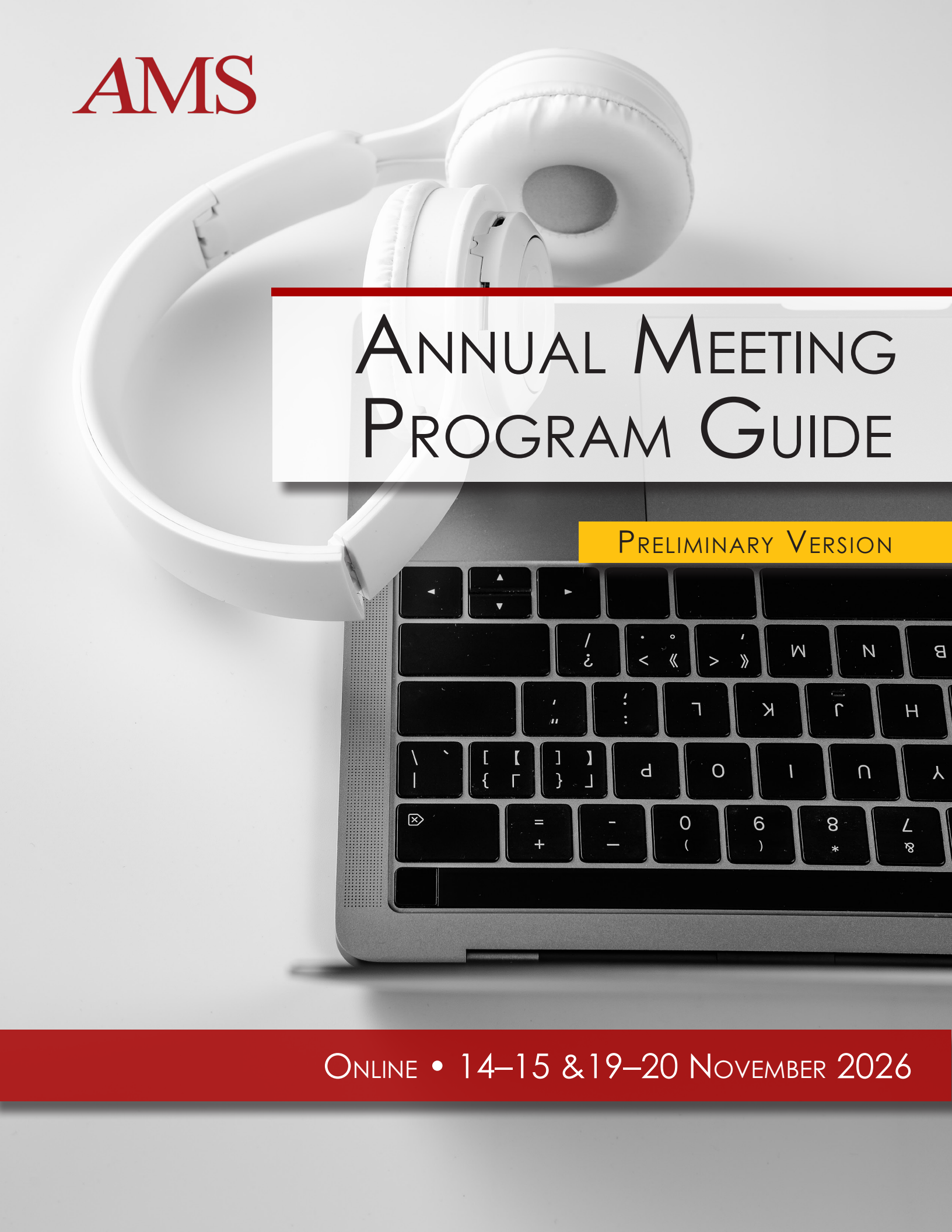
AMS



Annual Meeting Program Guide

Preliminary Version

Online • 14–15 &19–20 November 2026

Version Date: 10/13/2026

PRELIMINARY VERSION

American Musicological Society (AMS)

ANNUAL MEETING PROGRAM GUIDE

Online Meeting
14–15 & 19–20 November 2026

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Table of Contents

Welcome & Thanks

President's Welcome 5
AMS Committees & Staff 6

2027 AMS Calls for Proposals

2027 Call for Proposals 7
2027 Call for Performances 12
2027 Call for Committee and Study Group Proposals 13

Featured

Lectures 21
Performances 27

Schedule of Sessions & Events

Saturday, 14 November 2026 48
Sunday, 15 November 2026 58
Thursday, 19 November 2026 68
Friday, 20 November 2026 79

Sponsor / Exhibitor / Advertiser Logos 88

To Attendees from Around Our Musical World



Welcome!

President's Welcome

Welcome to the Annual Meeting!

Welcome to the 92nd Annual Meeting of the American Musicological Society, to be held online: Sat–Sun, 14–15, Th–Fri, 19–20, November 2026.

We are delighted to offer you an intellectually and musically rich program, brought to you by a large team of contributors spearheaded by this year's Program Committee, chaired by Catherine Saucier. Thanks to the Performance Committee, chaired by Jonathan Saylor, and to the members of CAMPE (Committee on the Annual Meeting and Public Events), chaired by Remi Chiu. The meeting would not have been possible without the work of our Executive Director, Siovahn Walker, and the dedicated AMS staff.

This is our first online meeting since 2021. Thanks to the online format we have been able to include sessions organized by two of the Regional Associations of the IMS (International Musicological Society): ARLAC (the Regional Association for Latin America and the Caribbean), and IMSEA (the Regional Association for East Asia). This collaboration was spearheaded by Georgia Cowart, the previous president of the American Musicological Society, and by leaders of the IMS.

Special events include the AMS Presidential Plenary Lecture by Ellie Hisama, "Creating Other Spaces at a Moment of Peril: Music Studies as Critical Practice."

Selected sessions and events (including most of the endowed lectures) are free to attend with the completion of our **public registration form**. In most cases papers will be delivered live in zoom rooms. In a few cases presentations will be pre-recorded. There will also be an online Prospective Graduate Student Fair.

We look forward to seeing and interacting with many of you online!

Yours,

Julie Cumming, President
American Musicological Society (AMS)

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2027 Call for Proposals: AMS Annual Meeting - Seattle, WA

Deadline: 11:59 p.m. PST, 16 February 2027
The American Musicological Society (AMS) calls for proposals for sessions, papers, workshops, roundtables, posters, and film screenings to be scheduled during the 93rd Annual Meeting of the Society on 11–14 November 2027 in Seattle, Washington, at the Hyatt Regency Seattle.

The AMS Annual Meeting, organized continuously since 1934, is a celebration of the AMS community designed to promote the study and teaching of music. It encourages and explores research on music through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy discussions, civic engagement, sound artifact curation, digital humanities, and more. Guided by the Society's mission and **Guidelines for Ethical Conduct**, the Society seeks to create a welcoming environment in which interested individuals from all walks of life and areas of inquiry may develop and flourish, and in which all conference-goers may find a forum for exciting conversations about the music they love.

Special Theme: Our Musical Commons
In 2027, in addition to calling for proposals on the full range of musical topics and forms, the Society invites proposals for sessions, papers, workshops, films, and posters that explore the themes underlying the ***Our Musical Commons*** project. Proposals accepted under the umbrella of this special theme will be scheduled and listed as part of an *Our Musical Commons* conference sessions track in 2027.

Designed to explore the many ways music and sound can and have been used to build, renew, and repair social, civic, and ethical cultures, the *Our Musical Commons* project is a response to the challenges of the current moment. It recognizes that recent changes in technology, economics, climate, ethics, social mores, and political culture have shaken many people's sense of order, connection, and stability, resulting in historically high levels of polarization, social isolation, civic disconnection, and societal dissatisfaction.

Seeking to spotlight constructive responses to this state of affairs, the *Our Musical Commons* project aims to identify and explore the many ways music and sound have been and continue to be a force for social cohesion, civic renewal, and moral repair; and to encourage annual meeting attendees to imagine, create, educate, and iterate along the same lines. Accordingly, the Society is calling for annual meeting proposals that

- Explore the historical and contemporary record of ways music and sound have been used as tools for fostering social, civic, and moral renewal across diverse communities and traditions;
- Share new and time-tested approaches to community-based music making and community-engaged research;
- Immerse audiences in music education and performance experiences that illustrate the power of music and sound to bridge differences and build connection.

The Society is particularly interested in proposals that encourage audience

participation and interaction, and which may help equip teachers and performers with pedagogical and perform-ance tools and methods that strengthen classroom and community educational experiences.

For more information about the *Our Musical Commons* initiative, please visit the AMS website.

Proposal Types

The Society invites presenters to submit proposals for sessions, papers, or posters in the formats listed below. A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous work, and describes its significance for conference attendees. Session organizers must also identify a session chair, and are advised to convene panels that are diverse and explore a variety of perspectives. (All persons accepted to present, perform, chair or speak at the AMS Annual Meeting must register for the conference.)

- **Sessions.** The Society *strongly* encourages potential participants to collaborate on proposals for 90-minute sessions composed of three papers and a Q&A period. Each paper is 20 minutes long, followed by 10 minutes for discussion. If a session consists of research presentations, all proposed work must be original. Session organizers are responsible for submitting a summary session abstract as well as individual paper abstracts. Organizers must also indicate a session chair and are encouraged to include a respondent/discussant. (Session chairs and discussants should be distinct from presenters. Individuals may not serve as a chair or discussant for a session in which they are also presenting a paper.)
- **Individual Papers.** The Society invites the submission of individual paper proposals. Paper presenters will have up to 20 minutes to present their work. All work proposed for presentation at the 2027 AMS Annual Meeting must be original. The Society will compile individual accepted paper proposals into topically based *paper sessions*, which will feature three papers and at least 30 minutes for Q&A. A select number of accepted paper proposals will be compiled into *paper forums*. Paper forums also consist of three paper presentations, but are designed to foster closer intellectual connections and conversation among presenters. To help accomplish this, the AMS identifies papers that are on very closely related topics and assigns a discussant to provide additional perspective. Unlike paper sessions, paper forums have a single Q&A at the end of the session, rather than three separate short Q&A periods after the delivery of each paper.
- **Workshops.** The Society invites the submission of workshop proposals. Workshops are practical sessions intended to educate attendees about a specific professional area or help them cultivate a specific skill or set of skills. Workshops should be interactive and provide opportunities for attendees to practice or utilize the information conveyed. They may combine performance, lecture, and practicum, include discussions of publications or creative works, and be led by one or more workshop leaders. Proposals should list participants and outline the format of the workshop. Organizers must indicate a session chair who is not also a workshop leader.
- **Roundtables.** The Society invites the submission of roundtable proposals.

Roundtables provide a space for participants to engage in dialogue with each other, and the audience, about issues, works, and developments of professional and intellectual interest. Roundtables might, for example, include conversations with scholars, community activists, artists, public officials, performance artists, curators, and educators. The purpose of roundtables is to provide a forum for lively and engaging discussion. Organizers must indicate a session chair who is not formally a panelist within the roundtable but who may contribute to the discussion at times.

- **Posters.** The Society invites the submission of poster presentation proposals. Poster presentations are visual explorations of a research project or argument, and will be displayed at the conference during the designated Poster Session. All work proposed for presentation at the 2027 AMS Annual Meeting must be original. Posters should follow the guidelines for the submission of individual paper proposals but also include an explanation of the content and goals of the visual materials. Full guidelines for formatting poster materials will be provided upon acceptance.
- **Films.** The Society invites the submission of proposals for film screenings and discussions. This proposal type offers space for presenters to display a recently completed or in-progress film or video. Film sessions include the time necessary to screen the film, as well as a maximum of 60 minutes for introduction and discussion. Proposals should include the film's title, its length, and subject, and an outline for the introduction and discussion.

