva University
Berta Joncus, Guildhall School of Music and Drama

Julia Hamilton-Louey, Eastman School of Music

Maria Ryan, Florida State University

Curating Memory: Sonic and Musical Commemorations of Systematic Persecution and Genocide

9:00 AM – 10:30 AM • Crystal

Chair(s): Amy Lynn Wlodarski, Dickinson College

Presenter(s):

Resonant Legacies, Dissonant Translations: A Comparative Ethnographic Analysis of Sonic Curation in Holocaust and US Slave Memorial Sites. *Kathryn Agnes Huether, Vanderbilt University*

Performing Auschwitz Abroad: The Passenger in Bregenz, Tel Aviv, and Madrid. *Nicole Gabrielle Steinberg, University of Maryland, College Park*

Negotiating Appropriateness: Ambivalence about the Use of Music in Exhibitions Commemorating Romani Genocide. *Siv B. Lie, University of Maryland, College Park*

Disciplinary and the Affordances of Musicological Critique

9:00 AM – 10:30 AM • Grant Park Parlor
Chair(s): Sumanth Gopinath, University of Minnesota-Twin Cities
Presenter(s):

How Does the Law Hear? Settler Jurisdiction, Aurality, and the Sound/Law Problem. *Derek Baron, Rutgers University-New Brunswick*

Music Studies Against Race Science; or, Some Limits of Some Critique. *Alexander Cowan, Jesus College, University of Cambridge*

think medieval to metal

musicology faculty

Peter Bennett

French Baroque Music, Historical Performance Practice

Francesca Brittan

19th-century Music and Aesthetics

Georgia Cowart

French Baroque Music, Music & Politics

Daniel Goldmark

American Popular Music, Film Music

Susan McClary

Cultural Criticism, Theory and Analysis, Early Modern Music

David Rothenberg

Medieval/Renaissance Music

Unveiling Silence: A Paradigmatic Critique of Musicological Criticism through *Voiceless Voice* in Hiroshima by Toshio Hosokawa. *Anna Gatdula, University of North Carolina-Chapel Hill*

Augustinian Soundscapes: The Church and Monastery of San Giovanni a Carbonara in Naples

9:00 AM – 10:30 AM • Monroe
Chair(s): Evan MacCarthy, University of Massachusetts Amherst
Presenter(s):

The Monastery in the Context of Neapolitan and European History. *Luisa Nardini, University of Texas at Austin*

Plainchant and Its Local Context at the Monastery of San Giovanni Carbonara. *Bibiana Vergine, University of North Texas*

Performance as Pedagogy: Neumes in the *Aeneid* and the *Metamorphoses* at San Giovanni a Carbonara. *Catherine Heemann, University of Texas Austin; Kyrie Ekaterina Bouressa, McGill University*

Scoring the Genre Film

9:00 AM – 10:30 AM • Wabash
Chair(s): Julie Hubbert, University of South Carolina
Presenter(s):

“Just the Right Note of Melancholy Regret”: Scoring the 1970s British Gangster Film. *Amy Bauer, University of California, Irvine*

The Gay Movie Soundtrack. *Stephan Hammel, University of California, Irvine*

Horror’s Hostile Formalism: Inexorable Sonic Design in *Dario*, Argento’s *Inferno*, and David Prior’s *The Empty Man*. *Philip Bixby, Yale University*

Performing Remix from Broadside to Broadway

9:00 AM – 10:30 AM • Water Tower Parlor
Chair(s): Jessica Gabriel Peritz, Yale University
Presenter(s):

Singing Fake News. *Bonnie Gordon,*

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University of Virginia

Performers Critiquing Opera. *Richard Will, University of Virginia*

“Now More Than Ever”: Black Womanhood and the Politics of Revival in *Oklahoma!* (2019). *Hannah Young, Rice University*

Building Ideology in Chicago

9:00 AM – 10:30 AM • Honoré

Chair(s): Mark Clague, University of Michigan

Presenter(s):

From Fieldhouse to Opera House: Ideology, Infrastructure, and Music in Chicago’s Parks During the Early 20th Century. *Katherine Brucher, DePaul University*

In Search of Lost Reverb Time: Orchestra Hall Renovations and the Acoustic Work Environment. *Natalie Farrell, University of Chicago*

The Battle to Preserve The Warehouse. *Max Chavez, Preservation Chicago*

Composition / Adaptation / Reception

9:00 AM – 10:30 AM • Empire

Chair(s): Lindsey Macchiarella, University of Texas at El Paso

Presenter(s):

Virtuosic (Dis)continuities: Ravel Translating Liszt. *Caleb Labbe Phelan, University of Toronto*

Philosophy’s Unsounded Note: The Silence of Melody in Erik Satie’s *Vexations*. *Luke Martin, University of Minnesota - Twin Cities*

Americanizing Berlioz’s *Roméo et Juliette*: Theodore Thomas, the John Church Company, and J. H. Cornell’s English Translation. *Rebecca Anna Schreiber, Cincinnati, OH*

Romantic Thresholds. *Matteo Magarotto, University of Miami Frost School of Music*

Operatic Regionalism

9:00 AM – 10:30 AM • Spire Parlor

Chair(s): Colleen Lydia Renihan, Queen’s University

Presenter(s):

Creating a National Operatic Metropole: The Chicago Civic Opera Company (1922–1932) and the “Capitol of the Great Empire of the Middle West.” *Cody Andrew Norling, Eastman School of Music*

Articulating Modernities on Stage: Opera in Late-Colonial Mexico. *Francesco Milella González Luna, University College Dublin*

Winning Fame and Fortune? Race and Operatic Competitions in Mid-Century America. *Erin Michelle Brooks, State University of New York, Potsdam*

The Social Life of Musical Instruments

9:00 AM – 10:30 AM • Salon 12

Chair(s): Erik Broess, Rice University

Presenter(s):

A Highway Acoustemology. *John Clement Wood, University of Oregon*

Race, Labor, Body: The Player Piano and the Mediation of Blackness. *Benjamin Patrick Skoronski, Cornell University*

Instruments and Their Musicians on the Grand Tour, 1775–1795. *Stephen Armstrong, Shaw University*

MGG Online - Meeting Editorial Board

9:00 AM – 11:00 AM • Hancock Parlor

Coffee Break

10:45 AM – 11:45 AM • Exhibit Hall

Grove Music Online Roundtable

10:45 AM – 12:15 PM • Crystal

Chair(s): Scott Gleason, Oxford University Press

Presenter(s):

Philip V. Bohlman, Oxford University Press
Kimberly A. Francis, University of Chicago
Tes Slominski, University of Guelph
Imani Mosley, University of Florida
Marcus Pyle, Davidson College
Scott Gleason, Oxford University Press
Deane Root, University of Pittsburgh



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Michael Bakan

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Carrie Danielson

Community Music, Childhood Studies, Care Ethics, Applied Ethnomusicology, Music and Migration, Scandinavian Studies

Sarah Eyerly

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Frank Gunderson

Documentary film, biography, eastern Africa/Kiswahili musics, genre

Erol Köymen

Modern Turkey and Turkish Diaspora, Listening and Embodiment, Religion and Secularity, Urban Sound, Post-imperiality, Global Western Art Music, Political Theory

Panayotis League

Greek and Brazilian studies, diaspora, dance, oral poetry, performance studies, public musicology

Eduardo López-Dabdou

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Maria Ryan

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Representations of Musical Mentorship

10:45 AM – 12:15 PM • Grant Park Parlor
Chair(s): Nathan Platte, University of Iowa
Presenter(s):

“If you cannot fight them with art, do so as a teacher”: Musical Influence and Mentorship in *Der Musikfeind* (1835) and *Der Sohn vom Ritter Gluck* (1837). *Kristin Franseen, University of Western Ontario*

“Push People Beyond What’s Expected of Them”: Pedagogy and Narrative Control in *Mr. Holland’s Opus* (1995) and *Whiplash* (2014). *Emily Baumgart, Library of Congress*

Mentorship Relationships and the Weight of Tradition in Lena Raine’s Soundtrack to *Chicory: A Colorful Tale* (2021). *Nina Penner, Brock University*

Chicago: America’s Musical Crossroads

10:45 AM – 12:15 PM • Honoré
Chair(s): Larry Hamberlin, Middlebury College
Presenter(s):

The Chicago Musical College and Midwestern Modernism. *Nancy Newman, University at Albany–SUNY*

Alternative Country Love Songs: Bloodshot Records and the “Chicago Sound.” *Nancy Park Riley, Belmont University*

Gigging in the Great Migration: How Chicago Musicians Built New Careers on the South Side, 1940–1950. *Reed Alexis Williams, The University of Chicago*

Cinematic Interpretations

10:45 AM – 12:15 PM • Wabash
Chair(s): Michael Baumgartner, Cleveland State University
Presenter(s):

Discovery of “The Psycho Theme”. *Stephen Husarik, University of Arkansas, Fort Smith*

Cool Jazz, Quiet Revolution: The Racial Politics of Jazz at the National Film Board of Canada in the 1960s. *Allyson Rogers, Carleton University*

The Theme That Was Never Born: Deleted

Music from Tiomkin’s “*It’s a Wonderful Life*.” *Zachary Cairns, University of Missouri, St. Louis*

Sounding the Clarion: Call-to-Action Music in the Attenborough Nature Documentary. *Leo Julian Sarbanes, Harvard University*

Racial Politics on Broadway: Explorations of Race in Musical Theater

10:45 AM – 12:15 PM • Water Tower Parlor
Chair(s): Mark Burford, Reed College
Presenter(s):

The Good, the Bad, and the Body: Moral Imperatives in *Hairspray*. *Tracy Monaghan, UC Davis*

The Witch’s Rap and the Racial Politics of *Into the Woods*. *Dana Gooley, Brown University*

Oz and The Urban Imagination: Musical Adaptations of L. Frank Baum’s Novel and Changing Conceptions of the American City. *David C. Paul, University of California, Santa Barbara*

The Experience and Legacy of Soviet Musical Identities

10:45 AM – 12:15 PM • Salon 10
Chair(s): Olga Haldey, University of Maryland
Discussant(s): TBD
Presenter(s):

Sonically Articulated Spaces for Women: Soviet Women’s Labor, Ethnicity, and Solidarity in Nino Davadze’s *The Geometry of Soviet Women*. *Allison Brooks-Conrad, University of Pennsylvania*

Avet Terterian’s First Symphony: Sacred Music and Avant-garde in the Late Soviet Armenia. *Oksana Nesterenko, Union College*

Sounding US Blackness on Post-War Soviet Screens. *Joan Titus, University of North Carolina at Greensboro*

The Secret Life of Manuscripts: Illuminations and Improvisations

10:45 AM – 12:15 PM • Monroe

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Chair(s): TBD

Presenter(s):

Inside the Practice Room of an Eighteenth-Century Improviser: Reading Behind the Text of the Gallipoli Manuscript. *Marco Pace, King's College London*

Feminine Refusal Allegorized: Songs and Snakes in Machaut's Manuscript A. *Sarah Fiona Le Van, University of Pennsylvania*

Choirbooks and Crossroads: Tracing Liturgy, Educational Heritage, and Franciscan Networks in Colonial Mexico. *Christina Kim, Stanford University*

Understanding and Mediating Contemporary Culture Through Opera

10:45 AM – 12:15 PM • Spire Parlor

Chair(s): Hannah Lewis University of Texas at Austin

Presenter(s):

Transmedia Activist Opera, Reconsidered: Elite Capture in the White Snake Projects' The Pandemic Trilogy (2020-2021). *Jingyi Zhang, Harvard University*

Materiality and the Case of Tan Dun's *Tea: A Mirror of Soul*. *Nancy Yunhwa Rao, Rutgers University*

Intercultural Music and Approaches to Total Art: The "Shadow Chord" in Akin Euba's Opera *Chaka*. *Jennifer Lynne LaRue, Florida State University*

Women and the Piano in the 19th Century

10:45 AM – 12:15 PM • Salon 12

Chair(s): Margaret Lucia Shippensburg University; Roe-Min Kok, McGill University,
Presenter(s):