All proposal abstracts must be 350 words or less. **With the exception of workshop and roundtable proposals, all proposal abstracts should *exclude* personally identifying information.** For guidance on how to prepare an effective proposal abstract, see the **Guidelines for Writing an AMS Abstract** prepared by the AMS Committee on the Annual Meeting and Public Events (CAMPE) and the AMS Program Committee.

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 paper presentation. If a proposal is designated as a remote paper 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.

Only individuals who cannot travel to present in person are eligible to submit a remote paper presentation proposal. Individuals who propose papers for this track will not be eligible to present in person or to propose to present in person, including as part of guaranteed study group and committee sessions. If accepted and placed on the program, remote presenters will be required—like all other participants, both in-person and proxy—to register for the annual meeting.

Proposals for this special remote presentation track should adhere to the same criteria as all other individual paper proposals. Remote presentation proposals will be assessed and arranged into panels by the Society using the same processes and criteria applied to the assessment and programming of paper proposals from in-person presenters.

Formats of Special Interest

In an effort to encourage proposals in formats of special interest to the Society and its constituents, the AMS has designated certain types of sessions as being of "special interest." This designation means that the Society would like to see more of these types of proposals in the submission pool and will prioritize the acceptance of such proposals.

For the 2027 AMS Annual Meeting, the AMS has designated the following as being of "special interest."

- **Professional Development Workshops, Sessions, and Roundtables.** The AMS particularly welcomes proposals for sessions that offer practical strategies that address the challenges, needs, and concerns of music studies professionals. For the purposes of this call, a "professional development" session is understood to mean any workshop, roundtable, or other type of 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 access and a diversity of viewpoints, and more;
  2. Better understand and navigate the processes of entering or advancing in a particular career or line of work (including devising strategies for navigating specific challenges or constraints); or
  3. Build stronger and more supportive networks of peers and colleagues.
- **Session Proposals.** The AMS particularly welcomes proposals for pre-organized 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 cogently explore an area or topic from multiple perspectives. Potential participants should collaborate on proposals for 90-minute paper sessions, workshops, and roundtables. Organizers must also indicate a session chair and may include a respondent if appropriate.

As an incentive to submitters, proposals in the above formats will be preferentially treated by the Society and, thus, are more likely (although by no means guaranteed) to be included in the program.

Submission Procedures/Restrictions

Proposals must be received by **11:59 p.m. PST, 16 February 2027**. Proposals are to be submitted electronically. A link to the proposal submission site will be made available on or before 10 December 2026. (Note: Access to the proposal submission portal ceases precisely at the deadline. To avoid technical problems with submission, please submit at least twenty-four 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 as a presenter, performer, or speaker in any one of the presentation formats listed above *and* appear one other time on the program as a chair or respondent of a session.

All participants at the AMS Annual Meeting (presenters, chairs, discussants, performers, etc.) are required to register for the conference.

(NOTE: The Alternate Years Rule is not in effect for the 2027 AMS Annual Meeting. Individuals appearing on the 2026 Annual Meeting program are not restricted from submitting a proposal in 2027.)

Proposal Review

All AMS Annual Meeting proposals are read and rated by a large pool of volunteer reviewers which includes all members of the Program Committee. All members of this pool of reviewers, usually numbering sixty or more, hold advanced degrees in musicology or related fields and are randomly assigned proposals to review. Proposals are then assembled into a program by the members of the Program Committee working in concert with the AMS office. During the review stage, all paper and paper session abstracts are blindly reviewed and rated without reference to the identity of the author(s). Workshop, roundtable, and performance proposals are not blinded. 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 2026. Those submitting proposals are *not* eligible to serve as annual meeting reviewers.)

The Society aims to create a balanced and wide-ranging program, selecting preferentially from the most highly rated proposals and with a strong emphasis on thematic diversity and session coherence. Guidance on preparing a winning conference proposal, with examples of highly rated proposals from prior years, is available on the **AMS website**.

Proposal decision notices will be sent out in the first week of June 2027.

Study Group and Committee Proposals

Sessions organized by AMS study groups and committees are not reviewed by the Program Committee. These proposals have a separate proposal submission process and deadline. (See the "AMS 2027 Call for Study Group and Committee Proposals.") The deadline for the submission of these proposals is **11:59 p.m. PDT, 15 March 2027**. Study groups and committees that fail to submit their proposal(s) by that deadline will forfeit their right to a guaranteed session on the program (including business meetings and annually recurring sessions, such as named lectureships) and may be denied placement.

2027 Call for Performances: AMS Annual Meeting - Seattle, WA

Deadline: 11:59 p.m. PST, 16 February 2027
The American Musicological Society (AMS) calls for proposals for concerts, lecture-recitals, workshops, and other types of performances to be scheduled during the 93rd Annual Meeting of the Society on 11–14 November 2027 in Seattle, Washington, at the Hyatt Regency Seattle.

The Society encourages performance proposals that share a unique perspective, offer a clear programmatic vision, and/or explore new musicological findings. Proposals that engage a 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
All performance proposals for the 2027 AMS Annual Meeting must include the following:

- 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;
- Representative audio or visual materials pertaining to the program and performers (20 minutes maximum);
- **Concerts**: An explanation (500 words maximum) of the significance of the program and/or manner of performance;
- **Lecture-recitals**: A description (1,000 words maximum) explaining the significance of the program and/or manner of performance, as well as a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions; and
- **Workshops**: A description (1,000 words maximum) explaining the concept of the activity or event and its musicological significance or relevance.

Submission Procedures/Restrictions
Proposals (including all materials) must be received by **11:59 p.m. PST, 16 February 2027**. Proposals are to be submitted electronically. A link to the proposal submission site will be made available on or before 10 December 2026. (Note: Access to the proposal submission portal ceases precisely at the deadline. To avoid technical problems with submission, please submit at least twenty-four hours before the deadline.)

All persons accepted to participate in the AMS Annual Meeting, including all performers, are required to register for the conference.

Proposal Review and Decision Notifications
All AMS Annual Meeting performance proposals are reviewed by the AMS Performance Committee. Notifications of the Performance Committee's decisions will be sent in mid-May 2027.

2027 Call for Committee and Study Group Proposals: AMS Annual Meeting - Seattle, WA

Deadline: 11:59 p.m. PDT, 15 March 2027
The American Musicological Society (AMS) calls for proposals from AMS study groups and committees for sessions to be scheduled during the 93rd Annual Meeting of the Society on 11–14 November 2027 in Seattle, Washington, at the Hyatt Regency Seattle.

This call, which is directed exclusively at AMS study groups and committees, 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.

Submission Procedures/Restrictions
Each AMS study group and committee is guaranteed one (1) session during the conference's regular 90-minute timeslots, but must still submit a proposal by 11:59 p.m. PDT, 15 March 2027. Proposals are to be submitted electronically. A link to the proposal submission site will be made available on or before 10 December 2026. (Note: Access to the proposal submission portal ceases precisely at the deadline. To avoid technical problems with submission, please submit at least twenty-four hours before the deadline.)

Please note that business meetings count as guaranteed sessions. Study groups and committees wishing to hold a business meeting and a research-focused session are therefore encouraged to combine these into a single session. Because conference space is limited, any proposals submitted beyond the one guaranteed session are not guaranteed to be accepted, and if accepted may be scheduled during either the 90-minute lunch slot or during a 2-hour evening slot. When submitting more than one proposal, study group and committee leaders should clearly indicate which session is preferred and is intended to be the guaranteed session.

Proposal submitters will be required to state the format of the session (multi-paper panel, single-abstract proposal, or business meeting) 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 participants in all sessions should be finalized no later than 17 May 2027.

All participants at the annual meeting (presenters, chairs, discussants, performers, etc.)—even if they are guest speakers invited by an AMS study group or committee—are required to register for the conference. Study groups and committees who are interested in funding to support guest speakers at the annual meeting are encouraged to apply for the AMS **Guest Speaker Fund**.

Study groups and committees that fail to submit their proposal(s) by the deadline will forfeit their right to have their session(s) included on the program (including business meetings and annually recurring sessions, such as named lectureships), and may be denied placement.

Featured

All times are listed in Eastern Time (EST).

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Thursday, 19 November
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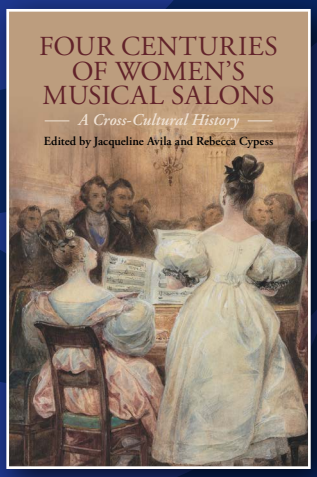
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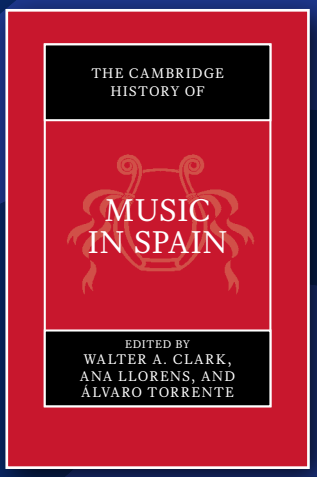
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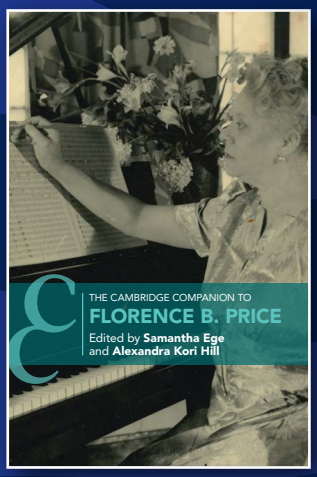
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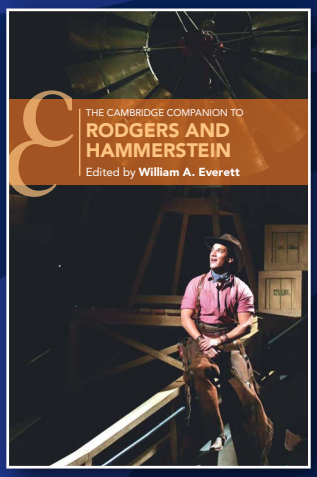
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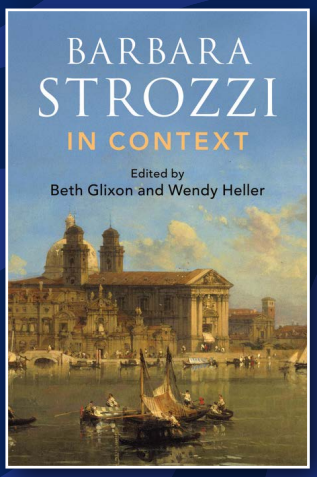
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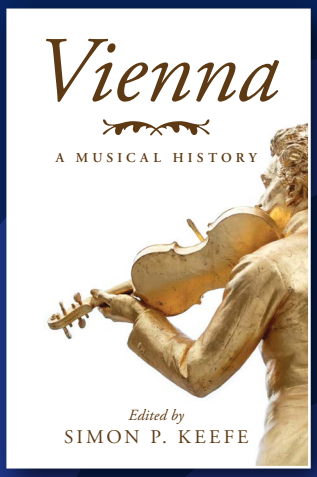




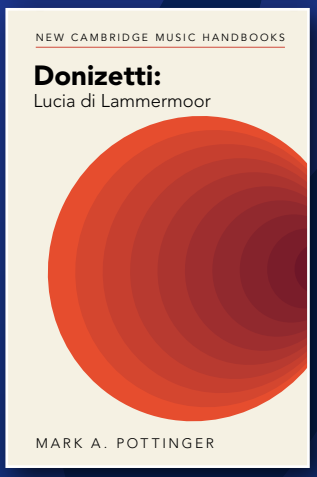


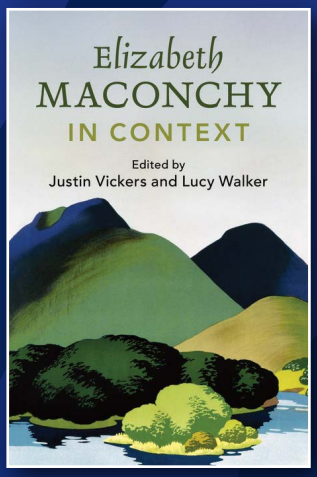












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Critical Race Studies Endowed Lecture

The Pitch of Blackness: Sounding Race on Broadway

Rachana Vajjhala, *Chair*

This talk explores how show tunes have staged and musicalized Black and brown characters in US musical theatre. From *Show Boat* (1927) to *Ragtime* (1998) and beyond, deep-seated racial histories anchor unspoken assumptions about the ways that humor, suffering, and uplift should animate American song. Drawing on her background as a writer and composer of musicals, **Masi Asare** considers racialized affect in the dramaturgy of song and in musical theatre writing conventions. What is at stake for performers and audiences of color when classic works that sound Black and brown suffering are reified? How have musical theatre artists of color responded to the racial-affective mandates of the American musical as a form?



Masi Asare

Friday, 20 November
12:00 p.m. ◆ Zoom Session Rm 2

President's Endowed Plenary Lecture



Ellie M. Hisama

Creating Other Spaces at a Moment of Peril: Music Studies as Critical Practice

Julie Cumming and **Matthew Morrison**, *Chairs*

A question posed by the historian Howard Zinn in 1970–"What kinds of work can scholars do, in deliberate unneutral pursuit of a more livable world?"–yields a fraught set of responses in the year of the US's semiquincentennial. Sharp conflicts about how history should be presented and taught are leading many to wonder about the futurities of music studies, the humanities, higher education, and intellectual life generally. In this lecture, **Ellie Hisama** argues for the utility of creating other spaces that enable scholars of music to pursue a more livable world during perilous times.

Saturday, 14 November
6:00 p.m. ◆ Zoom Session Rm 1

Becoming Lloronas: Walking and Wailing toward Healing



Ana Alonso Minutti

Thursday, 19 November
12:00 p.m. ◆ Zoom Session Rm 1

Abby Anderton and **Kristin Franseen**, *Chairs*

For centuries and across borders, La Llorona has made her presence known, sonically. While some claim to have seen her, all who encounter her have heard her wail. With every step, she wails for harmed children, for innocents killed without blame, for wounded lands and waters. In this lecture **Ana Alonso Minutti** argues that we must become Lloronas. We all must wail.

Building on her work on transborder Lloronas along the Río Bravo / Rio Grande, Minutti proposes wailing as a sonic practice that unsettles and exceeds fixed categories of gender, race, class, and nation. In dialogue with Gloria Anzaldúa, Audre Lorde, Sara Ahmed, and others, she theorizes the wail as an embodied affective force that moves between human and nonhuman bodies. In these urgent times, across our differences, we wail. We all become Lloronas and, as we wail, we acquire the capacity to sustain, to resist, and to build.

Reimagining the PhD | The ACLS Doctoral Futures Initiatives

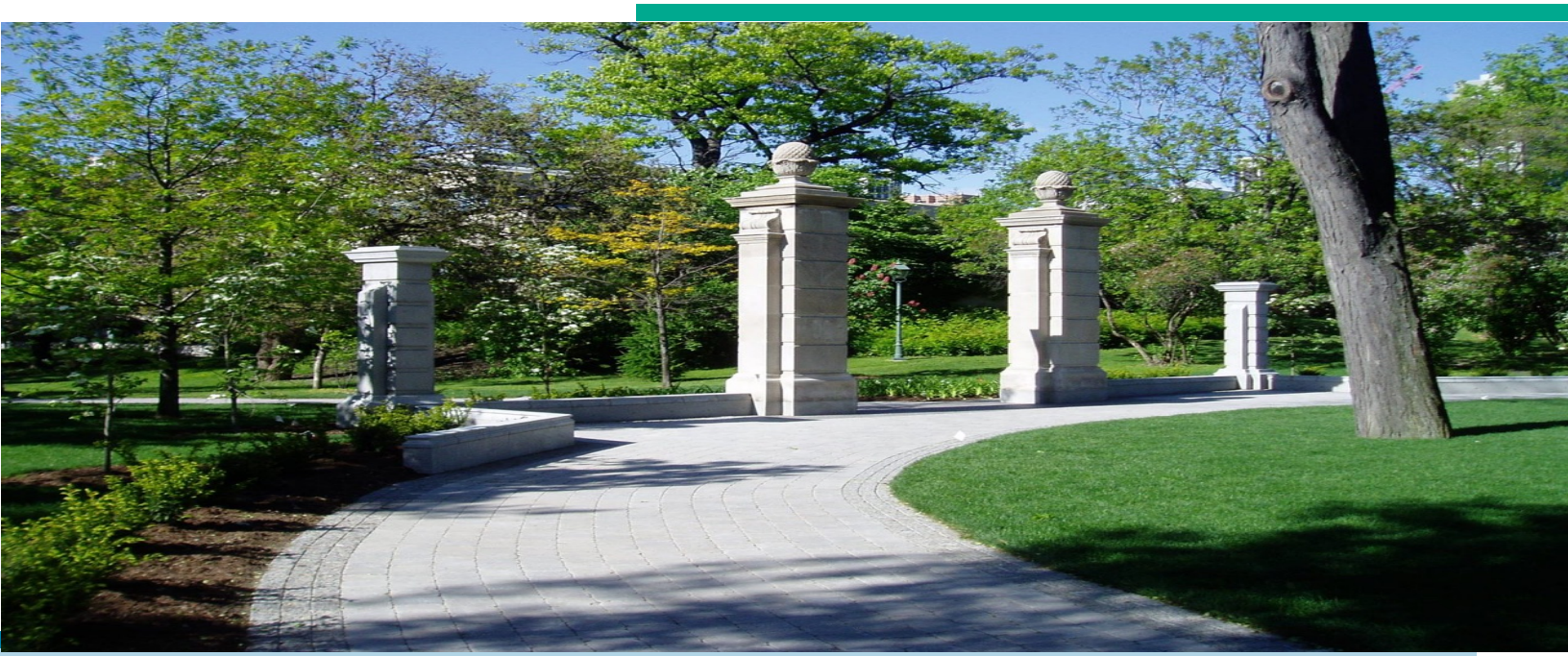
Stacy Hartman, *Chair*
Danielle Fosler-Lussier
Daniel Goldmark

Saturday, 14 November
12:00 p.m. ◆ Zoom Session Rm 3

Doctoral Futures

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The ACLS' Doctoral Futures Initiative is a three-year project that aims to reimagine humanities PhD programs, describing structures, policies, and practices that will better educate the next generation of scholars and prepare them for both academic and non-academic careers. ACLS Program Officer Stacy Hartman and two members of the Doctoral Futures committees, **Daniel Goldmark** and **Danielle Fosler-Lussier**, will present the high-impact practices recommended by Doctoral Futures, including small changes that make a big difference for students. Participants in this session will have the opportunity to discuss and workshop implementation strategies that fit their own institutions and circumstances.



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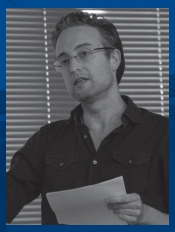
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PERFORMANCE

Gullah Geechee Spirituals and Shout Songs

Organized by **Aaron Carter-Énỳì**

In 1903, W. E. B. Du Bois wrote that the sea island peoples of Georgia and South Carolina are "touched and moulded less by the world about them.". Indeed, the Gullah Geechee are exceptional because of their linguistic and musical retentions. Some scholars have argued that the Sea Islands of Georgia and South Carolina are the largest regional source of African American spirituals. Though originating in a remote, impoverished area, this heritage has had an enormous influence on American culture. From 1867–1940, scholars routinely visited Gullah Geechee islands to examine and record the strong West African retentions in this American folk music, producing five major studies with transcriptions including a major section of *Slave Songs of the United States* (Allen, Ware, & McKim, 1867), *Saint Helena Island Spirituals* (Ballanta-Taylor 1925), *Thirty-Six South Carolina Spirituals* (Carl Diton, 1928), *104 Songs of the Carolina Low Country* (Society for the Preservation of Stories and Songs Papers, 1922–1931) and 344 *Gullah Songs* (John Bennett, 1907). Encompassing over 600 transcriptions of stories and songs, these collections reveal the melodic, rhythmic, and linguistic approaches enslaved Africans used as they forged what we now know as Gullah Geechee spirituals and shout songs. Despite the important contributions of the Gullah Geechee people to American and global musical practices, awareness of and engagement with these significant contributions remains limited.

This concert, organized by Aaron Carter-Énỳì, will demonstrate the rich culture of the region through performances of Gullah Geechee spirituals and shout songs by the **Gullah Geeche Ring Shouters**, the **Voices of Gullah Singers**, the **McIntosh County Shouters**, and the **Morehouse College Glee Club**.

Many Musics of America
A project of the American Musicological Society

Friday, 20 November
8:00 p.m. ◆ Zoom Session Rm 1



Aaron Carter-Énỳì is a Scholar in Residence at Morehouse College. He holds a Ph.D. in Music and Cognitive Science from the Ohio State University, and two Master's degrees from the University of Texas and Texas State University. Carter-Énỳi is known as an innovative educator and his research and educational initiatives have been supported by the Acoustical Society of America, American Council of Learned Societies, Ambassadors Fund for Cultural Preservation, Associated Colleges of the South, Department of Education, Fulbright Program, Gaylord and Dorothy Donnelley Foundation, Mellon Foundation, National Endowment for the Humanities, National Science Foundation, and more.



The **Gullah Geechee Ring Shouters**, anchored in Darien, Georgia, are a critically acclaimed collective of African Americans preserving cultural aspects of their ancestral heritage through performance and education. The group has recently been featured on NPR's *American Routes*.

The **McIntosh County Shouters** are from the community of Briar Patch, Georgia. They have kept the ring shout, one of the oldest continuously practiced African American Traditions, alive. With the Explorers Program, The McIntosh County Shouters have shared the ring shout with 15,000 schoolchildren in partnership with the Savannah Music Festival and Carnegie Hall (2014, 2017, 2018, and 2022). The group has received a National Heritage Fellowship.





The **Morehouse College Glee Club** has electrified audiences around the world for more than 110 years, including tours to Ethiopia, Ghana, Nigeria, Senegal, South Africa, and Uganda. The Glee Club has performed with music legends such as "The Queen of Soul" Aretha Franklin, and participated with Stevie Wonder, Gloria Estefan, and Trisha Yearwood in the Opening and Closing Ceremonies of the 1996 Centennial Olympic Games held in Atlanta, Georgia.