"Describe her hair. Does she have curls or a part?" Clara Schumann on Other Virtuosas. *Roe-Min Kok, McGill University*

Teresa Carreño and the Legitimization of Powerhouse Pianism. *Alexander John Stefaniak, Washington University in St. Louis*

At the Intersection of Loss and Renewal: Women, Widowhood, and Piano Culture in

the Long Nineteenth Century. *Joe Davies, University of California, Irvine & Maynooth University, Ireland*

"Vivir mi vida: Toward a Critical Salsa Romántica and a Sonic Global South Brownness" (AMS Critical Race Lecture)

10:45 AM – 12:15 PM • Adams

Chair(s): Jessica Bissett Perea, University of California, Davis; Diane Oliva, University of Michigan; Alison Martin, Dartmouth College
Presenter(s):

Frances R. Aparicio, Northwestern University

Performing Gender in Music and Dance

10:45 AM – 12:45 PM • Price

Chair(s): Sharon Mirchandani, Westminster Choir College

Presenter(s):

The Jeanie Auditions: Stephen Foster and White Southern Womanhood in Florida, 1951–1979. *Esther M. Morgan-Ellis, University of North Georgia*

"Girling" at the Tropical Piano: Race, Sex, Value, and the Domestication of Cuban Contradance. *Brian Barone, Boston University*

The Relatable Rebel: Miranda Lambert's Expressions of Femininity. *Madison Stepherson, University of Oregon*

Erotic Agency and Queer Embodiment in Martines–Metastasio's Secular Chamber Cantata *La Tempesta* (1778). *Jonathan Gerrard, University of California, Irvine*

AMS Board Meet & Greet 2

11:00 AM – 12:30 PM • Exhibit Hall

Sound Expertise LIVE! The American Composer and the Future of the Conservatory with Jonathan Bailey Holland

11:45 AM – 1:15 PM • Empire

Chair(s): William Robin, University of Maryland
Presenter(s):

Jonathan Bailey Holland, Northwestern University

Knitting Circle

12:00 PM – 1:00 PM • Medinah Parlor
Chair(s): Steve Swayne, Dartmouth University

AMS Career Development Grants in American Music: Check-in 1

12:30 PM – 1:30 PM • Hancock Parlor
By invitation only.

Mozart Society of America Study Session & Business Meeting

12:30 PM – 2:00 PM • Water Tower Parlor

Society for Seventeenth-Century Music Informal Business Meeting

12:30 PM – 2:00 PM • Salon 7

Speed Mentoring

12:30 PM – 2:00 PM • Clark 5
Sign-up required.

Student Reception

12:30 PM – 2:00 PM • Chicago

Wesleyan University Press Book Launch

12:30 PM – 2:00 PM • Indiana

Lightning Lounge: “Political Uses of Music in Latin America, the Caribbean, and the Iberian Peninsula”

12:30 PM – 2:00 PM • Wabash
Organized by the Ibero-American Music Study Group.

Chair(s): Vera Wolkowicz, University of Glasgow; Juan Fernando Velásquez, University of Houston; Javier Marín-López, Universidad de Jaén

Presenter(s):

Rethinking “Francoist Music” through Intimate History. *Andrew L. Barrett, Northwestern University*

Unmasking Amália: Fado and Covert Protest. *Mariana Da Silva Gabriel, University of California, Davis*

Popular music, media, and violence in Mexico; or, the bellicose ordinary. *Chris Batterman Cháirez, University of Chicago*

Opera Aria, Patriotic Song, Funeral Dirge: The Political Uses of *Aurora*. *Melanie Plesch, University of Melbourne*

Musical Tertulias and the Pursuit of Democracy in Mexico City, 1866–1867. *Sean Gower, University of Pennsylvania*

El Caloret Faller: Sound, Language, and the Political Power of Musical Implicature. *Rachel Horner, Cornell University*

CCRI Brown Bag Lunch

12:30 PM – 2:00 PM • Wilson

Organized by the Committee on Career-Related Issues.

Chair(s): Kendall Winter, University of North Carolina at Chapel Hill; Jennifer Saltzstein, Indiana University

Presenter(s):

Kendall Winter, University of North Carolina at Chapel Hill

Jennifer Saltzstein, Indiana University

AMS Global East Asian Music Research Study Group Business Meeting

12:30 PM – 2:00 PM • Salon 12

Chair(s): Amanda Hsieh, Durham University; Elina G. Asato Hamilton, University of Hawai'i, Mānoa; Heeseung Lee, University of Northern Colorado

Religious Conversion and Music among Christians and Jews: A Transhistorical View

12:30 PM – 2:00 PM • Crystal

Chair(s): Tina Frühauf, Columbia University and The Graduate Center, CUNY

Discussant(s): Mary Channen Caldwell, University of Pennsylvania

Presenter(s):

Tina Frühauf, Columbia University and The Graduate Center CUNY

Uri Jacob, Bar-Ilan University

Paul Feller-Simmons, Northwestern University

Rebecca Cypess, Yeshiva University

Dan Deutsch, University of Haifa

Accessibility and the History of Theory

12:30 PM – 2:00 PM • Spire Parlor

Organized by the History of Music Theory Study Group.

Chair(s): August Sheehy, Stony Brook University

Ethical Approaches to Trauma Studies Research and Media—Screening and Discussion of WE ARE NOT AFRAID: Music and Resistance in Apartheid Prisons (co-directed by Janie Cole and Shameela Seedat)*Organized by the Music, Sound, and Trauma Study Group*

12:30 PM – 2:00 PM • Monroe

Chair(s): Jillian Rogers; Erin Brooks, SUNY Potsdam

Presenter(s):

Janie Cole, Yale University

Emily Abrams Ansari, Western University

Eric Hung, Music of Asian America Research Center

Organology Study Group Annual Meeting

12:30 PM – 2:00 PM • Grant Park Parlor

Organized by the Organology Study Group.

Chair(s): Lidia Chang, Colorado College; Bobby Giglio, San Jose, Costa Rica

Presenter(s):

Instruments as specimens: How the Photographs of 19th-century English Instrument Collections Made Organology a Science. *Maia Perez, University of Illinois Urbana-Champaign*The Plek Machine: A Study of Automation in California's Guitar Repair Shops. *Jon Turner, University of California Berkley*Berthelot's Serpent Tablature: A Blueprint for a Lost Musical Instrument from Colonial Canada. *Alex Belser, McGill University***Queer at AMS: The LGBTQ Study Group Returns to Chicago***Organized by the LGBTQ Study Group*

12:30 PM – 2:00 PM • Salon 10

Chair(s): Lee K. Tyson, Ithaca College; Alex Nik

Pasqualini, Cornell University

Presenter(s):

Mitchel Morris, University of California, Los Angeles

Judith Peraino, Cornell University

The Instrumental Self: Musical Instruments as Expressions of Social and Spiritual Identity

1:45 PM – 3:45 PM • Price

Chair(s): John Romey, Purdue University Fort Wayne

Presenter(s):

Phonocentrism in Chopin's Piano Music.

MyungJin Oh, Rutgers University

Silenced Voices and History from Below:

Working-Class Violin Culture in Britain, 1880–1930. *Christina Bashford, University of Illinois Urbana-Champaign*Coya Huarmi: Reconstruction of a Song, a Vessel, and an Ancestor's voice. *Felipe Ledesma Núñez, Harvard University*"A Bad Instrument Although Well Played": Status, Identity, and the Nineteenth-Century Double Bassist. *Shanti Nachtergaele, McGill University***AMS/MLA Joint RISM Committee**

2:00 PM – 3:30 PM • Hancock Parlor

*Closed meeting.***Embodying Women's Song in the Middle Ages**

2:15 PM – 3:45 PM • Monroe

Chair(s): Rebecca Maloy, University of Notre Dame

Presenter(s):

In the Footsteps of St. Dunstan's Virgins: Vestiges of Female Song and Dance in Metz MS 1168. *Henry Parkes, University of Nottingham*The Procession of Memory at Wilton Abbey. *Alison Altstatt, University of Northern Iowa*Embodying the Magdalene at Late Medieval Barking Abbey. *Katie Ann-Marie Bugyis, University of Notre Dame*



Graduate Study in Musicology

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Axes of Time in Eastern Orthodox Sonic Space

2:15 PM – 3:45 PM • Grant Park Parlor

Chair(s): Luisa Nardini, University of Texas, Austin

Presenter(s):

Anaphora, Anamnesis, Apocalypse: Music and Time in the Hymns of the Great Entrance in the Orthodox Church. *Dmitriy Stegall, University of Texas, Austin*

The Veil Was Torn: Inverse Perspective in Sofia Gubaidulina's *St. John Passion*. *Madeline Styskal, University of Texas, Austin*

Deep Time of Polyphony: Twentieth-Century Excavations of Medieval Georgian Chant. *Brian Fairley, University of Pittsburgh*

Workshop in Research Techniques and Bibliography, led by Répertoire International de Littérature Musicale

2:15 PM – 3:45 PM • Crystal

Chair(s): Ralph Whyte, Répertoire International de Littérature Musicale (RILM)

Towards Indigenous-Led Art Music: Bridging Scholarship, Performance, and Activism

2:15 PM – 3:45 PM • Salon 10

Chair(s): Alexa Woloshyn, Carnegie Mellon University

Presenter(s):

Rena Roussin, University of Toronto

Bridget Cauthery, York University

Amy Hull, York University

Olivia Shortt, University of Toronto

Songs of Agency: Women's Voicing of Identity in the Long Nineteenth Century

2:15 PM – 3:45 PM • Spire Parlor

Chair(s): Jennifer Oates, Carroll College

Presenter(s):

Voicing Germanic Nationalism: Lieder in Caroline Pichler's Biedermeier Music Salon. *Emily Eubanks, Florida State University*

Women, Song, and the Battle for Land

Reform in Nineteenth-Century Scotland.

Rachel M. Bani, Converse University

Revoicing Tennyson: Maude Valérie White's Asseveration of Faith in Four Songs from "In Memoriam." *Alison Gilbert, Southeastern Oklahoma State University*

Ancient Forms in Modern Times: Sacred, Semiotic, and Situated Interpretations of Guqin (古琴) Repertory

2:15 PM – 3:45 PM • Empire

Chair(s): MingJun X Wilson, University of Michigan

Presenter(s):

Performing Sacred Connections: Interpreting Divine-Human Interactions and the Revival of an Ancient Genre through "Shenren Chang" (神人 唱). *MingJun X Wilson, University of Michigan*

Qin as Performable Work: Two Semiotic Analysis of "Meihua Sannong." *Yiqing Ma, University of Michigan*

Responding to Composing/Performing Dynamics in Contemporary Guqin Music. *Bryan Wang, Bard College*

Disruptive Vocal Techniques in 19th-Century Opera

2:15 PM – 3:45 PM • Water Tower Parlor

Chair(s): Lily Tamara Kass

Presenter(s):

Lethal Timbres and Exploding Tenors: Reconstructing a Change in Operatic Vocal Technique, 1830–1848. *Devon Carter, Duke University*

The Operatic Sounds of Prosthetics: Performing Disability in *Rigoletto*. *Shadi Seifouri, University of Cambridge, Christ's College*

The prehistory of Sprechgesang as theoretical opposition to bel canto in the nineteenth century. *Jacqueline Waeber, Duke University*

Hip-Hop Aesthetics

2:15 PM – 3:45 PM • Wabash

Chair(s): Loren Kajikawa, George Washington University

Presenter(s):

Promotion Effects in Music Videos: Run DMC and Aerosmith's "*Walk this Way*." *Mark Samples, Central Washington University*

Stylo Milo: Gendered Aesthetics in Tamil Rap. *Shiva Ramkumar, Harvard University*

Seriously Unserious: The Aesthetics of Absurdity in Viral Hip-Hop Remixes. *Jasmine A. Henry, University of Pennsylvania*