The **Voices of Gullah Singers** of St. Helena Island, South Carolina, have performed as an ensemble for ten years. The group was featured in Henry Louis Gates's PBS Documentary, *The Black Church*. They received the 2019 Jean Laney Harris Award, the highest honor for South Carolina folk traditions.



PERFORMANCE

From Concubines' Lament to Goddess Fantasy: The Changing Imagery of Women in Twentieth-Century Chinese Pipa Music



Yuxin Mei, *Performer*

The pipa has long occupied a distinctive place in Chinese musical culture as an instrument uniquely associated with femininity in repertory, performance practice, and reception history. Yet the sonic means through which femininity is articulated in pipa music have changed significantly across the twentieth century.

This concert, performed by **Yuxin Mei**, examines four different musical strategies through which gendered meaning is produced in pipa repertoire: narrative lyricism, aesthetic contrast, symphonic heroism, and timbral abstraction. By juxtaposing traditional narrative repertoire with twentieth-century programmatic, socialist-era concerto writing, and late-century coloristic composition, the program demonstrates that femininity in pipa music functions not as a fixed cultural symbol but as a historically contingent performance aesthetic shaped through technique, texture, and sound production.

Sunday, 15 November, 8:00 p.m.
Zoom Session Rm 2



PERFORMANCE

Arise, My Love: Renaissance Polyphony Inspired by the Song of Songs

Fior Angelico, an early music chorus based in Columbus, Ohio, celebrating its 20th year, will present a concert of sacred Renaissance polyphony inspired by the Old Testament book the Song of Solomon, also known as the Song of Songs. With its collection of sensuous, even erotic, poetry on human love and courtship, the Song of Songs is a biblical outlier, lacking any overt religious content. The text instead has traditionally been interpreted as symbolic allegory of the love between God and the faithful as husband and wife. The resulting tension between sacred and secular captured the artistic imagination of numerous composers in the late Renaissance, who experimented with various liturgical and non-liturgical settings of these evocative texts. This concert program will explore some of these varied approaches.

The first portion of the program will focus on direct settings of texts from the Song of Songs by composers Raffaella Aleotti, Francisco Guerrero, Orlande de Lassus, and Giovanni Pierluigi da Palestrina. The remainder of the program will explore works more loosely based on these texts, including movements from Lassus's transcendent Missa Osculetur me, based on his own motet for double chorus. The program will conclude with two works for the Feast of the Assumption by Palestrina and Tomás Luis de Victoria, the texts of which are replete with imagery inspired by the Song of Songs, now transferred to the Virgin Mary as the Queen of Heaven.

Organized by the AMS Midwest Chapter

In-person | Streaming

Sunday, 16 November, 2:30 p.m.
Ohio State University / Zoom Session Rm 1

Performance

This performance, moderated by **Quintina Carter-Ényì**, brings Nigerian field recordings into dialogue with newly composed works for piano, exploring how traditional musical materials can generate new forms of creative intercultural engagement. Six pianist-composers (**Adedapo Adeniyi**, **David Àìná**, **Jeryl Johnston**, **Ayọ Olúrántí**, **Grace Oforka**, and **Christian Onyeji**) who have conducted fieldwork in Nigeria have each selected one field recording from the Africana Digital Ethnography Project and composed a new work inspired by its musical materials. The concert alternates between the Nigerian indigenous traditional model and the composition based on that model.

Bringing together Nigerian-born composers and an American composer engaged in Nigerian field research (**Jeryl Johnston**), this program also significantly expands intercultural engagement with African Pianism by moving beyond Nigerian exploration of the piano based on indigenous models to American exploration of Nigerian musical models. The Nigerian-born composers contributing to the program welcome Ms. Johnston's new perspective to the fellowship of African Pianism, which Nigerians have championed for decades.

Thursday, 19 November
10:00 a.m. ◆ Zoom Session Rm 1



New Music for Piano Based on Nigerian Field Recordings



Quintina Carter-Ényì



Adedapo Adeniyi



David Àìná



Jeryl Johnston



Ayọ Olúrántí



Grace Oforka



Christian Onyej

PERFORMANCE

Tradition and Innovation in Turkish Instrumental Music

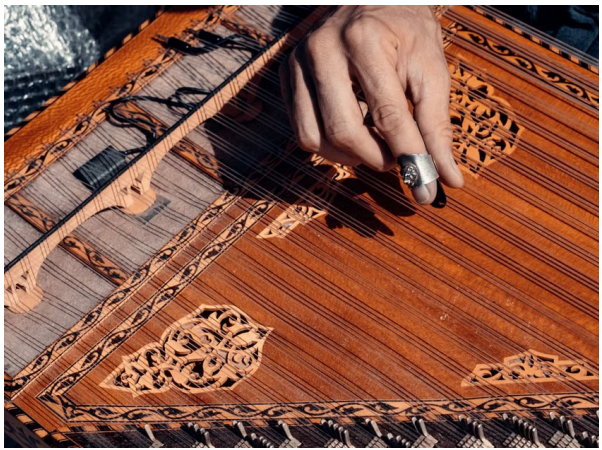
This performance presents an innovative interpretation of the classical Turkish music tradition through an ensemble of kanun, violin, and oud/guitar. While remaining faithful to the essential principles of makam, usul, and traditional performance practice, the program explores new timbral possibilities created by the interaction of these instruments.

The performance seeks to reveal its expressive richness through contemporary ensemble writing and intercultural musical dialogue. By preserving the stylistic integrity of the repertoire while introducing a distinctive instrumental texture, the concert demonstrates how classical Turkish music can engage with new artistic contexts without compromising its historical and aesthetic foundations.

Saturday, 14 November
10:00 a.m. ◆ Zoom Session Rm 1


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Seda Tüfekçioğlu




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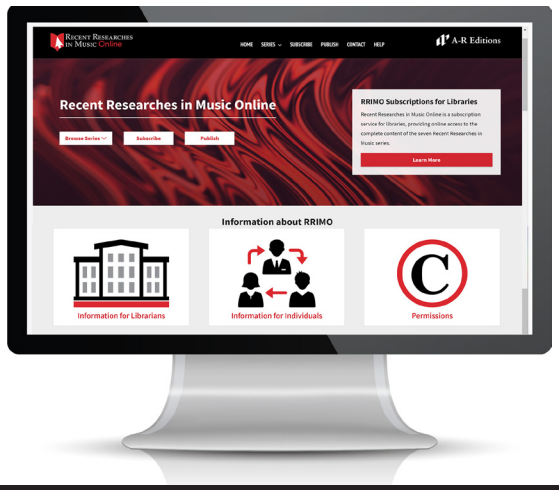
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- Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, sensory perception, liturgical studies
- Andrea Shaheen Espinosa: music of Southwest Asia and North Africa, Syrian traditional music, diaspora, nostalgia, trauma, Arab American and Arab Latine studies
- Ted Solís: pedagogies, improvisation, dance and music relationships, Hispanic Caribbean music, diasporic musics
- Christi Jay Wells: jazz history, Black American music, dance and embodiment, popular music, arts and cultural policy

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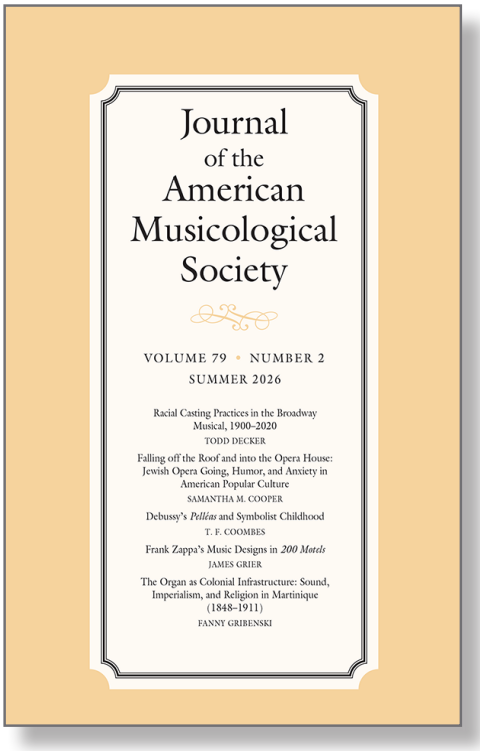
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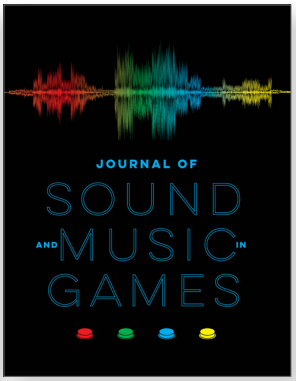
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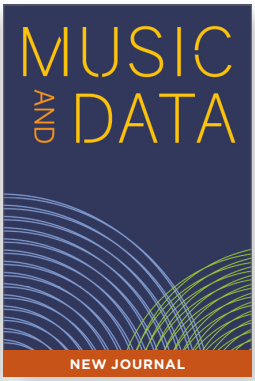
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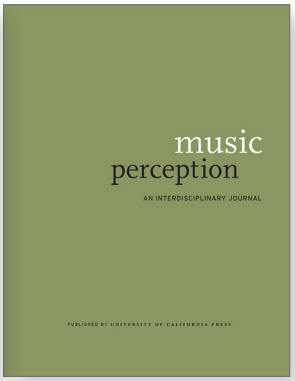
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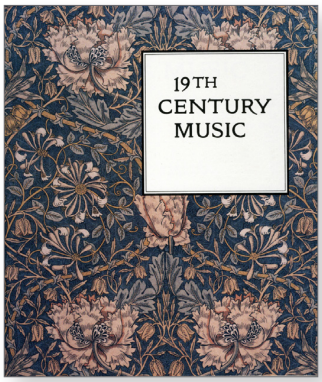


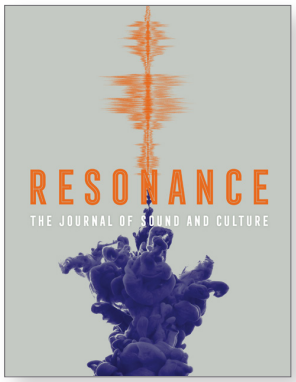


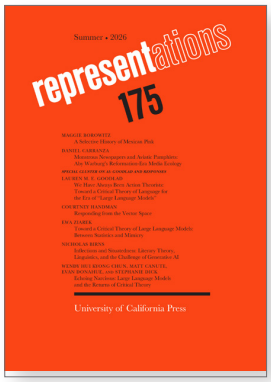










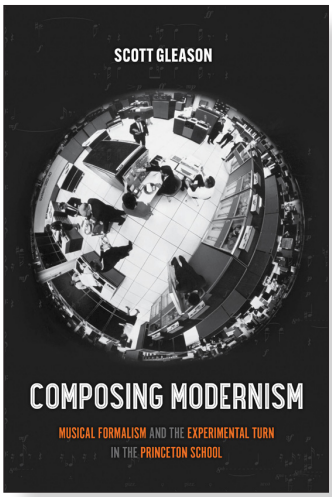


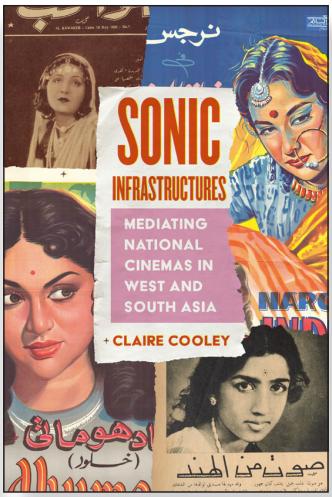
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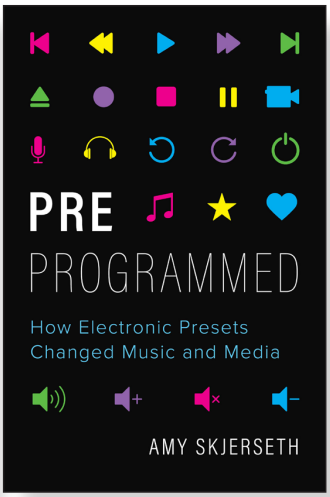
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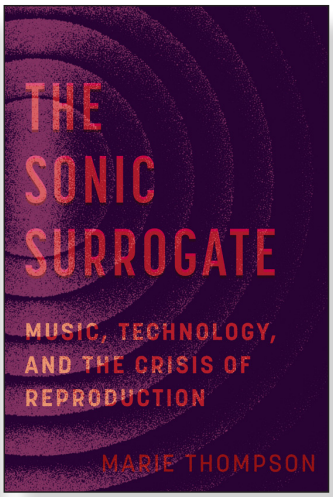
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Michael C. Heller

Remembering Bonnie Blackburn (1939–2026)



Bonnie Blackburn (1939–2026) was an independent scholar who played a central role in the study of Renaissance music, in North America, the UK, and Europe. She was a leader in source studies, modern editions of Renaissance music, cultural contexts for music, musical analysis, musical instruments, and the history of music theory. She was also a brilliant editor and a kind and gracious person. In this session we will hear from some of her closest friends about her contributions to musicology; and we will also invite attendees to share their tributes.