Movement and Emotion in the Works of Franz Joseph Haydn

2:15 PM – 3:45 PM • Adams

Chair(s): Barbara Dietlinger, University of North Texas

Presenter(s):

Learnedness as Type and Style in Haydn's *Nelsonmesse*. *Robert Benjamin Wrigley, The Graduate Center, CUNY*

Reassessing Haydn's Orfeo in the Theater. *Caryl Clark, University of Toronto; Dorian Bandy, McGill University*

Incorporating Haydn's Minuets: Towards a Somatic Theory of Music. *Joseph Fort, King's College London*

Sound Wars: Weaponizing Sound Media Technologies

2:15 PM – 3:45 PM • Salon 12

Chair(s): Susan Bay, University of California, Berkeley

Presenter(s):

A Fascist's Guide to Music. *Samuel N Dorf, University of Dayton*

Weaponizing IP: Music as Coverup. *Audrey Amsellem, Columbia University*

Vocal Deepfakes and the New Rhetorical Strategies of the Online Copyright Debate: "Clean" Data, Content "Creators," and Popular Music in The Era of AI. *Matthew Day Blackmar, University of California, Los Angeles*

South Side Impresarios: Sonic Legacies and Lineages

2:15 PM – 3:45 PM • Honoré

Presenter(s): Samantha Ege, University of Southampton

Rethinking Bruckner Studies: Questioning Old Answers and Asking New Questions in a Bicentennial Year

4:00 PM – 5:30 PM • Grant Park Parlor

Chair(s): R. Larry Todd, Duke University

Presenter(s):

"A Titan in Battle with the Gods": Viennese Reception of Bruckner in the 1880s and 1890s. *Miguel Ramirez, Harrisonburg, Virginia*

The New Anton Bruckner Complete Edition: Revisiting Old Editorial Issues. *Paul Hawkshaw, Yale School of Music*

Bruckner, Postcritique. *Benjamin Korstvedt, Clark University*

Forensic Musicology Now

4:00 PM – 5:30 PM • Price

Chair(s): Katherine Leo, Millikin University

Presenter(s):

Joe Bennett, Berklee College of Music
Christopher Doll, Rutgers University
Joseph Fishman, Vanderbilt University
Katherine Leo, Millikin University
Alexander Stewart, University of Vermont

Alt Rock to Alt Right: The "Alternative Revolution" and its Ironic Aftermath

4:00 PM – 5:30 PM • Water Tower Parlor

Chair(s): S. Alexander Reed, Ithaca College

Presenter(s):

"Play Free Bird!" Communal Sarcasm and Alternative Rock in the 1990s. *Theo Cateforis, Syracuse University*

Protest Song as Empty Vessel: The Leftist Anthems of the Alt Right. *S. Alexander Reed, Ithaca College*

"No, You Can't Take That Away from Me!": Wounded Entitlement, 1990s Alt Rock, and Financialized Media Industries Then and

Now. *Robin James, Palgrave Macmillan*

Improvisation in Chicago

4:00 PM – 5:30 PM • Honoré

Chair(s): Kimberly Hannon Teal, University of North Texas

Presenter(s):

Ken Tianyuan Ge, University of North Carolina

Coco Elysses, Association for the Advancement of Creative Musicians
Ritwik Banerji, Iowa State University

Critical Examinations of Minimalism:

Focusing on Gender and Race

4:00 PM – 5:30 PM • Salon 10

Chair(s): Edmund Mendelssohn, University of California, Berkeley

Presenter(s):

Music as Craftivism: The Feminist Minimalism and Serialism of Ann Southam. *Emily Abrams Ansari, University of Western Ontario*

Notation, Repetition, and Feminism in Ann Southam's *Glass Houses*. *Carter Miller, Northwestern University*

Philip Glass's Dance and the Institutionalization of Minimalism. *Anne Searcy, University of Washington*

Handel, Cosmopolitanism, and Empire in the 18th Century

4:00 PM – 5:30 PM • Adams

Chair(s): Erica Levenson University of Michigan

Presenter(s):

Handel, Queen Caroline, Merlin's Cave, and the Performance of Power in 1730s London. *Joseph V. Nelson, The College of the Holy Cross*

"What a father the lord has bestowed upon me": The Fowke Family, Handel, and Imperial Gender in Eighteenth-Century Calcutta. *Peter Kohanski, University of North Texas*

Staging Conquest and Colonial Encounter

in Handel's Poro, re dell'Indie. *Anushka Kulkarni, University of California, Davis*

Hip-Hop as Catharsis and Social Commentary

4:00 PM – 5:30 PM • Wabash

Chair(s): Alisha Jones

Presenter(s):

The "Cathartic Cry" in Hip-Hop: Redefining Sonic Warfare. *Leah Marie Amarosa, University of Oregon*

Night of the Social Dead: Hip-hop, Zombies, and the Aesthetics of Vulgarly in Lupe Fiasco's *The Cool*. *Alexander Joshua Moore, University of California, Los Angeles*

Signifyin' the Golden Age: Establishing a Hip-Hop Community through Intra-Genre Quotation. *Matt Yuknas, University of Oregon*

Making Music for the Screen: Duke Ellington, Leonard Bernstein, and Mr. Rogers

4:00 PM – 5:30 PM • Crystal

Chair(s): Julie Hubbert University of South Carolina

Presenter(s):

Manufacturing the Maestro: The Infrastructure of Educational Television on *Omnibus* (1952–61). *Lauren Berlin, Eastman School of Music*

Riffing on the Soundtrack Album in *Duke Ellington Plays with the Original Motion Picture Score from Walt Disney's Mary Poppins* (1964). *Nathan Platte, University of Iowa*

Mister Rogers the Opera Composer and the Peculiar Genesis of Josephine the Short Neck Giraffe. *Molly M. Breckling, Rollins College*

Reaching Audiences: Approaches to Music Broadcasting and Advertising

4:00 PM – 5:30 PM • Salon 12

Chair(s): Theodore Gordon, CUNY Baruch College

Presenter(s):

An Accidental Benchmark: Tracing the History and Outsized Influence of the GTZAN Dataset on Music Recommendation Systems. *Allison Jerzak, University of California, Berkeley*

(Dis)Connected by Wire: Music Transmissions via Telephone as an “Audible Infrastructure” in the Late Nineteenth Century. *Jasmin Goll, University of Bern, Institute of Musicology, Switzerland*

Studebaker Songs: Product Advertising with Sheet Music in the Nineteenth Century. *Nicole Vilknér, Duquesne University*

Sounding “Real”: Identity and Authentic Performance

4:00 PM – 5:30 PM • Spire Parlor

Chair(s): Esther Morgan-Ellis, University of North Georgia

Presenter(s):

“Sounding” Bartók c. 1950. *Laura Tunbridge, University of Oxford*

Creating Characters: Billy Bragg’s Pronunciation in *Mermaid Avenue*. *Mary Blake Bonn, Independent Scholar*

The Scratchy Fiddle: Cultural Politics of Timbre in Old-Time Music. *Zachary Wallmark, University of Oregon*

Worship, Women, and Song: Medieval/Early Modern Economies of Sex and Power

4:00 PM – 5:30 PM • Monroe

Chair(s): Michael Noone, Boston College

Discussant(s): Melinda Latour, Tufts University

Presenter(s):

At the Intersection Between Music, Love, Devotion, and Sexuality: Late-Medieval Song of Songs Antiphons in Germany. *Gerard Russel Weber, University of Western Ontario*

Sin and Singing Nuns: Tensions Between Musical Activity and Reform in the Convents of the Convertite, c. 1569–1607. *Eliza-Jane Callander, University of Huddersfield*

“Extraordinary Subtill Queanes”: Musical Diplomacy and Jewish Women in the Early Modern Constantinople Harem. *Elizabeth Weinfield, The Juilliard School*

Prospective Graduate Student Fair

5:00 PM – 6:30 PM • Grand Ballroom

Robert F. Judd Fund Donor Reception

5:00 PM – 6:30 PM • Empire

By invitation only.

Brandeis University Reception (open to all)

5:00 PM – 7:00 PM • Clark 5

Friends of Stony Brook

5:45 PM – 7:45 PM • Salon 6

Norton Reception

5:45 PM – 7:45 PM • State Ballroom

Reception for Opera Lab and New Material Histories of Music Book Series

5:45 PM – 7:45 PM • Wilson

Rice University Alumni Reception

5:45 PM – 7:45 PM • Indiana

RILM / RIPM Reception

5:45 PM – 7:45 PM • Hancock Parlor

Skills and Resources for Early Music Study Group Business Meeting and Keynote

6:30 PM – 7:45 PM • Honoré

Organized by the Skills and Resources in Early Music Study Group

Chair(s): Daniel DiCenso, College of the Holy Cross; Jeannette DiBernardo Jones, Independent Scholar

Presenter(s):

Janie Cole, Yale University

Visions of Afro-Futurism from the 1970s

(TICKET REQUIRED)

7:00 PM – 8:30 PM • Art Institute of Chicago, Rubloff Auditorium - TICKET REQUIRED

Presenter(s):

Damon Locks
Black Monument Ensemble

Eighteenth-Century Societies Reception

7:00 PM – 9:00 PM • Salon 7

New York University Reception

7:00 PM – 9:00 PM • Wabash

University of Illinois Reception

7:00 PM – 9:00 PM • Kimball

University of Pittsburgh Reception

7:00 PM – 9:00 PM • Grant Park Parlor

**Florida State University College of Music
Alumni Reception**

7:00 PM – 9:00 PM • Chicago

**Sex, Drugs, and Disappointment: Popular
Music And Feeling Badly**

7:30 PM – 9:30 PM • Adams

Organized by the Popular Music Study Group.

Chair(s): Dan DiPiero, University of Missouri-Kansas City; Amy Coddington, Amherst College

Presenter(s):

Keynote: The Travels of Unhappy Songs: Or, Feeling Mediated, from Du Bois to “Fast Car”. *Sara Marcus, University of Notre Dame*

Depression in Three Tempos: Ray’s *My 21st Century Blues*. *Amy Skjerseth, University of California, Riverside*

Survivor’s Guilt: Navigations of Masculinity, Political Disdain, and Mental Health in Black-British Rap Music. *Lizzie Bowes, University of Bristol/Centre for Black Humanities*

Tuning into Emotions: How Bad Feelings Resonate within the TikTok Music Industry Ecosystem. *Kate Hamori, University of California, Los Angeles*

Climate Afro-Dysphoria, Ugly Feelings, and Affective Analysis in Childish Gambino’s “Feels Like Summer”. *ken tianyuan Ge,*

University of North Carolina at Chapel Hill

**Childhood and Youth Session and Business
Meeting: Spotlight on New and Emerging
Work from Early-Career Scholars**

7:30 PM – 9:30 PM • Crystal

Organized by the Childhood and Youth Study Group.

Chair(s): Ryan Bunch, Temple University; Susan Boynton, Columbia University

Presenter(s):

Demetrius Shahmehri, Columbia University
Ala Krivov, University of Western Ontario
Trevor R. Nelson, Wichita State University
Hannah Neuhauser, University of Texas at Austin
Carrie A. Danielson, Florida State University

Teaching Music Philosophy

7:30 PM – 9:30 PM • Monroe

Chair(s): Kyle Kaplan, Connecticut College

Presenter(s):

Kirsten Speyer Carithers, University of Louisville
Michael Gallope, University of Minnesota
Melinda Latour, Tufts University
Stephen Decatur Smith, Stony Brook University

Lenka Hlávková Memorial Session

7:45 PM – 9:30 PM • Honoré

Organized by the Skills and Resources in Early Music Study Group

Chair(s): Michael Beckerman, New York University

Presenter(s):

Erica Honisch, Stony Brook University
Martha Feldman, The University of Chicago
Jeannette di Bernardo Jones, College of the Holy Cross
Laurie Stras, University of Southampton
Anne Robertson, The University of Chicago
Tereza Havelkova, Charles University
Marc Niubo, Charles University

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Jan Ciglbauer, Charles University
Margaret Bent, Oxford University

Columbia University Reception

9:00 PM – 11:00 PM • Hancock Parlor

Harvard Alumni and Affiliates Reception

9:00 PM – 11:00 PM • State Ballroom

University of Chicago Reception

9:00 PM – 11:00 PM • Empire

Society for Christian Scholarship in Music Annual Reception

9:30 PM – 11:30 PM • Wilson

University of North Texas Reception

9:30 PM – 11:30 PM • Salon 8

SATURDAY, 16 NOVEMBER

AMS Board and Council Breakfast

7:15 AM – 8:45 AM • Grand Ballroom
Closed meeting.

Publications Committee Meeting

7:30 AM – 9:00 AM • Hancock Parlor
Closed meeting.

Exhibit Hall Open

8:30 AM – 6:00 PM • Exhibit Hall

Open Access Publishing in Musicology: A Roundtable Discussion

9:00 AM – 10:30 AM • Crystal
Chair(s): Rachel E. Scott, Illinois State University
Library
Presenter(s):

Daniel Barolsky, Beloit College
Matthew Franke, Howard University
Jesse P. Karlsberg, Emory University
Colin Roust, University of Kansas
Anne Shelley, Iowa State University Library

Seeking the Unseen, Hearing the Unheard: Amplifying Voices from the Periphery, c. 1300–1500

9:00 AM – 10:30 AM • Honoré

Chair(s): Evan A. MacCarthy, University of
Massachusetts, Amherst

Presenter(s):

Songbooks for Margherita and Marietta:
Florentine Women's Musical Lives c. 1500.
Jane Hatter, University of Utah

Theinred of Dover and the Consonance of
the Third, c. 1340 [sic]. *Elina Hamilton,*
University of Hawai'i, Mānoa

Relying on the Lost and Unknown: The
15th-Century manuscript Strasbourg,
Bibliothèque Municipale 222 C.22.
Carolann Buff, Indiana University,
Bloomington

“Unblemished Harmonies: Modernism in Spanish Music, 1898-1936”

9:00 AM – 10:30 AM • Adams

Chair(s): William Craig Krause, Hollins
University

Presenter(s):

Tradition and Modernity in Usandizaga's *Las
golondrinas* (1914): A Veristic Exploration.
Alessio Olivieri, University of Nebraska
- Lincoln

Disinfecting the Piano: *Suite para piano*
(1923) and the Advent of Bitonality in the
Works of Joaquín Rodrigo. *Walter Aaron*
Clark, University of California, Riverside

Rafael Rodríguez Albert between Tradition
and Modernism: A Multifaceted Composer
in the Silver Era. *Pedro López de la Osa,*
University of California, Riverside

Rethinking Gender in Music Pedagogy and Research

9:00 AM – 10:30 AM • Wabash

Chair(s): Jennifer Iverson, The University of
Chicago

Without a Technical Bone in My Body: Critical
Strategies for Inclusive and Accessible
Technical Studio Design. *Bethany Younge,*

Dartmouth College; Seth Cluett, Columbia University

Starting from the Beginning. *Nina Fukuoka, Columbia University*

Advocating for Inclusivity in Pedagogy Through Analysis and the Archive. *Lauren Shepherd, University of Nebraska-Lincoln*

Artifacts of French Music-Making

9:00 AM – 10:30 AM • Water Tower Parlor

Chair(s): Peter Asimov, University of Cambridge
Presenter(s):

“Incunables du son”: Contextualizing Guy Ferrant’s Sound Recording Collection. *Sarah Fuchs, Royal College of Music, London*

Adam de la Bassée’s *Ludus Anticlaudianum* and Music-Making in Late-Medieval Lille. *Sarah Ann Long, Michigan State University*

Partimento as Socio-Musical Hieroglyph in Early Nineteenth-Century France. *Calum Tomas Jensen, Stony Brook University (SUNY)*

Black Voices and Sonic Racializations

9:00 AM – 10:30 AM • Monroe

Chair(s): Babatunji Dada University of Ibadan
Presenter(s):

The Negro Folk Symphony’s *New World*. *Gwynne Kuhner Brown, University of Puget Sound*

Cecil Taylor in Madison and Yellow Springs, 1970–1973. *Dexter Edge, Bloomington, Indiana*

Refusing to Be Finished: Marian Anderson and the 1963 March on Washington for Jobs and Freedom. *Michael Kinney, Stanford University*

“If we became a homogenous culture”: Florence Price, Roy Harris, and the Search for American Musical Populism 1946–50. *Katharina Uhde, Valparaíso University and LMU München; R. Larry Todd, Duke University*

Copyright Controversies: Evolutions and Legacies

9:00 AM – 10:30 AM • Price

Chair(s): Joshua Neumann, Academy of Sciences and Literature Mainz

Discussant(s): Katherine Leo, Millikin University
Presenter(s):

AI, Copyright Law, and Musical Modernism’s Authorial Collapse. *Calvin Peck, Université Paris-Saclay*

Vaughan Williams and the Folksong Copyright Controversy Revisited. *Julian H. Onderdonk, West Chester University of Pennsylvania*

“Everything Has Changed”? Taylor Swift’s Music Copyright Legacy. *Dana Lauren DeVlieger, Kirkland & Ellis, LLP*

Early Modern Musical Theater

9:00 AM – 10:30 AM • Grant Park Parlor

Chair(s): Berta Joncus, Guildhall School of Music and Drama

Presenter(s):

Rediscovering Drama in Musica: A Re-Consideration of its Origins at the Crossroads between Art Theory, Rhetoric, and Counter-Reformation. *Antonio Cascelli, Maynooth University,*

Singing for Others: Marionettes, Children, and “Pygmées” at the Palais-Royal. *Mara Peters Lane, University of California, Berkeley*

Death Once-Removed: Zombie Biopolitics and White World-Building in “Le Turc généreux” (1735). *Tomos Watkins, University College Dublin*

Global Opera and Cross-Cultural Aesthetics

9:00 AM – 10:30 AM • Red Lacquer Ballroom

Chair(s): Ryan Minor, Stony Brook University
Presenter(s):

Callas Athena: Greekness, Rebetiko, and the Unsentimental. *Martha Feldman, University of Chicago*

Performing Dissimulation in Jingju: Mei Lanfang and the Cross-Cultural Aesthetics

of Feigned Madness. *Wendy Heller, Princeton University*

The Butterfly (Lovers) Effect: Opera Reform and Composition in Western Idiom in the Chinese Yue Opera Film *The Butterfly Lovers* (1953). *Xinyi Ye, University of Pennsylvania, Department of East Asian Languages & Civilizations*

Music and Nazism

9:00 AM – 10:30 AM • Spire Parlor

Chair(s): Karen Painter

Presenter(s):

“A ritual representation of new life in public spectacle”: Modernist Opera and German Identity in the Nationalsozialistische Kulturgemeinde (NSKG). *Max Erwin, University of Malta*

“Dem deutschen Meister”? Liszt, Bayreuth, and the Nazis. *Monika Hennemann, Cardiff University*

Lament for the Heroes: A Musical Response to Nazi-Occupied Athens. *Alexandra Burkot, Brandeis University*

Onscreen Identities

9:00 AM – 10:30 AM • Salon 12

Chair(s): Jacques Dupuis

Presenter(s):

Much Too Sensuous: Irish Film Censor James Montgomery’s Musical Worries in the 1920s. *James Doering, Randolph-Macon College*

Hard Men Softened: Lyric Form and Anempathic Attachments in the Early Work of Martin Scorsese. *Todd Decker, Washington University in St Louis,*

Mediated Stages: Theatricality and Emotional Persuasion in Taiwanese Documentary Film. *David Wilson, The University of Chicago*

Pragmatic and Creative Solution-Making in Early Composition

9:00 AM – 10:30 AM • Salon 10

Chair(s): Lynette Bowring

Presenter(s):

Composing Music at a Cardinal’s Palace: Graffiti of Two New Three-voice Rondeaux at Villeneuve-lez-Avignon. *Lawrence M. Earp, University of Wisconsin, Madison (emeritus)*

More Than Meets the Ear: Recomposition as Exegesis in Tomás Luis de Victoria’s Imitation Masses. *Maura Sugg, Case Western Reserve University*

Re-used, reduced, recycled: a fragmented antiphoner from medieval Trier. *Anna de Bakker, McGill University, Dalhousie University*

Poster Session

9:30 AM – 11:00 AM • Exhibit Hall

Presenter(s):

Why Do We Practice the Harmonic Minor Scale? *Jenine Brown, Peabody Conservatory of the Johns Hopkins University; Yeonju Lee, Peabody Conservatory of the Johns Hopkins University*

Harmonies of Empowerment: Exploring Contemporary Women Composers Dana Kaufman and Leaha Villarreal in Western Art Music. *Ruojin Wu*

Feeling the Rigid Coldness of Bud Powell’s “Glass Enclosure”. *Joon Park, University of Illinois, Chicago*

Ways of Singing Poetry: Mapping Italian Song Formulas, 1504–1635. *Chelsey Belt, Indiana University*

Coffee Break

10:45 AM – 12:00 PM • Exhibit Hall

Decolonizing Ukrainian Music

10:45 AM – 12:15 PM • Adams

Chair(s): Halina Goldberg, Indiana University; Laikin Dantchenko, Indiana University

The Middle Ground in Anime Music Studies

10:45 AM – 12:15 PM • Salon 12

Chair(s): Brooke McCorkle Okazaki, Carleton

College

Presenter(s):

Gui Hwan Lee, James Madison University
Nicholas Anderson, Eastman School of Music

Rose Bridges, University of Florida
Stefan Greenfield-Casas, University of Richmond

Thomas Yee, University of Texas, San Antonio

Kunio Hara, University of South Carolina
Stacey Jocoy, Library of Congress

Music and the Third Reich

10:45 AM – 12:15 PM • Spire Parlor

Chair(s): Pamela M. Potter, University of Wisconsin, Madison

Presenter(s):

Politics and the Werk: Staging Parsifal in NS-Germany. *Anthony J. Steinhoff, Université du Québec à Montréal*

Wir Machen Musik: Performing Gender and Race on Hitler's Screens. *James Deaville, Carleton University*

A Prototype Digital Tool for Analyzing Opera and Musical Theatre Programming during Third Reich. *Helmut Reichenbacher, OCAD University*

Dis-eased Musical Bodies

10:45 AM – 12:15 PM • Water Tower Parlor

Chair(s): Remi Chiu, Peabody Institute of the Johns Hopkins University

Presenter(s):

Bodies in Pain: Dis-eased Musicking in J. S. Bach's St. John Passion. *Bettina Varwig, University of Cambridge*

Fearful Bodies – Fearful Sounds? Musically Navigating the Dis-ease of Plague. *Marie Louise Herzfeld-Schild, University of Music and Performing Arts Vienna*

Bent Bodies: Dis-ease in Heinrich Biber's Scordatura and Joni Mitchell's Alternate Tunings. *Mark Seow, University of Music and Performing Arts Vienna*

“Fight the Real Enemy”: Sinéad O’Connor’s Musical and Cultural Legacies

10:45 AM – 12:15 PM • Price

Chair(s): TBD

Presenter(s):

Sinéad O’Connor, Catholicism, and Irish Society, 1990–1997. *Adam Behan, Maynooth University*

“I Never Said I Had a Problem with America”: Genre Trouble in Sinéad O’Connor’s *Am I Not Your Girl?* *Áine Palmer, Yale University*

The Ceaseless Twilight of “Pop Time.” *Julian Day, Yale University*

“She Proclaimed a Chicago Renaissance”: Mapping Black Women’s Classical World-Making (AMS Committee on Women and Gender Endowed Lecture)

10:45 AM – 12:15 PM • Red Lacquer Ballroom

Chair(s): Christi Jay Wells, Arizona State University

Discussant(s): Regina Harris Baioicchi; Artina McCain, University of Memphis; Medomfo Owusu, Garrett-Evangelical Theological Seminary

Presenter(s):