Sunday, 15 November
12:00 p.m. ◆ Zoom Session Rm 6

Forensic Musicology

Then, Now & Tomorrow

Katherine Leo, *Chair*
Joe Bennett
Claire McLeish

Friday, 20 November ◆ 6:00 p.m.
Zoom Session Rm 6

What is forensic musicology? Where has it been, what are current issues in this small, yet growing, field, and what is the outlook for its future? This roundtable session represents the international, scholarly intersection of prominent figures across music publishing, infringement litigation, and musical-legal analysis. Panelists will examine the evolving field of forensic musicology and consider how analytical methodologies have developed in response to both judicial expectations and creative processes.

This discussion reveals urgent ethical questions about the responsibilities of expert witnesses; ensuring methodological transparency; and best practices for client engagement. Panelists will critically assess the risks and opportunities presented by artificial intelligence (AI)–assisted forensic analysis, including issues of reliability, interpretability, and potential admissibility in court. They will further consider how the field is perched on the precipice of familiar, yet new, technological paradigms and how experts might adapt while preserving their nuanced, context-sensitive interpretations.

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Musicology

Mark Ferraguto -- 18th/19th-century music, historical performance practices, music and politics

Marica Tacconi – early music, Renaissance and Baroque Italy, Monteverdi, manuscript studies, interdisciplinary studies

Charles Youmans – music after 1850, R. Strauss, Mahler, aesthetics

Music Theory

Taylor Greer – French art song, American music, topic theory, aesthetics, Schenkerian theory

Eric McKee – 18th/19th-century music, dance music, Chopin, film music, Schenkerian theory, theories of tonal rhythm

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Exhibitors *cont'd*

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A connective and informative global organization, with members in 28 countries and growing, **International Alliance for Women in Music** increases opportunity and visibility for women in music, and IAWM welcomes members of all genders and disciplines. This forward-thinking advocacy alliance helps reshape the music industry's landscape for greater equity and inclusion in the twenty-first century. IAWM amplifies the progress women have worked so hard to achieve in every aspect of musical life, helping to ensure its continued momentum. IAWM's programming and advocacy efforts seek to increase the visibility, opportunities, connections, and relevance of IAWM and its members.

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JOHANN CHRISTIAN BACH
Operas and Dramatic Works

The Packard Humanities Institute (PHI) is a non-profit foundation dedicated to archaeology, music, film preservation, and historical archives. The critical edition *Johann Christian Bach: Operas and Dramatic Works* (jcbach.org) is in process. *Carl Philipp Emanuel Bach: The Complete Works* (cpebach.org) and *Mozart Operas in Facsimile* (mozartfacsimiles.org) are available to order. PHI will be publishing a new and complete translation of *C. P. E. Bach's Versuch über die wahre Art das Clavier zu spielen* (*Essay on the True Manner of Playing the Clavier*) in 2027, and *Johann Christian Bach: The Collected Works* is also in preparation.

Exhibitors *cont'd*

We at **The Scholar's Choice** are passionate about exhibiting the latest in scholarship for specialized academic audiences. We market books on behalf of university and academic publishers and attend 80–100 conferences a year, bringing the latest in scholarship by presses who choose not to exhibit on their own. For AMS this year, we will have a virtual exhibit comprised of active links to discounted books from multiple presses. Please visit our virtual exhibit and support our presses by ordering books from them.

Founded in 1975 as the Sonneck Society, the **Society for American Music (SAM)** is a non-profit organization devoted to the study, teaching, creation, and dissemination of all musics in the Americas. As a scholarly, collegial, and inclusive organization, SAM serves a wide and diverse array of academics, librarians, composers, performers, and members of the general public. SAM holds an annual conference and supports research, teaching, and the professional endeavors of its membership through regular programming, fellowships, awards, and subventions, and its flagship publication, the *Journal of the Society for American Music*.

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Schedule of Sessions & Events

All times are listed in Eastern Time (ET).

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- Performance / Lecture-recital
- Paper Forum
- Reception / Party / Networking
- IMS ARLAC / IMSEA Session

■ **Music in the Press: Research Methods and the Writing of Music History in Latin America and the Caribbean (ARLAC)**
10:00 a.m.–10:45 a.m. • Zoom Session Room 2
Organized by the ARLAC-IMS Working Group "Music and Periodicals."
Chair(s): Maria Alice Volpe, Universidade Federal do Rio de Janeiro, Brazil
Presenter(s):

Researching Music in Latin American Periodicals: Sources and Methods. *Miriam Escudero, Universidad de La Habana, Cuba*

The Periodical Press and the Construction of Music Historiography in Latin America and the Caribbean. *Maria Alice Volpe, Universidade Federal do Rio de Janeiro, Brazil*

AMS Career Development Grants in American Music: Orientation
10:00 a.m.–11:30 a.m. • Zoom Meeting Room 2
Closed meeting.

Contemporary Musical Modernisms Study Group: Inaugural Meeting and Training Session
10:00 a.m.–11:30 a.m. • Zoom Meeting Room 1
Organized by the AMS Contemporary Musical Modernisms Study Group.
Chair(s): Samuel Wilson, Guildhall School of Music and Drama; Seth Brodsky, University of Chicago; Christine Dysers, Aalborg University
Presenter(s):

Ryan Dohoney, Northwestern University;
Uri Agnon, Independent Scholar;
Natacha Diels, University of Pennsylvania;
Rachel Vandagriff, San Francisco Conservatory of Music;
Charissa Noble, University of San Diego

Rethinking the A and I of AI: Of Music, Mind, Mechanism, and Machine
10:00 a.m.–11:30 a.m. • Zoom Session Room 3
Organized by the AMS Committee on the Annual Meeting and Public Events (CAMPE).
Chair(s): David Trippett, University of Cambridge
Presenter(s): Lydia Goehr, Columbia University
Discussant(s): David Trippett, University of Cambridge

■ ***happier.rx*: Gracie Fagan on Process, Collaboration, and Experimentation in Music and Dance**
10:00 a.m.–11:30 a.m. • University of Michigan, Ann Arbor, Michigan / Zoom Session Room 9
Organized by the AMS Music and Dance Study Group.
Chair(s): Angelina Gibson, University of Michigan
Presenter(s):

Gracie Fagan

■ **Tradition and Innovation in Turkish Instrumental Music**
10:00 a.m.–11:30 a.m. • Zoom Session Room 1
Presenter(s):

Seda Tüfekçioğlu, Istanbul Medeniyet University;
Semih Özdemir, Istanbul Medeniyet University; Emir Altuğ Karakaya, Istanbul Medeniyet University)

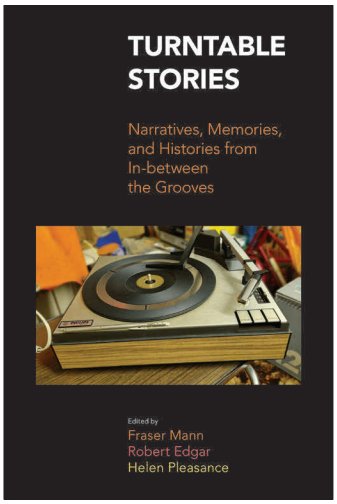
Early Modern Materiality and Identity
10:00 a.m.–11:30 a.m. • Zoom Session Room 4
Chair(s): Henry T. Drummond, KU Leuven
Presenter(s):

The Man in the Mirror: Tomás Luis de Victoria's Distributed Self-Fashioning. *Maura Sugg, Case Western Reserve University*

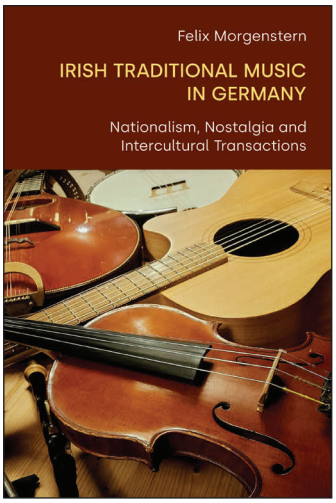
The Identity of "Netherlands Court Scribe B". *Brett Kostrzewski, KU Leuven*

Musical Treatise as Political Philosophy: Girolamo Diruta's Il Transilvano (1593) and the pipe organ in Venice. *Rubina Mazurka Hovhannisyan, UC Berkeley*

Music, Resistance, and World War II
10:00 a.m.–11:30 a.m. • Zoom Session Room 8









MUSIC STUDIES

New titles from Equinox Publishing

Turntable Stories: Narratives, Memories, and Histories from In-between the Grooves

Edited by Fraser Mann, Robert Edgar, and Helen Pleasance

An anthology of stories, memories and histories that explores global turntable and vinyl record cultures through creative non-fiction forms such as memoir, essays, autoethnography, personal histories and reflection. From club culture to bedroom mixing, this book investigates niche scenes and subcultures and considers how they manifest in global spaces and contexts. These stories are funny, heart-breaking and weird (or all of these things at once). Contributors include DJs, collectors, researchers, scholars and lovers of musical culture. At the heart of the book are narratives that explore our relationships with our decks, what we use them for and how they shape our musical and cultural selfhood.

2026 224 234 x 156mm
hb ISBN 9781800509177 / pb ISBN 9781800509184
eBook ISBN 9781800509191 / ePub ISBN 9781800509207

I'm Used to Playing Lead: Memoirs by Women in Jazz

Amy Tucker

An examination of the overlooked and under-theorized literary production of women who know what it means, as Nellie Monk put it, to live every day in jazz. Amy Tucker's approach to jazz autobiography reflects major developments in both literary criticism and jazz studies in the wake of ongoing discussions of rhetorical performativity, canon formation, and race and gender theory. She shows how common themes in jazz autobiographies—professional ambition, endless road travel, self-fashioning and image-tending, sexual freedom, and substance addiction—resonate differently when the narrator is a woman.

January 2027 224pp 234 x 156mm
hb ISBN 9781800509535
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Irish Traditional Music in Germany: Nationalism, Nostalgia and Intercultural Transactions

Felix Morgenstern

Drawing on extensive fieldwork, this book locates the experiences of German Irish traditional music practitioners within the broader framework of modern European history. Morgenstern illustrates a cultural anxiety tied to the traumatic misuses of German folk music for extreme nationalist and racist propaganda purposes during the Nazi era, and unravells the distinctions between the historical, anti-colonial and expansive imperial registers of Irish and German musical exceptionalism as a key to comprehending the political alignment of former post-war German artists with Irish rebel songs.

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eBook ISBN 9781800508194 / ePub ISBN 9781800508200

Szymanowska: Pianist, Composer, Muse

Danuta Gwizdalanka

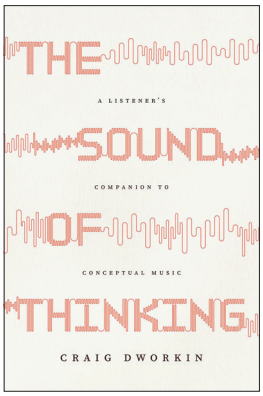
The first Polish pianist to achieve European fame, Maria Szymanowska (1789–1831) was an extraordinary figure. A talented pianist from an early age, she had already gained a reputation for her performances in Warsaw when she married a wealthy landowner in 1810. But after publishing *Twenty Exercises and Preludes* in 1819 she decided to separate from her husband and support her three children by giving piano recitals. A pioneer of female concert performing, she became famous for playing difficult works from memory and aroused admiration and adoration wherever she played across Europe. This book presents, in an accessible but academically rigorous way, the life of this independent self-made woman.

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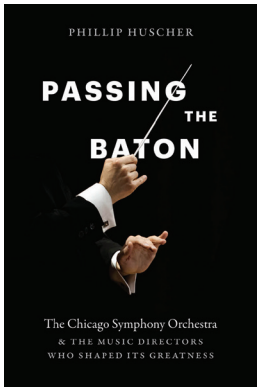


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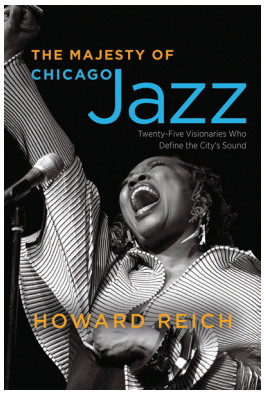


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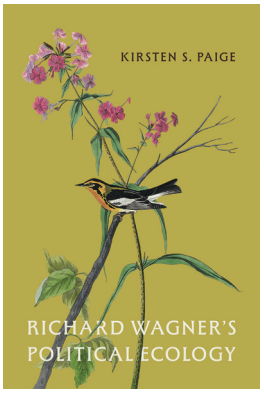
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Chair(s): Leslie Sprout
Presenter(s):

Jewish String Musicians Throughout the Holocaust: Two Case Studies in Continuity, Purpose, and Survival Through Music. *Alyssa Spina, University of Michigan*

Recalling the Resistance at the Festival d'Aix-en-Provence (1948). *Apolline Gouzi, University of Cambridge*

"Musical Diversions among French POWs during WWII: Between Resistance and Complacency". *Mary Margaret Zrull, Ohio University*

Women's Agency in Music
10:00 a.m.–11:30 a.m. • Zoom Session Room 6
Chair(s): Aimee Gonzalez
Presenter(s):

"Warmización: Revisiting Communal Musicking from a Gendered Latin American Perspective". *Andrea Perez Mukdsi, Georgia State University, GA; Alejandra Vega; National University of the Arts, Argentina*

Accompanied, Yet Not Alone: Gendered Professional Imaginaries and the Viability of Solo Careers among Women Wind Graduates in Peru. *Elí Díaz, Universidad Nacional de Música, Perú,*

Agency and Affect: Qiyān, Performative Sincerity, and Subversion of Social Power. *Radman Rasti, Indiana University*

Brahms Reception
10:00 a.m.–11:30 a.m. • Zoom Session Room 7
Chair(s): Stephen Husarik, University of Arkansas - Fort Smith
Presenter(s):

Brahms, Nationalism, and the Hungarian-Roma Musical Idiom. *Joanna Moxley, Temple University*

Performance as Communication: Semiotics of 19th-Century Art Song Quotation. *Lev Roshal, Indiana University*

Beyond the Alps: the Performance of Brahms's Music in Post-Risorgimento Italy, 1865-1900. *Joanna Chang, Fairfield University*

Mapping Sources in Musical Iconography: Crossing Borders and Challenging Boundaries (ARLAC)
10:45 a.m.–11:30 a.m. • Zoom Session Room 2
Organized by the ARLAC-IMS Working Group "Musical Iconography in Ibero-America and its Overseas Connections."
Chair(s): Luzia Aurora Rocha, Instituto Politécnico de Castelo Branco, ESART, Portugal
Presenter(s):

Architecture, Music, and Musical Iconography: Mapping Portuguese-Brazilian Sources for the Construction of a Dialogue between the Tangible and the Envisioned. *Luzia Aurora Rocha, Instituto Politécnico de Castelo Branco, ESART, Portugal*

Mapping Chinese and Japanese Musical Sources in Portuguese Collections. *Sofia Beatriz Silva, Universidad Nova de Lisboa, CESEM, Portugal*

The Five Senses Dual Traditions: Contextualizing Colonial Brazil Iconographic Sets. *Pablo Sot*uyo Blanco, RIdIM-Brasil / Universidade F*ederal da Bahia, Brazil*

Popular Music and Faith
12:00 p.m.–1:00 p.m. • Zoom Session Room 7
Chair(s): Andrew Shenton
Presenter(s):

Singing and Selling Salvation: Gospel Quartets, Show Business, and Popular Religion in Nineteenth-Century America. *Chase Castle, Library of Congress*

From Vegas to Kolob: Latter-Day Saints Influence & The Killers' Pressure Machine. *Murray Nielsen, University of Ottawa*

New Evidence for (Marginal) Soundscapes of the Early Medieval West
12:00 p.m.–1:30 p.m. • Zoom Session Room 6
Chair(s): Margot Fassler, University of Notre

Dame
Presenter(s):

Strong, Immortal, Divine: Reconsidering the Trisagion in the Early Medieval Latin West. *Melissa Kapitan, Eberhard Karls Universität Tübingen*

New traces of pre-750 Christian singing. *Giulio Minniti, University of Cambridge*

Singing, Saying, and Writing: Manuscript Evidence for the Sonic Performance of Early Medieval Incantations. *Tim Hertogh, University of Oslo*

Rethinking Backstage
12:00 p.m.–1:30 p.m. • Zoom Session Room 5
Chair(s): Gundula Kreuzer, Yale University
Presenter(s):

Redesigning Direction: Fashion, Material Labor, and the Making of Contemporary Operatic Collaboration. *Jane Sylvester, University of Missouri-Kansas City*

From Stage to Showcase: The (After)lives of Puccini's Props. *Francesca Vella, Northumbria University*

Display and Concealment: The Rise of Public Backstage Tours in Paris. *Mara Lane, UC Berkeley*

"Viral Jazz": A Very Online Discussion About Online Musicking
12:00 p.m.–1:30 p.m. • Zoom Session Room 1
Organized by the AMS Jazz and Improvisation Study Group.
Chair(s): Kelsey Klotz, University of Maryland; AJ Kluth, Case Western Reserve University

Reimagining the PhD: The ACLS Doctoral Futures Initiative
12:00 p.m.–1:30 p.m. • Zoom Session Room 3
Chair(s): Stacy Hartman, American Council of Learned Societies
Presenter(s): Daniel Goldmark, Case Western Reserve University; Danielle Fosler-Lussier, Ohio State University

"Canciones Neogranadinas" and the Latin American Villancico: Domestic Practices and Transregional Networks (1850–1930) (ARLAC)
12:00 p.m.–1:30 p.m. • Zoom Session Room 2
Organized by the ARLAC-IMS Working Group "The Villancico in Hispanic America."
Chair(s): Mariantonia Palacios, Universidad Central de Venezuela and Instituto Tecnológico Metropolitano, Medellín, Colombia; Carlos Caballero Parra, Instituto Tecnológico Metropolitano, Medellín, Colombia
Presenter(s):

La Lira Antioqueña

20th Century Historiographies
12:00 p.m.–1:30 p.m. • Zoom Session Room 4
Chair(s): Amanda Hsieh
Presenter(s):

Mobility, Mediation, and Institutional Formation: German Émigré Musicologists and the Transatlantic Shaping of American Musicology. *Anne (Yibing) Bai, Durham University, Georg-August Universität, Göttingen*

The Bartóks in Exile: Peter Bartók's Wartime Escape from Europe, Hungarian Émigré Networks in the United States, and Their Impact on Béla Bartók's American Years. *Sarah Lucas, Texas A&M University - Kingsville*

Reclaiming Mahler in the 1950s; or, the Aesthetic Politics of the Mahler article in MGG. *Benjamin Korstvedt, Clark University*

Musical Childhood in the 20th Century
12:00 p.m.–1:30 p.m. • Zoom Session Room 8
Chair(s): James Leve
Presenter(s):

From Benjamin Britten's "Xmas Piece" to Errollyn Wallen's *A Christmas Miracle*: Medieval Drama and Christmas Opera as Public Occasion (ca. 1969–2026). *Justin Vickers, Illinois State University*

Atonality and Childhood in Songs of Leonard Bernstein. *Jacquelyn Sholes, Indiana*



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

MUSIC THEORY/COMPOSITION

VICENTE ATRIA: composition, microtonality, improvisation

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

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

ROBERT SNARRENBERG: 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



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The 5000 Fingers of Dr. T: Propaganda Meets Pedagogy in the Original "Seussical". *Gabe Alfieri, Salve Regina University*

Theories of Premodern Music: Expectations and Enigmas
12:00 p.m.–1:30 p.m. • Zoom Session Room 9
Chair(s): Laurenz Lütteken
Presenter(s):

What's the Point of a Musical Riddle? Playing Games with Elway Bevin's "Five Wounds" Canon (1631). *Renée Barbre, Yale University*

Tonal Expectations? On Cadential Trajectories and Half Cadences in Petrucci's First Books of Frottole. *Vlad Praskurnin, CUNY Graduate Center*

On Boethius, Ptolemaios, the τόνοι, and the Modes. *Charles Atkinson, Ohio State University / Universität Würzburg*

AMS Chapter and Study Group Fair
2:00 p.m.–3:30 p.m. • AMS Affiliates Fair Hall

Internationalism as Nationalism: Russian Music and Art in the Service of Empire
2:00 p.m.–3:30 p.m. • Zoom Session Room 6
Chair(s): Zachary Cairns
Discussant(s): Zachary Cairns
Presenter(s):

Catherine's *Oleg* and Olympics. *Inna Naroditskaya, Northwestern University*

Mirror Receptions of Karl Briullov and Mikhail Glinka (1834–1837). *Daniil Zavlunov, Stetson University*

Between Two Empires: Avraamov and Lourié. *Inessa Bazayev, Louisiana State University*

Beyond Binaries: Hybridity, Mobility, and Mediation in the Long Thirteenth Century
2:00 p.m.–3:30 p.m. • Zoom Session Room 4
Chair(s): Jennifer Saltzstein, Indiana University
Presenter(s):

Sounding Conduct and Morality in Medieval Information Networks. *Simon Frisch, Stanford University*