Samantha Ege, University of Southampton

Identity and Aesthetics in Asian American Popular Music

10:45 AM – 12:15 PM • Honoré

Chair(s): TBD

Presenter(s):

Shaping a Pluralistic Asian America: Revisiting Asian American Popular Music in the 1970s. *Peng Liu, Truman State University*

“The Ballad of Chol Soo Lee”: Asian American Song about You and Me. *Sora Woo, University of California, San Diego*

Aesthetics of Deterritorialization:

Collaborative Music by Korean Artists in 21st-Century America. *Mingyeong Son, Asian Music Research Institute of Seoul National University*

Music Writing: Moving Beyond Notation

10:45 AM – 12:15 PM • Salon 10

Chair(s): Rika Asai, University of Pittsburgh

Presenter(s):

Searching for the True Land: A Critical Edition of Lee Morgan's "Search for the New Land." *Collin Felter, University of California, Irvine*

Six String Standard: Evaluating Folk Guitaristic Legibility Through Text and Song. *Zeke Levine, New York University*

Stendhal's Embellishments: Music Notation and the History of Writing. *Peter Mondelli*

Navigating Issues of Trauma and Safety in the Post-Secondary Music Classroom

10:45 AM – 12:15 PM • Crystal

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

Discussant(s): Sara Haefeli, Ithaca College

Presenter(s):

Abuse, Trauma, and the Politics of "Excellence" in US Musical Training Programs. *Jillian Rogers, University of Florida*

Trauma-Informed Pedagogy and the Post-Secondary Music Class. *Kimber Andrews, University of Cincinnati; Kristy Swift, University of Cincinnati*

The Student Experience Project in the Music History Classroom: Outcomes, Activities, and Observations. *J. Drew Stephen, University of Texas, San Antonio*

Scandinavian Symphony and Ballet

10:45 AM – 12:15 PM • Monroe

Chair(s): Christopher M. Scheer, Utah State University

Presenter(s):

Creating Musical Modernism in Mid-Twentieth Century Iceland. *Arni Heimir Ingolfsson, Reykjavik Academy*

George Balanchine and *Song of Norway* (1944). *Patricia Sasser, Furman University*

Composition as a Feminist Act: The Case of Elfrida Andrée's Symphony No. 1 (1869).

Jonathan David Spatola-Knoll, Whitman College

Sounding European Identities

10:45 AM – 12:15 PM • Grant Park Parlor

Chair(s): John Gabriel, University of Melbourne

Presenter(s):

"Everybody Wanna Move Like Us!": Performing Afro-Sweden in the Eurovision Song Contest, 2019–2021. *Paul David Flood, Eastman School of Music*

Synthesizers as Markers of Identity in the "Ost-Berlin School" of East German Electronic Rock. *Heather Elizabeth Moore, University of Southern California*

Libation as Intercultural Communication: Hermann Leopoldi's "I bin a stiller Zecher". *Barbara Dietlinger, University of North Texas*

Women, Life, and Music in Iran

10:45 AM – 12:15 PM • Wabash

Chair(s): Maria Virginia Acuna, University of Victoria

Presenter(s):

Opera and "Opera" in Iran: Battleground of Ideology and Gender. *Michelle Assay, University of Toronto, Toronto, Canada*

Sound of Iran. *Mahdis Bayat, Cornell University*

Say Her Name, Hear Our Voice: Exploring Intersectional Soundscapes in Iranian Diasporic Protests in the United States. *Sara Fazeli Masayeh, University of Florida*

Ensemble Origo Presents "Un sarao de la Chacona – Tracing the African and Mesoamerican Origins of the Sarabande and the Chaconne"

10:45 AM – 12:15 PM • Empire

Presenter(s):

Michael Barrett, Ensemble Origo
Catherine Hedberg, Ensemble Origo
Daniel S. Lee, Ensemble Origo
George Lernis, Ensemble Origo
Rozime Lindsey, Ensemble Origo
Elijah McCormick, Ensemble Origo

Sarah Mead, Ensemble Origo
Camila Parias, Ensemble Origo
Eric Rice, Ensemble Origo
Hideki Yamaya, Ensemble Origo

AMS Board Meet & Greet 3

11:00 AM – 12:30 PM • Exhibit Hall

AMS Pedagogy Study Group Business Meeting

12:00 PM – 1:30 PM • Kimball

Organized by the Pedagogy Study Group.

COPAM Meeting

12:00 PM – 4:00 PM • Wilson

Organized by the Committee on the Publication of American Music.

AMS Career Development Grants in American Music: Check-in 2

12:30 PM – 1:30 PM • Hancock Parlor

By invitation only.

AMS Council

12:30 PM – 2:00 PM • Honoré

Closed meeting.

Haydn Society of North America Annual General Meeting

12:30 PM – 2:00 PM • State Ballroom

Popular Music Study Group Business Meeting

12:30 PM – 2:00 PM • Salon 10

Organized by the Popular Music Study Group.

Speed Networking

12:30 PM – 2:00 PM • Clark 5

Sign-up required.

Music and Embodiment in Screen Media

12:30 PM – 2:00 PM • Water Tower Parlor

Organized by the Music and Media Study Group.

Chair(s): Daniel Bishop, Indiana University;
Jordan Stokes, West Chester University; Lisa
Scoggin; James Deaville, Carleton University
Presenter(s):

“Close to You”: Bootleg Aesthetics, Grain, &
the Erotics of Empathy in Todd Haynes’s
Superstar: The Karen Carpenter Story
(1987). *Ashley Dao, University of California,*
Los Angeles, Herb Alpert School of Music

“They were real”: Authenticity and Liveness
in 1930s Hollywood Tap Dance Numbers.
Samantha Jones, Harvard University

The Committee on Women and Gender: Looking to the Past, Envisioning the Future

12:30 PM – 2:00 PM • Salon 12

Organized by the Committee on Women and Gender.

Chair(s): Christi Jay Wells, Arizona State
University

Presenter(s):

Christi Jay Wells, Arizona State University
Stephanie Jensen-Moulton, Syracuse
University

Honey Meconi, Eastman School of Music
Judith Tick, Northeastern University

2024 MDSG Business Meeting

12:30 PM – 2:00 PM • Adams

Organized by the Music and Dance Study Group.

Chair(s): Rebecca Schwartz, University of
Michigan; Rachel Gain, Yale University

Discussant(s): Rachel Gain, Yale

University; Lena Leson, Dickinson College

Presenter(s): Rebecca Schwartz, University of
Michigan

Listening to the Cold War Through the Anthropocene

12:30 PM – 2:00 PM • Crystal

Organized by the Cold War Music Study Group.

Chair(s): Andrew Barrett, Northwestern
University

Discussant(s): Gabrielle Cornish, University of
Wisconsin, Madison

Presenter(s):

“Power to Produce for Peace”: The
University of Michigan Symphony Band at
the 1961 Cairo Agricultural Exhibition. *Kari*

Lindquist, University of North Carolina – Chapel Hill

John Cage, 0'00", and the Atomic Sublime.

Sara Haefeli, Ithaca College

Reflecting on Gaia: How Can the Soil
Change in the New Cold War? *Oksana
Nesterenko, Union College*

Jazz and Improvisation Study Group Business Meeting

Organized by the Jazz and Improvisation Study Group.

12:30 PM – 2:00 PM • Wabash

Chair(s): Kimberly Hannon Teal, University of North Texas

Music, Sound, and Trauma Study Group Business Meeting

12:30 PM – 2:00 PM • Grant Park Parlor

Organized by the Music, Sound and Trauma Study Group.

Chair(s): Jillian Rogers, University of Florida;
Erin Brooks, SUNY Potsdam

AMS Global Music History Study Group Business Meeting

12:30 PM – 2:00 PM • Spire Parlor

Organized by the Global Music History Study Group.

Chair(s): Daniel Castro Pantoja, University of North Carolina at Greensboro; Ileri Chávez-Bárceñas, Bowdoin College; Hedy Law, University of British Columbia

Music and Philosophy Study Group Business Meeting

12:30 PM – 2:00 PM • Price

Organized by the Music and Philosophy Study Group.

Chair(s): Kyle Kaplan, Connecticut College

LGBTQ Study Group Business Meeting and Conversation

12:30 PM – 2:00 PM • Monroe

Organized by the LGBTQ Study Group.

Chair(s): Lee K. Tyson, Ithaca College; Alex Nik Pasqualini, Cornell University

Therapy Dogs

12:30 PM – 2:00 PM • Marshfield

Sonic Survival and Resistance through Performance and Memory Among Women in Latin America and Korea

2:15 PM – 3:45 PM • Salon 12

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

Presenter(s):

Gendered Memories and Sounding Silence in the Korean Borderland. *Jeong-In Lee, The University of Texas, Austin*
Women in Malandreo: Aesthetics, Violence, and Urban Sociability in Caracas. *Victoria Mogollon Montagne, University of Cincinnati, College-Conservatory of Music*

Polyphony of Indigenous Identities in 'Mujeres del Viento Florido': Strategic Alliances in the Face of the Labor Dynamics of Colonial Capitalism. *Mercedes Alejandra Payán Ramírez, University of Texas at Austin*

Navigating the Archive: Collection Development, Stewardship, and Access Issues for Researchers in the 21st Century

2:15 PM – 3:45 PM • Price

Chair(s): Paul Sommerfeld, Library of Congress

Presenter(s):

Paul Sommerfeld, Library of Congress
Stephanie Akau, Library of Congress
Dwandalyn Reece, National Museum of African American History and Culture
Theodore Gonzalves, National Museum of American History
Alison Hinderliter, The Newberry Library
Bob Kosovsky, New York Public Library

Home Away from Home: Diasporic Musical Expressions in the United States

2:15 PM – 3:45 PM • Grant Park Parlor

Chair(s): Kay K. Shelemay, Harvard University

Discussant(s): Kay K. Shelemay, Harvard University

Presenter(s):

“As Natural to Me as Breathing”: Wedding Music and Jewish Identity in Postwar New York City. *Uri S. Schreter, Harvard University*

Subcultural Things: A Study of Transnational Being of the Balalaika and Domra in the United States. *Anya Shatilova, Wesleyan University*

Rehearsing Multiculturalism: Andean Grupos Folklóricos in the Florida Panhandle. *Vivianne Asturizaga, California State University, Fullerton*

Postwar France and its Others

2:15 PM – 3:45 PM • Spire Parlor

Chair(s): Brian Kane, Yale University

Presenter(s):

Abstraction's Others: Yvonne Loriod's Prepared Piano, beyond Boulez and Cage. *Peter Asimov, University of Cambridge*

Music, Symbol, Myth: Claude Lévi-Strauss and the Anthropological Imaginary. *Alexandra Kieffer, Rice University*

The Grain of the Voice before Barthes. *Mary Ann Smart, University of California, Berkeley*

Traveling Tunes, Pilfered Poems: Medieval Song Across Language, Genre, and Setting

2:15 PM – 3:45 PM • Honoré

Chair(s): Mary Channen Caldwell, University of Pennsylvania

Presenter(s):

Session Overview: Traveling Tunes, Pilfered Poems: Medieval Song Across Language, Genre, and Setting. *Mary Channen Caldwell, University of Pennsylvania*

Stealing the Show: Composition, Authorship, and Musical Theft in the Kitaāb al-Aghāni and the Troubadour Tradition. *Anya B. Wilkening, Columbia University*

The Winner Takes It All? How Melody Determines Attribution in Three Apparent Self-Contrafaction Networks. *Nicholas W. Bleisch, Katholieke Universiteit Leuven*

Contrafacture and the *Lai Lyrique*. *Daniel E.*

O'Sullivan, University of Mississippi

Sounding the Russian and Soviet Frontier: Perspectives from Manchuria, Bulgaria, and Armenia

2:15 PM – 3:45 PM • Water Tower Parlor

Chair(s): Gabrielle Cornish, University of Wisconsin, Madison

Presenter(s):

The Bulgarian Question in Music: Balkan Internationalism at the End of Empire. *David Salkowski, University of North Florida*