Grafting Musical Forms in Bien m'ont amors entrepris. *Áine Palmer*

Entre/Intra Nos: A Polyphonic Adaption of Occitan Song. *Anya Wilkening, Florida State University*

Diagrammatic Transformation across Early Music Theory Treatises
2:00 p.m.–3:30 p.m. • Zoom Session Room 5
Chair(s): Emily Zazulia, University of California, Berkeley
Presenter(s):

Diagraming the Cosmos in Early Medieval Astronomical and Music Treatises. *Flannery McIntyre, University of California, Berkeley*

Visual Transformations: Ṣafī al-Dīn al-Urmawī's Diagrams in Commentary and Translation. *hallie voulgaris, The University of Oklahoma*

Between Transmission and Re-shaping: the Role of Byzantine Scholars in Establishing Ancient Greek Musical Diagrams. *Anne Weddigen, CNRS / Orient et Méditerranée*

■ **America at 250: A Celebration of American Opera**
2:00 p.m.–3:30 p.m. • PianoPiano Studios, New York, New York / Zoom Session Room 3
Organized by the AMS Greater New York Chapter.
Chair(s): Jeff Dailey
Presenter(s):

Christopher Thompson;
Carla Wesby;
Mary Pinto;
John Graziano, CUNY;
Deborah Surdi, Queens Symphony Orchestra;
Gordon Ostrowski, Manhattan School of Music; Jeff Dailey

Music History From Below in (and Across) the Gulf-Caribbean World: Archival Envelopment,

Thick Description, and Atlantic Methods in Musicology
2:00 p.m.–3:30 p.m. • University of Texas at Austin, Austin, Texas / Zoom Session Room 2
Organized by the AMS Ibero-American Music Study Group.
Chair(s): Javier Marín-López, Universidad de Jaen, Spain; Jacqueline Avila, University of Texas at Austin
Presenter(s):
Benjamin Barson, Bucknell University

Cross-Cultural Exchange
2:00 p.m.–3:30 p.m. • Zoom Session Room 7
Chair(s): Bess Xintong Liu, Indiana University Bloomington
Presenter(s):

- Exotic Bach: Orientalist Fantasy and the Eroticization of Bach in Brazilian Funk. *Raphael Reis Medeiros de Campos, Independent Researcher, Brazil*
- Negotiating Transatlantic Musical Modernism and Exoticism through Song: The Case of Eva Gauthier. *Madison Spahn, CUNY Graduate Center*
- From Cultural Material to Methodological Resource: East Asian Composers' Reinterpretations of John Cage's Aesthetics. *Yingjie Chen, Bangor University*

Medieval Models of Musical Transmission
2:00 p.m.–3:30 p.m. • Zoom Session Room 8
Chair(s): Barbara Haggh-Huglo
Presenter(s):

- Quantifying Concordance: Networks of Notation in Medieval English Pontificals. *Cassandra Fenton, University of Bristol*
- The *Parliament of Birds*: Poetry and the Transmission of Song in Late Medieval England. *Emma Cameron, University of Oxford*
- Tune Family Trees: A View from Behind. *Peter Jeffery, Emeritus at University of Notre Dame and Princeton University*

Speed Networking
4:00 p.m.–5:30 p.m. • Zoom Meeting Room 1

AMS Music and Media Study Group Business Meeting
4:00 p.m.–5:30 p.m. • Zoom Meeting Room 3
Organized by the AMS Music and Media Study Group.
Chair(s): Lisa Scoggin, San Diego, CA; James Deaville, Carlton University; David Clem, Houghton University;

AMS LGBTQ Study Group Business Meeting
4:00 p.m.–5:30 p.m. • Zoom Meeting Room 2
Organized by the AMS LGBTQ Study Group.
Chair(s): Lee Tyson, University of Nevada, Reno

Discussion and Planning Session for CWMSG 20th Anniversary
4:00 p.m.–5:30 p.m. • Zoom Meeting Room 4
Organized by the AMS Cold War and Music Study Group.
Chair(s): Lisa Cooper Vest, University of Southern California

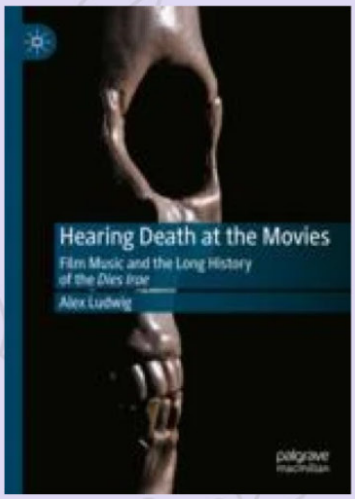
What Class Time Is For: Music History Pedagogy across Formats and Student Bodies
4:00 p.m.–6:00 p.m. • University of North Texas, Denton, Texas / Zoom Session Room 2
Organized by the AMS Southwest Chapter.
Chair(s): Barbara Dietlinger, University of North Texas
Presenter(s): Sarah Lucas, Texas A&M University-Kingsville; Brian Anderson, University of North Texas; Kimberly Beck Hieb, West Texas A&M University

Creating Other Spaces at a Moment of Peril: Music Studies as Critical Practice (AMS President's Endowed Plenary Lecture)
6:00 p.m.–7:30 p.m. • Zoom Session Room 1
Chair(s): Julie Cumming, McGill University; Matthew Morrison, Stanford University
Presenter(s): Ellie Hisama, University of Toronto

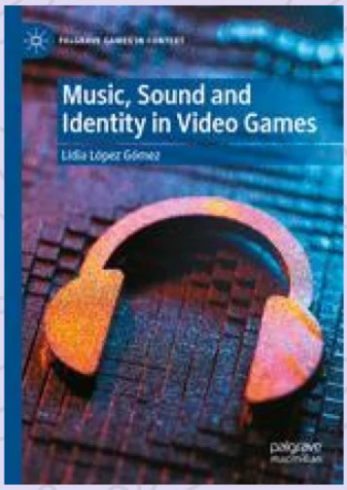
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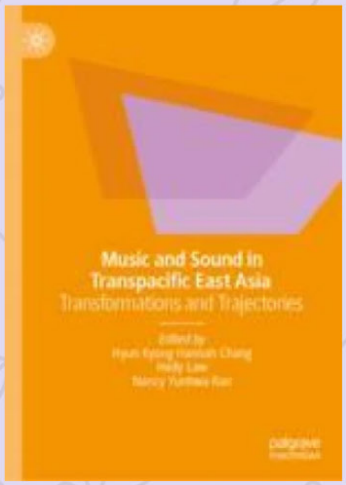
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New & forthcoming titles in music studies



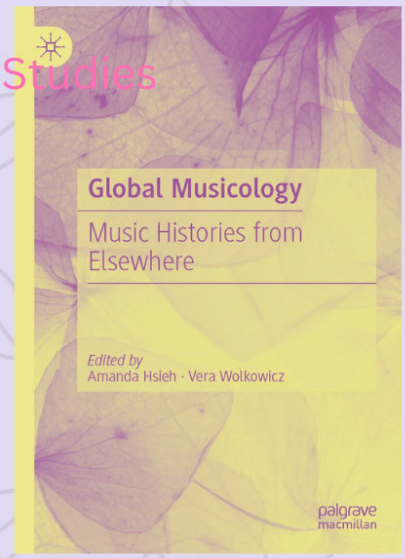






Out soon:

- Swist, **Premodern Worlds in Heavy Metal Music** (Pop Music, Culture, & Identity series)
- Lee, **Soundtracks In the Streaming Era** (Palgrave Studies in Television Music & Sound series)



Contact Senior Editor
Robin James
robin.james@palgrave-usa.com

Organology Study Group Paper Session: Timbre, Timber, & Technicians
8:00 p.m.–9:30 p.m. • Zoom Session Room 3
Organized by the AMS Organology Study Group.
Chair(s): Lidia Chang, Colorado College; Chet Stussy, University of California, Santa Barbara; Patrick Dittamo, University of Chicago
Presenter(s):

'Mieux qu'aucun autre:' Adolphe Sax and the Practice of Timbre. *Haley Heinricks, Harvard University*

(Un-)Know Your Bow: The Forgotten History of Pernambuco Wood, 1500–Now. *Jacob Jahiel, University of Pennsylvania*

From Piano to "Piano-Shaped Object": Piano Technicians and Emotional Labor. *Devanney Haruta, Brown University*

Perspectives on Kikuko Kanai and Okinawan Music in Modern Japan (IMSEA)
8:00 p.m.–9:30 p.m. • Zoom Session Room 1
Organized by the IMS Regional Association for East Asia (IMSEA).
Chair(s): Maiko Kawabata, Royal College of Music and the Open University, UK
Presenter(s):

'Constructing Okinawa Musically': Kikuko Kanai's Overlooked Significance. *Maiko Kawabata, Royal College of Music and the Open University, UK*

The Reason Why Kikuko Kanai was Particular about Okinawan Music: from the Perspective of the Education and Cultural Situation in Modern Japan. *Wakana Mishima, Okinawa Prefectural University of Arts*

Western Music Theory and Composition Education in Japan: Diversity and Spread across Regions in the First Half of the Twentieth Century. *Maho Nakatsuji, The Center of Creative Inheritance for the Future, Tokyo University of the Arts*

Theory at the Periphery: Quartal Harmony and the Ryukyuan Scale in the Reception of Western Music Theory in Japan. *Hiroko Nishida, Faculty of Design, Kyushu University*

Exploring Creative Influences from Composers around Kanai. *Hirofumi Ueta, Kyushu University*

Echoes of Colonialism in Modern Korean Music
8:00 p.m.–9:30 p.m. • Zoom Session Room 4
Chair(s): Jeong-In Lee
Presenter(s):

Re-singing Pusan-Shimonoseki Ferry: Colonial Korean Song, Postwar Japan, and the Making of Enka. *Jiyoon Auo, University of Pittsburgh*

Reimagining Arirang Across the Border: Transborder Circulation, Ideology, and Musical Affect in Divided Korea. *Mingyeong Son, Quinsigamond Community College & Asian Music Research Institute of Seoul National University*

Kisaeng Entertainment Labor and the Limit to Marxist Imaginations in Colonial Korea. *Laurie Lee, University of Pennsylvania*

Musical Travels In and Out of Russia
8:00 p.m.–9:30 p.m. • Zoom Session Room 2
Chair(s): Keenan Reesor
Presenter(s):

The Operatic Voice and its Diasporic Imaginary: Feodor Chaliapin in Japanese-occupied Manchukuo. *Ryan Gourley, University of California, Berkeley*

Two Hundred Years of Lisa Cristiani: Analyzing Three Performances in East Siberia, 1849. *Emilia González Dorantes, University of Illinois at Urbana-Champaign*

Rimsky in Respighi's Rome. Nathan Seinen, *National Taiwan Normal University*

Interpreting Melody: Song-Level Analysis in Medieval Monophony
10:00 a.m.–11:30 a.m. • Zoom Session Room 6
Chair(s): Jared Hartt, Oberlin Conservatory of Music
Presenter(s):

Andrieu Contredit's Lost Exemplars. *Elizabeth Eva Leach, University of Oxford*

Articulating structure in the songs of Andrieu Contredit. *Joseph W. Mason, University of Cambridge*

Finding the Centre(s): Tonal Focus in the Melodies of Andrieu Contredit. *Matthew P. Thomson, University College Dublin*