War as Musical Entertainment: Sounding the Siege of Port Arthur on Early Gramophone Recordings. *Ryan Gourley, University of California, Berkeley*

Staging Geopolitics: Opera and Historical Revisionism in Soviet Armenia. *Knar Abrahamyan, Columbia University*

On the redistribution of the sensible: Articulating critical popular music studies through emo rap, hardcore punk, and riot grrrl

2:15 PM – 3:45 PM • Salon 10

Chair(s): Eric Hung, Music of Asian America Research Center

Presenter(s):

“An Empire of Emotion.” Emo Rap, Auto-Tune, and the Sonic Racial Politics of Depression. *Catherine Provenzano, University of California, Los Angeles*

Soundtrack to (un)representable bodies: Musical archives and the urgency of alternative counter-discourses. *Runchao Liu, University of Denver*

“Hyperactive Child”: Punk and Reagan-Era Neuropolitics. *Jessica Schwartz, University of California, Los Angeles*

Queer Music Modalities: Nostalgia, Grief, and Activism

2:15 PM – 3:45 PM • Wabash

Chair(s): Sadie Jessica Hochman, Harper College

Presenter(s):

The Classical Music “Influencer:” Social Media, Feminist Activism, and the Gen-Z Performer. *Shannon Draucker, Siena College*

Camping the '80s: Queer Nostalgia in Pop Music Remixes on YouTube. *Maira de Kok, Cornell University*

The Black Queer Gospel According to Usher: Contested Religious Meanings in Michael R. Jackson’s *A Strange Loop* (2019). *Zachary Lloyd; Joshua Carpenter*

Rethinking Beethoven in Theory and Practice

2:15 PM – 3:45 PM • Adams

Chair(s): Stephen Husarik, University of Arkansas, Fort Smith

Presenter(s):

When Theory Intersects Performance: Flexible Formal Boundaries and Schmalfeldt’s “Becoming” in Beethoven’s Sonata in F major, Op. 10, no. 2, First Movement. *James MacKay, Loyola University New Orleans*

From Apotheosis to Bacchanal: Dance and the Beethovenian Finale. *Erica Buurman, San Jose State University*

The Variation Movement in Beethoven’s Quartet, Op. 131 – Thematic and Temporal Processes Unveiled in Unpublished Sketches. *Wanyi Li, University of Manchester*

Sounding Blackness: Defining Racial Identity through Music

2:15 PM – 3:45 PM • Crystal

Chair(s): Emma Wimberg, University of North Texas

Presenter(s):

Stride Organology: Fats Waller’s Victor Pipe Organ Recordings, 1926–1928. *Emma Wimberg, University of North Texas*

“In Our Raven-Like Body...Blooms a Heart as White as a Lily”: Sonic, Kinetic, and Visual Imaginings of Blackness in Court Festivals of the Protestant Union, 1596–1616. *Arne*

Spohr, Bowling Green State University

“Property of the Race”: Betty Boop, “Hot Licks,” and Musical Expropriation, ca. 1934. *Matthew Mendez, Stanford University*

Staged Dance

2:15 PM – 3:45 PM • Monroe

Chair(s): Wayne Henry Heisler, The College of New Jersey

Presenter(s):

“A ballet unlike any other”: Belsky’s Leningrad Symphony. *Laura Kennedy, Blanchelande College*

A Friendship in Music and Dance: Carlos Salzedo and Adolph Bolm. *Carolyn Jo Watts, Princeton University / MCCC*

What’s Funny About War? Humor, Banality, and French Artistic Identity in *Parade*. *Julian William Duncan, Florida State University*

Frozen Figures: Grief, Denial, and Stephen Sondheim’s 1966 Television Musical *Evening Primrose*

2:15 PM – 3:45 PM • Empire

Presenter(s):

Jake Johnson, University of Oklahoma
Marita Stryker, St. Olaf College
Scott Guthrie, University of Oklahoma

American Brahms Society Afternoon Reception

3:15 PM – 4:30 PM • Cresthill

Global Economies of Talent

4:00 PM – 5:30 PM • Grant Park Parlor

Chair(s): Anaar Desai-Stephens, The Graduate Center CUNY; Sergio Opina Romero, Indiana University; Lindsay Wright, Yale University

“Get the Hook”: The Birth of US Talent Shows and the Aesthetics of Exclusion. *Lindsay Wright, Yale University*

The Economy of Talent and Other Tales of Extractivism. *Sergio Ospina Romero, Indiana University*

“All That Matters Here Is Talent”: Musical

Talent and the (Bio)Politics of Meritocracy in Neo-Liberalizing India." *Anaar Desai-Stephens, The Graduate Center CUNY*

AI Ecstasy? Towards Generative AI Tools for Arab Music

4:00 PM – 5:30 PM • Salon 12

Chair(s): Fadi Al-Ghawanmeh, University of Jordan

Presenter(s):

Fadi Al-Ghawanmeh, University of Jordan
Alexander Refsum Jensenius, University of Oslo and University of Lorraine
Melissa J. Scott, Carleton College
Nedal Nsairat, University of Jordan

East Asian Explorations of Temporality, Cyclicity, and Form

4:00 PM – 5:30 PM • Honoré

Chair(s): James Gabrillo

Discussant(s): Bess Xintong Liu

Presenter(s):

Music, Time, and History in East Asian Modernity: Temporal Disjuncture in He Zhanhao's *Eternal Regrets at Lin'an*. *Gavin S. K. Lee, Soochow University, China*

A Japanese Imperial Philosophy of Musical Fantasy. *Rina Sugawara, The University of Chicago*

A Taoist Approach to Bach: Zhu Xiao-Mei's Performance of the Goldberg Variations. *Fangyuan Liu, Washington University in St. Louis*

Amplifying Voices: Critical Approaches to Women in Rock, Jazz, and R&B

4:00 PM – 5:30 PM • Salon 10

Chair(s): TBD

Presenter(s):

Saying Something: Esperanza Spalding's "Girl Talk" and Jazz Patriarchy. *Kelsey Klotz, University of Maryland, College Park*

This is a Song About an Old Welsh Witch: Stevie Nicks's "Rhiannon" (1976), the Wiccan Influx, and Feminist Spirituality in the Rock 'n Roll Counterculture. *Shelina*

Brown, College-Conservatory of Music, University of Cincinnati

Blues Legacies and H.E.R. Stratocasters: The Guitar Hero in Black Feminist Sound. *Kai West, University of Michigan*

Global Music Theory: Perspectives on Tonality and Phrasing

4:00 PM – 5:30 PM • Price

Chair(s): Michael Weinstein-Reiman, The University of Wisconsin, Madison

Presenter(s):

Theorizing Phrase Structure in Guqin Music. *Ruixue Hu, Eastman School of Music*

Schoenberg over the Dnipro: Free Atonality and Dodecaphony in modernist Ukraine. *Leah Batstone, NYU Jordan Center*

Alfabeto, punto, and diapason: the guitar as an instrument of music theory in seventeenth-century Iberia. *Juan Patricio Saenz, Harvard University*

Jazz Convergences: Tone, Color, Fusion

4:00 PM – 5:30 PM • Wabash

Chair(s): TBD

Discussant(s): Justin Williams, University of Bristol

Presenter(s):

Talking in Timbre: Tone Color as a Site for Interstylistic Improvisation. *James McNally, University of Illinois Chicago*

We Like It Here: "Post-Fusion" Jazz and Snarky Puppy. *Jacob Edward Collins, University of North Texas*

Ted Dunbar's Theory of Tonal Convergence (1975) and the Speculative Tritone Substitution. *Dustin Chau, The University of Chicago*

Musical Trends in 20th-Century England

4:00 PM – 5:30 PM • Spire Parlor

Chair(s): Heather Wiebe, University of Notre Dame

Discussant(s): Trevor Nelson, Wichita State University

Presenter(s):

The Historiography of Gustav Holst:
Reconsidering Imogen Holst and *At The Boar's Head* (1925). *Christopher M. Scheer, Utah State University*

Girton's Musical War: Music on the Home Front in a Cambridge Women's College, 1914–1918. *Kathleen McGowan, University of Illinois, Urbana-Champaign*

"Barbarians nearer home": Defining the Pure and the Primitive in English Folksong. *Grant Woods, Columbia University*

Sound / Body Connections

4:00 PM – 5:30 PM • Monroe

Chair(s): Daniel Callahan, Boston College

Presenter(s):

Journeys Through Snow: A Case Study on Nutcracker Reinvention. *Celine Elizabeth Gosselin, Case Western Reserve University*

Mr. Ailey, Sam, Miss Price, and the Hermitage: Intersections of Sexuality, Race, and Gender in Alvin Ailey's *Hermit Songs*. *Wayne Henry Heisler, The College of New Jersey*

Pauline Oliveros and Biofeedback. *Alexandria Renata Smith, Georgia Institute of Technology*

Taylor Swift: Economies of Fandom and Female Rage

4:00 PM – 5:30 PM • Empire

Chair(s): Ryan Raul Bañagale, Colorado College
Presenter(s):

On Heartbeats and Heartbreaks: Diagnostic Listening in the Era of Taylor Swift. *Ailsa Lipscombe, University of Cincinnati*

Mean Girls: Or, Violence as Female Rage in Contemporary Popular Music. *Sharri K. Hall, Harvard University*

Taylor Swift, Her Prosumer "Swifties," And The New Commodified Celebrity Narrative. *Emilie Catlett, University of Oregon*

Creating Concert Culture: How Fan Behaviour at the Taylor Swift *Eras Tour*

Movie Highlights Audience Co-Creation in Concert Experiences. *Alyssa Michaud, Ambrose University*

The Outsider Within: Black and African Voices in European Music

4:00 PM – 5:30 PM • Crystal

Chair(s): Mark A. Pottinger, Manhattan University

Presenter(s):

African Music and the History of Colonial Time. *Martin Scherzinger, New York University*

Blackening Music: Joseph Bologne Chevalier de Saint-Georges on the 19th-century Stage. *Thomas Ludwig Betzwieser, Goethe University Frankfurt, Germany*

Style Change as Tactical Repositioning: José Maurício Nunes Garcia as a Black Colonial Subject. *Bernardo Illari, University of North Texas*

Transnational Currents

4:00 PM – 5:30 PM • Adams

Chair(s): Marysol Quevedo, University of Miami
Presenter(s):

Strained Strains: Complicating Nationalist Rhetoric at the NFL Super Bowl. *Joanna Love, University of Richmond*

The Invention of Andalusí Music as Western Music during the Decolonization of the Maghreb. *Samuel Llano, University of Manchester*

Face to Face with the 1889 Gamelan: A First Study of this Legendary Instrument, Its Features and Implications in the Context of the Paris Universal Exhibition. *Angela Lopez-Lara, Universidad Complutense de Madrid; Luca Chiantore, ESMUC, Musikeon, Universidade de Aveiro*

Voicing Coloniality

4:00 PM – 5:30 PM • Water Tower Parlor

Chair(s): Yili Zhou

Presenter(s):

Contact Listening: Using and Refusing

Hymnody in Early Native America. *Glenda Goodman, University of Pennsylvania*

Choirs as [a Tool of] Colonialism: Diagnostic Embodiment, Affect, and the Elision of Physical and Cultural in Choralism. *Eugenia Siegel Conte, Ithaca College*

Algeria and Memories of Resistance in Tomasi's *Le Silence de la mer*. *Zachary Lee Nazar Stewart, Yale University*

Elina G. Asato Hamilton, University of Hawai'i at Mānoa

Heeseung Lee, University of Northern Colorado

David Wilson, The University of Chicago

Suzanne Scherr, Fresno Pacific University

Anna B. Gatdula, University of North Carolina, Chapel Hill

Kunio Hara, University of South Carolina

Gavin Lee, Soochow University

From Prague and Beyond: Slavic Routes for Voices and Winds (TICKET REQUIRED)

4:00 PM – 5:30 PM • Red Lacquer Ballroom

Presenter(s):

Newberry Consort

Schola Antiqua

AMS Business Meeting

6:00 PM – 7:00 PM • Grand Ballroom

University of Cincinnati CMT-Musicology Reception

6:30 PM – 8:30 PM • Spire Parlor

AMS Awards Ceremony

7:00 PM – 7:30 PM • Grand Ballroom

Voices and Viols Jam

7:00 PM – 9:00 PM • Kimball

AMS Awards Reception

7:30 PM – 9:00 PM • Red Lacquer Ballroom

University of Pennsylvania Music Department Reception

7:30 PM – 9:30 PM • Chicago

University of Texas at Austin Reception

7:30 PM – 9:30 PM • Wilson

The Conflicting Sonic Memories of Mid-Twentieth-Century Wars in East Asia

7:30 PM – 9:30 PM • Salon 12

Organized by the Global East Asian Music Study Group.

Chair(s): Amanda Hsieh, Durham University

Presenter(s):

Memes, Reels, TikToks: Inscribing and Visualizing Music in the Age of Social Media

7:30 PM – 9:30 PM • Empire

Organized by the Musical Notation, Inscription, and Visualization Study Group.

Chair(s): Giulia Accornero, Yale University;

Ginger Dellenbaugh, Yale University

Presenter(s):

Braxton Shelley, Yale University

The Body as Instrument, the Body as Insight: Bridging Jazz Music and Its Dance through Rhythm Tap, MDSG Workshop 2024

7:30 PM – 9:30 PM • Honoré

Organized by the Music and Dance Study Group.

Chair(s): Rebecca Schwartz, University of Michigan; Rachel Gain, Yale University

Presenter(s):

Bril Barrett, M.A.D.D. Rhythms “Making A Difference Dancing” Chicago

Accommodation and Accessibility in the Music Classroom

7:30 PM – 9:30 PM • Crystal

Organized by the Music and Disability Study Group; supported by the Pedagogy Study Group.

Chair(s): James Deaville, Carleton University; Tekla Babyak, Davis, CA; Stefan Sunandan Honisch, University of British Columbia; Rena Roussin, University of Toronto; Kristy Swift, University of Cincinnati, College Conservatory of Music; Reba Wissner, Columbus State University

Presenter(s):

Trauma-Informed and Universal-Design Approaches for Rigorous Training in Aural Skills. *Samantha Bassler, NYU Steinhardt*

Leveraging Technology in Universal Design for Learning in the Music Classroom. *Faith Lanam, University of California, Santa Cruz*

Beyond Compliance: Enhancing Accessibility in Higher Education through Universal Design for Learning. *Shannon McAlister, University of Connecticut*

Accommodation and Accessibility in the Music Classroom. *Michael Weinstein-Reiman University of Wisconsin, Madison*

Exploring the Neurodiverse Classroom. *Eric Whitmer, University of Michigan*

Sound Pedagogy: Using UDL in Score Reading and Music Listening. *Reba Wissner, Columbus State University*

Stanford University Department of Music Reception

8:00 PM – 10:00 PM • Hancock Parlor

LGBTQ Study Group Party

9:30 PM – 11:00 PM • Monroe

(Organized by the LGBTQ Study Group.)

Chair(s): Lee K. Tyson, Ithaca College; Alex Nik Pasqualini, Cornell University

Case Western Reserve University Reception Featuring a Celebration of Georgia Cowart

9:30 PM – 11:30 PM • Adams

Cornell Reception

9:30 PM – 11:30 PM • Water Tower Parlor

Indiana University Jacobs School of Music Networking Reception

9:30 PM – 11:30 PM • Clark 5

McGill Reception

9:30 PM – 11:30 PM • Marshfield

Princeton University Alumni and Friends Party

9:30 PM – 11:30 PM • Cresthill

UCLA Musicology Alumni Reception

9:30 PM – 11:30 PM • Wabash

University of Michigan Reception

9:30 PM – 11:30 PM • Salon 6

Yale Alumni Reception & Party

9:30 PM – 11:30 PM • Salon 7

University of California, Berkeley Alumni Reception

10:00 PM – 11:59 PM • Spire Parlor

Exhibit Hall Open

8:30 AM – 12:15 PM • Exhibit Hall

SUNDAY, 17 NOVEMBER

Listening, Climate Catastrophe, and Colonial Extraction

9:00 AM – 10:30 AM • Price

Chair(s): Q. Davies, University of California, Berkeley

Presenter(s):

Dialectic of *Enlightenment* [struck out]

Anthropocene: Adorno and Cage.

Alexander Rehding, Harvard University

Colonial Audile Techniques in the Torrid Zone. *Andrew Chung, University of North Texas*

Ec(h)ologies and Worldmaking. *Naomi Waltham-Smith, University of Oxford*

Country Musicology: A Panel in Memory of Travis D. Stimeling

9:00 AM – 10:30 AM • Monroe

Chair(s): Paula Bishop, Bridgewater State University

Presenter(s):

Harold Bradley, the Nashville A-Team, and the "Tic-Tac" Bass Style. *Brian F. Wright, University of North Texas*

Space for Just a Few: How Carrie Underwood and Taylor Swift Navigated Country Music's Exclusion of Women. *Phoebe E. Hughes, Binghamton University*

Chapel Hart's Uses of Humor: Creating Commercial Spaces for Black Women in Country Music. *Stephanie Vander Wel, University at Buffalo, SUNY*

Memory and Intergenerational Inheritance in Operatic Practice

9:00 AM – 10:30 AM • Salon 10

Chair(s): Kunio Hara, University of South Carolina

Presenter(s):

"Once Past, Also Future": Diffractions in Canadian Operatic Performance Practice. *Colleen Renihan, Queen's University*

"No sudden thing": Black Opera in the Age of Desegregation. *Lucy Caplan, Worcester Polytechnic Institute*

The Making of a Taiwanese Opera Singer Across Colonial Times: The Case of Koh Buna. *Amanda Hsieh, Durham University*

AI and Music / AI and Musicology: Teaching, Learning, Research, Ethics, and Generative AI

9:00 AM – 10:30 AM • Adams

Organized by the Committee on the Annual Meeting and Public Events.

Chair(s): Mark Clague, University of Michigan

Presenter(s):

Ritwik Banerji, Iowa State University

Imani Mosley, University of Florida

Garrett Schumann, University of Michigan

Reba Wissner, Columbus State University

Julie Zhu, University of Michigan

Dance Scenes: Defining Self and Community through Dance

9:00 AM – 10:30 AM • Crystal

Chair(s): Jessica Payette, Oakland University

Discussant(s): Anne Searcy

Presenter(s):

"Tea for Two": Transatlanticism in the music of the British Dance Bands. *Catherine*

Tackley, University of Liverpool

The City of Neighborhoods Takes On the 1913 "Tango Issue." *Sophie Benn, Butler University*

Rhythmic Diasporas and Performances of Sovereignty in London's Early Jungle Scene. *Kyle Rogers, New York University*

Dance Like There's No Tomorrow: Electronic Cantopop and Apocalyptic Aesthetics at the New Millennium. *Heidi Yin-Hsuan Tai, University of California, San Diego*

Women's Musical Networks and the Creation of Feminized Artistic Space

9:00 AM – 10:30 AM • Wabash

Chair(s): Vanessa L. Rogers, Rhodes College

Presenter(s):

Women at the Heart of Opera: Juana de Orozco and the Creation of Spanish Eighteenth-Century Opera. *Maria Virginia Acuna, University of Victoria*

Women and the Early History of the Amarillo Symphony. *Kimberly Hieb, West Texas A&M University*

Subscription Lists, Concert Notices, and Musical Clues: Reconstructing Elizabeth Turner's Mid-Eighteenth-Century Musical Network. *Paula Maust, Peabody Conservatory of the Johns Hopkins University*

Music Under Glass, 1860–1947: Magic Lanterns, Sound, and Racial Difference

10:45 AM – 12:15 PM • Adams

Chair(s): Carolyn Abbate, Harvard University

Discussant(s): Carolyn Abbate, Harvard University

Presenter(s):

Between Spectacle and Event: American Missionaries and Magic Lantern Shows in Western India, 1865–1895. *Anna Schultz, University of Chicago*

Die Frau ohne Schatten and the Redemption of Optical Illusion. *Feng-Shu Lee, National Yang Ming Chiao Tung University, Taiwan*

Musical Magical Thinking: Magic Lanterns,

Gramophones, and (Other) Colonial
Technological Fantasies in British India.
Davindar Singh, Harvard University

Sounding Inter-imperiality

10:45 AM – 12:15 PM • Grant Park Parlor
Chair(s): Erol Koymen, Florida State University
Discussant(s): Olivia Ashley Bloechl, University
of Pittsburgh
Presenter(s):

Inter-imperial Listening in Ahmed Hamdi
Tanpınar's Istanbul. *Erol Koymen, Florida
State University*

Inter-Imperiality and the Framing of a Bengali
Music History. *Pramantha Tagore, The
University of Chicago*

Real y maravillosa: Reviving Colonial Music
in Post-Soviet Havana. *Aimee Gonzalez,
The University of Chicago*

Ecomusicology/Eco-Cultures

10:45 AM – 12:15 PM • Price
Chair(s): Alison Maggart
Presenter(s):

Gesamtkunstwerk Earth: Climate Change,
Globalization, and Site Specificity in *Sun
and Sea (Marina)*. *G Douglas Barrett,
Syracuse University*,

Preaching to Crumbling Walls: Vocal
Samples and Dire Aesthetics in Post Rock.
K. Tyler Osborne, University of Louisville

Historiographies of Place, Space, and
Gender: Women as Scene-Builders in Early
Twentieth-Century California. *Charissa
Joann Noble, University of San Diego*

Inside the Opera House: A Multisensory Social World

10:45 AM – 12:15 PM • Salon 10
Chair(s): Matthew Franke, Howard University
Discussant(s): Mark Egerton Everist, University
of Southampton
Presenter(s):

From the Fashion House to the Opera
House: Material Revivals in Contemporary
Italian Productions. *Jane Margaret*

*Sylvester, University of Missouri-Kansas
City*

Teatri di Corte, Teatri di Periferia:
Monza's Opera Houses at the Turn of
the Nineteenth Century (1778-1814).
*Alessandra Palidda, University of
Manchester*

From the Parisian Page to the Bavarian
Stage: A Performative Approach to Opera
Translation. *Annelies Andries, Utrecht
University*

Making Sense of Trauma through Music and Dance

10:45 AM – 12:15 PM • Crystal
Chair(s): Samantha Jones, Harvard University
Presenter(s):

Jubano Rikudim in Havana: Cultural Politics
of Dance in Cuban Synagogues. *Hannah
Marie Junco, University of Pennsylvania*

Settling the Score: Trauma and Domestic
Revolution in Alicia Adelaide Needham's
Irish Suffrage Songs. *Danielle Roman, New
York University*

"Does Anyone Hear My Voice?:"
Foregrounding of Sonic Trauma from
Turkey and Syria's February 6th, 2023
Earthquake in Turkish Popular Music.
*Ashley Nicole Thornton, University of
Texas, Austin*

Pioneering a Profession: Women in Musical Careers

10:45 AM – 12:15 PM • Wabash
Chair(s): Lauren Stokes, Brown University
Presenter(s):

The Path of the Artist: Public Performance,
Class, and the Late Career of Delphine von
Schauroth. *Amanda Lalonde, University of
Saskatchewan*

"Hearing her, one rejoices and delights":
Women's Musical Activities at the Venetian
Ospedali Maggiori. *Vanessa Tonelli,
University of Southern Mississippi*

Louise Farrenc's Compositional Dedications:
A Window on the Networks of Professional

Women Musicians in 19th-Century
Paris. *Marie Sumner Lott, Georgia State
University*

New Light on the Life and Career of the
Trouvère Maroie de Dergnau. *Suzanna
Grace Feldkamp, Case Western Reserve
University*

RESOURCES

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The Palmer House Hilton: A Chicago Icon

The 2024 AMS Annual Meeting will be held at the Palmer House Hilton Hotel, an icon of downtown Chicago for over 150 years. The Palmer House sits at the heart of Chicago's Theater District, two blocks from the Art Institute of Chicago and Millennium Park. The Palmer House features a fitness center, spa, pool, and range of dining and bar options.

To get from the hotel from O'Hare International Airport using public transportation, take the Blue Line to Monroe/Dearborn stop. Take Monroe east to the hotel. The Palmer House is on the south side of the Street. From Midway Airport, take the Orange Line from Midway to downtown. Get off at the Adams/Wabash stop. The Palmer House is located on the west side of Wabash Avenue.

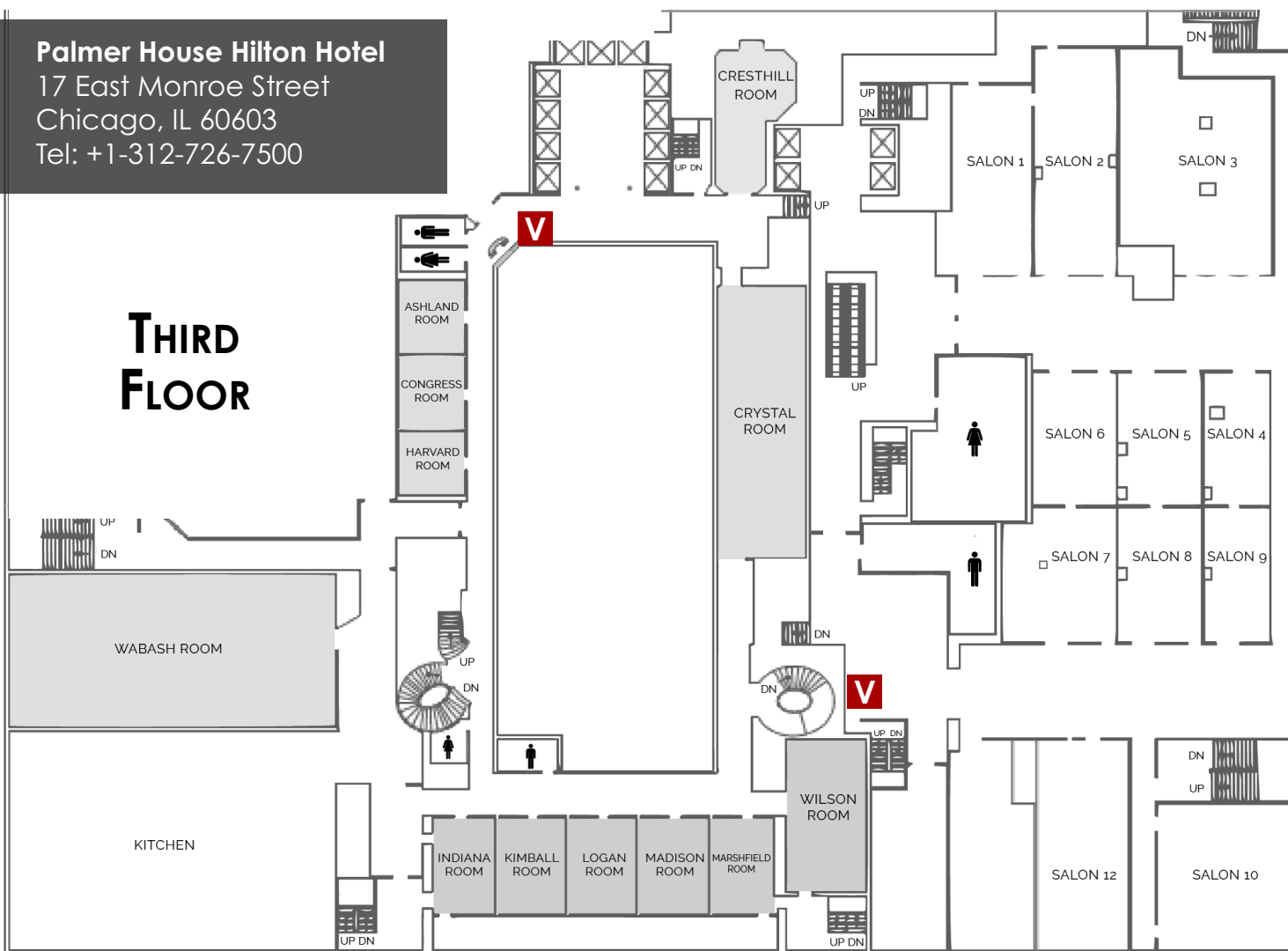
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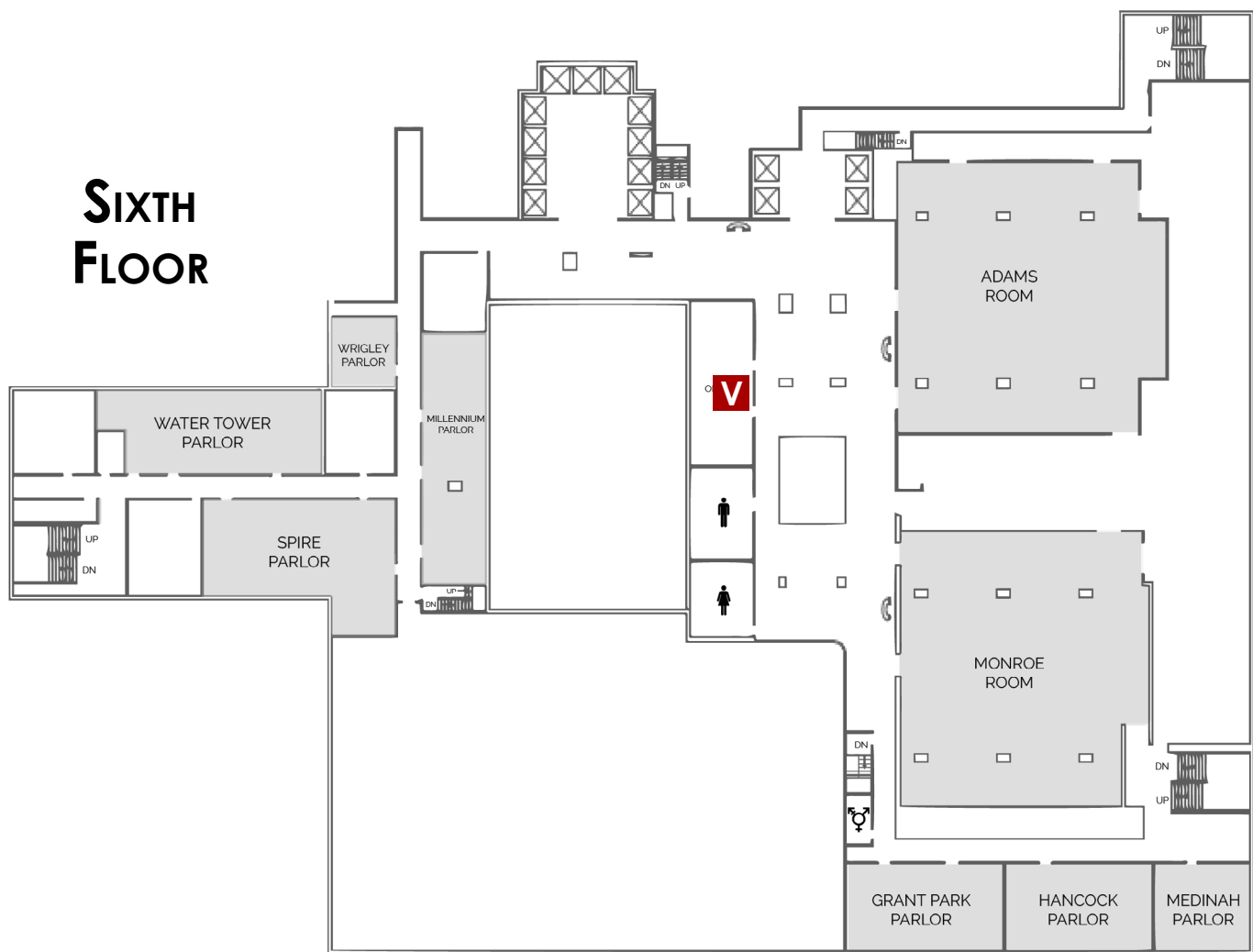
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Information & Program

Most information about the annual meeting is available on the conference website: <https://chicago2024.ams-net.org>. To find up-to-date information about the annual meeting program, consult the **Annual Meeting Mobile App** or the **Searchable Online Program**. Instructions on accessing these resources are on the website.

For a downloadable program and information on featured programs and partners, consult the **Annual Meeting Program Guide**, also available on the website.

To access the **Annual Meeting Mobile App**, visit your favorite digital store (GooglePlay, Apple App Store, or Windows Store), download the **Conference4Me** app and search for "AMS 2024 Annual Meeting"

Volunteer Stations

The 2024 AMS Annual Meeting in Chicago will not have volunteers stationed in session rooms. Instead, **Volunteer Stations** will be located throughout the venue at designated volunteer stations. These stations are indicated on the floorplans with a white "V." **V**

To request assistance or technical support, please visit the nearest Volunteer Station.

Empire & Honoré Rooms

The **Empire Room** and the **Honoré Room** are located on the Lobby Level (one flight up from the ground). Empire is accessed from the main lounge area. Honoré is at the opposite end of the corridor from Lockwood Express (to the left when facing the main elevator bank).



Accessibility

The Palmer House Hilton Hotel is fully accessible. However, accessible routes are not always the most direct. Thus, attendees wishing to avoid stairs, are advised to use the following guidance to map their routes in advance and allow additional time as needed.

There are two elevator banks at the Palmer House Hilton: the main elevator bank (10 elevators) and the second elevator bank (4 elevators). **Floor 6** and **Floor 7** allow for accessible transfers between elevators.

Floor 5 (Buckingham, Price, and Chicago), the **Floor 3** Salons (Salons 1-12), and the **Floor 4 Exhibit Hall** can be accessed by taking the main elevator bank to **Floor 6**. When leaving the main elevator bank, turn left and access the second elevator bank on your left. Then, take an elevator down to the intended floor.

Both the **Empire Room** and the **Honoré Room** are located on the **lobby level** and are serviced by accessible chair lifts. To use these lifts, please contact a volunteer or hotel staff member for assistance. The lobby level volunteer station is located near the Honoré Room beside the Lockwood Express restaurant.

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Co-working space, Sixth floor

Gender-Neutral Restrooms
Sixth floor

Nursing Parent's Room
Wrigley Parlor, Sixth floor

Quiet Rooms
Millenium Parlor, Sixth floor
Sandburg 2, Seventh floor

Speaker Ready Room
Ashland

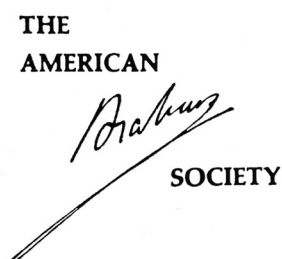
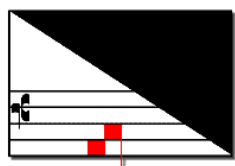
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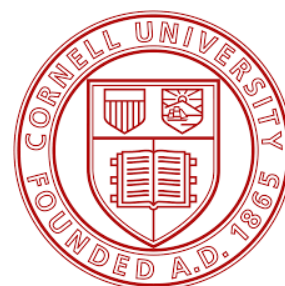
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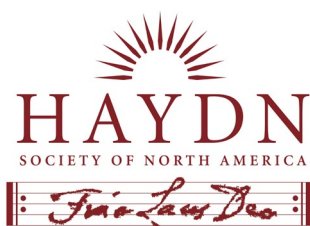
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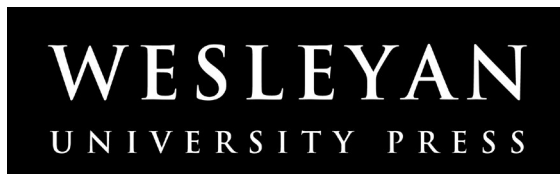
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