SUNDAY, 15 NOVEMBER

Music and Fascism's Transimperial Histories: Sounding to and from Pacific Asia
10:00 a.m.–11:30 a.m. • Zoom Session Room 5
Chair(s): Kunio Hara, University of South Carolina
Presenter(s):

Music Magazines as a Pro-Fascist Institution: Japanese Modernist Discourse between Ultranationalism and Transimperial Entanglement. *Fuyuko Fukanaka, Tokyo University of the Arts (Japan)*

Musical Missions Under Fascism: The Composer-Conductor Yamada Kōsaku in Southeast Asia, 1943. *Amanda Hsieh, Durham University (UK)*

Conducting in the World: Felix and Carmen Weingartner's 1937 Japanese Tour and the Fascist Globalisation of Musical Mobility. *Friedemann Pestel, University of Freiburg (Germany)*

Archival Song as Knowledge Infrastructure: Mediation, Circulation, and Performance in New Mexico and Beyond
10:00 a.m.–11:30 a.m. • Zoom Session Room 4
Chair(s): Erin Bauer, Arapahoe Community College
Presenter(s):

Archival Mediation and the Afterlives of Nuevomexicano Song: Juan Bautista Ralliere's Repertory in the Robb and Cobos Field Recordings. *Javier Marín-López, Universidad de Jaén*

"Whose Memory" in the Southwest Hispanic Folk Music Archive: Re-Considering John Donald Robb and Vicente T. Mendoza's Ethnographic Encounters, Fieldwork Tactics and Collection Strategies. *Peter J. Garcia, California State University, Northridge*

Relationality in Archival Song and Contemporary Performance in and beyond New Mexico. *Brenda M. Romero, University of Colorado, Boulder*

Liminal Musicking
10:00 a.m.–11:30 a.m. • Syracuse University, Syracuse, New York / Zoom Session Room 1
Chair(s): Kyle Kaplan, Syracuse University
Presenter(s):
Anthony Reed, Vanderbilt University;
Vijay Iyer, Harvard University;
Malte Kobel, Guildhall School of Music & Drama;
Christine Dysers, Aalborg University

Interpreting Early 20th Century French Art Music
10:00 a.m.–11:30 a.m. • Zoom Session Room 3
Chair(s): Sylvia Kahan
Presenter(s):

Rhythms of Relations: Mallarmé's Theatrical Vision in Debussy's *Prélude à l'Après-midi d'un faune*. *Misty Choi, The Chinese University of Hong Kong*

A baritone, a philosopher, and a new musicology . *Collin Ziegler, University of California, Berkeley*

Singing on the Instrument, Playing on the Voice? Time and Timbre in Cello and Voice Recordings of Fauré's *Après un rêve*. *Ana Llorens, Universidad Complutense de Madrid*

Religious Musical Reception and Reform
10:00 a.m.–11:30 a.m. • Zoom Session Room 8
Chair(s): Paul Feller-Simmons, University of Oklahoma
Presenter(s):

The Archive as Counterhistory: The Reception of Christian Sources in the

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Maria Ryan
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Pierre-Henri Bouchy and the Reform of Plainchant in Nineteenth-Century Québec. *Karl Isaac Johnson, University of Colorado-Boulder*

Harmonies of Contention: The Evolution of Music in Faust Narratives of the Late 16th Century. *Markus Rathey, Yale University*

Showcasing Virtuosity: Designing the Concert Experience
10:00 a.m.–11:30 a.m. • Zoom Session Room 2
Chair(s): Mark Pottinger
Presenter(s):

In Defense of Carl Iken: Multimedia Concert Design and Imaginative Listening in Bremen's Beethoven Cult. *Francis Scully, Louisiana State University*

Adapting Virtuosity: Johann Christian Bach's Strategic Revisions of His Concertos. *Barış Demirezer, King's College London*

Architectural Marvels and Changing Urban Identities: The Role of New Concert Halls and Programming Models in (re) Shaping Contemporary German Cultural Institutions. *Morgan Rich, East Carolina University*

Authenticity and Popular Music
10:00 a.m.–11:30 a.m. • Zoom Session Room 7
Chair(s): Destiny Meadows
Presenter(s):

Girl, You Know It's Faux: Performed Liveness in the Case of Milli Vanilli. *Allyson M. Starr, Indiana University*

The Spice Girls and the fleeting presence of 1990s Britain. *Hannah Rosa Schiller, Yale University*

Tradition as Moving Target: Neo-Neo-Traditionalism, Digital Infrastructures, and Cultural Labor in 21st-Century Country Music. *Sean Gary, University of Memphis*

Fatphobia in Western Classical Music: Historic and Contemporary Perspectives
12:00 p.m.–1:30 p.m. • Zoom Session Room 5
Chair(s): Jillian Rogers, University of Florida
Presenter(s):

Elizabeth Taylor Greenfield: Body Size and Race as a Marker of "Popular". *Emma Jensen, University of Florida*

Training "Pure Musical Vessels": Fatphobia and Body Policing of Classical Instrumentalists. *Marie Comuzzo, Brandeis University*

Up to Code: Interrogating Fatphobia in American Young Artist Programs' Audition "Uniforms". *Anna Valcour, Brandeis University*

Rethinking Music Theory's Global Histories: Conversations on *Thinking Music*
12:00 p.m.–1:30 p.m. • Zoom Session Room 3
Organized by the AMS Global Music History Study Group.
Chair(s): Ireri Chávez Bárcenas, Bowdoin College; Hedy Law, The University of British Columbia; Parkorn Wangpaiboonkit, Cornell University
Discussant(s): Marcel Camprubí, Yale University; Xóchitl C. Chávez, University of California, Riverside; Elizabeth Elmi, Williams College
Presenter(s):
Thomas Christensen, University of Chicago;
Lester Hu, University of California, Berkeley;
Carmel A Raz, Cornell University

Accessibility Beyond the AMS: Centering Disabled Voices and Challenging Systemic Ableism in Music
12:00 p.m.–1:30 p.m. • Zoom Session Room 1
Organized by the AMS Music and Disability Study Group.
Chair(s): Sarah Miller; Tekla Babyak; Andrew Dell'Antonio
Presenter(s): Theodore Baker

"How We Resist and ADAPT": Theorizing Accessibility through the Musical Protests of the ADAPT Movement. *Andrew Tubbs,*

Washington University St. Louis

A New Resource on Disability and Accessibility in the Voice Studio. *Katherine Meizel, Bowling Green State University; Anne Slovin, University of Georgia*

Narrating Music: Captioning the Underscore in Streaming Media. *Sara Beth Lyons, Carleton University, Ottawa, Ontario, Canada; James Deaville, Carleton University, Ottawa, Ontario, Canada*

Disability Center Stage: Performing Disability in the Life and Operatic Works of 18th-Century Librettist Carlo Goldoni. *Sarah Miller*

Remembering Bonnie Blackburn (1939–2026)
12:00 p.m.–1:30 p.m. • Zoom Session Room 6
Chair(s): Julie Cumming, McGill University
Presenter(s):
Jane Bernstein;
Laurie Stras;
Gioia Filocamo;
Katelijne Schiltz;
Margaret Bent;
Leofranc Holford-Strevens

■ **Activism, Advertising, and Promotion in Social Media**
12:00 p.m.–1:30 p.m. • Zoom Session Room 4
Chair(s): Barbara Dietlinger, University of North Texas
Discussant(s): Paula Harper
Presenter(s):

Painstakingly Complicit: The Sound of "Happy Eating" in Vertically Oriented Video Advertisements for Ultra-Processed Foods. *Linyu Jolene Shao, Arizona State University*

Gabriela Montero's Creative Dissent Improvisations on Venezuela: Promoting Human Rights and Democracy in the Digital Age. *Hermann Hudde, UCLA, CSU Fullerton and UC Riverside*

Man's Best Brand: Pets, Fandom, and Promotional Intimacy in Sabrina Carpenter's *Man's Best Friend*. *Kate Galloway, Wilfrid Laurier University*

Crises of Masculinity
12:00 p.m.–1:30 p.m. • Zoom Session Room 7
Chair(s): Gareth Cordery, Columbia University
Presenter(s):

Henri Herz and the Feminization of Celebrity. *Shaena Weitz*.

Alma Mahler-Werfel: Viennese New Womanhood and Insecure Masculinities at the *fin-de-siècle* (and beyond). *Genevieve Robyn Arkle, King's College London,*

Maurice Ravel's La Valse and the Sublime. *Claire Weydt, McGill University*

Opera Displaced
12:00 p.m.–1:30 p.m. • Zoom Session Room 8
Chair(s): Peng Liu
Seokyoung Kim, University of Texas at Austin
Presenter(s):

Hearing Song Liling: Listening Against Intersectional Expectation in Huang Ruo's *M. Butterfly* (2022). *Seokyoung Kim, University of Texas at Austin*

Mélisande's Water Sleeves: Re-inscribing Debussy in Shanghai (2016). *Yuebei Xu, University of Cambridge,*

"Chrysanthème" in the Guise of "Violetta": Reception of Japanese Prima Donna Toshiko Sekiya in Interwar Europe and America. *Fusako Hamao, Santa Monica, CA*

Understudied Philosophical Approaches to Composition
12:00 p.m.–1:30 p.m. • Zoom Session Room 2
Chair(s): Lee Cannon-Brown, McGill University
Presenter(s):

Nietzsche as Composer, Philosopher, Antichrist: A Conceptual Art Song Analysis. *Jonathan McIntyre, Northern Kentucky University*

Germaine Tailleferre's score for *Sous le rempart d'Athènes* and Philosophical Music. *Megan Sarno, Temple University*

The Hegelian Logic of Motivic-Thematic

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MATTHEW BLACKMAR, Hip-hop and digital music practices, privatization of music copyright, musical authorship and borrowing

PHIL FORD, American popular music, cultural studies, sound and media, radical and counter-cultural intellectual history

HALINA GOLDBERG, Director: Byrnes Institute (REEI); 19th- and 20th-century Poland and Eastern Europe, Chopin, cultural studies, music and politics, Jewish studies

LYNN HOOKER, 19th- to 21st-century Hungary and East-Central Europe; Bartók, Liszt, operetta; music and labor; popular and folk culture; Romani studies

BESS XINTONG LIU, 20th century global music history, Sino-Western musical exchange, women's transnational musicianship

KRISTINA MUXFELDT, Late 18th- and early 19th-century music and culture, Lieder, stage works, social history

SERGIO OSPINA ROMERO, Sound reproduction, jazz, Latin American music, transnationalism, and imperialism in the early 20th century

JOHN ROMEY, Early modern music, politics, devotion, and spectacle; women and musical salons; South American colonial and indigenous musics; music and memory

JACQUELYN SHOLES, Late Classical, Romantic, and Modern music; music and narrative; identity and historical self-positioning in music; borrowing; music and propaganda; Brahms and Beethoven; Bernstein

AYANA SMITH, Opera, aesthetics, and visual culture (1650–1750); baroque music; race and representation in music history; women and gender in music

GIOVANNI ZANOVELLO, 15th-century Italian musical institutions, Florence, music and learning, Heinrich Isaac

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Prospective Graduate Student Fair
2:00 p.m.–3:00 p.m. • Prospective Graduate Student Fair Hall

Sound Technologies of the fin de siècle
2:00 p.m.–3:00 p.m. • Zoom Session Room 7
Chair(s): Wiebke Thormahlen
Presenter(s):

Harvey Roehl and 'Player Piano Treasury': The first systematic historiography of Player Piano in the United States. *ching-nam Hippocrates Cheng, Binghamton University, United States of America*

Incandescent: Women as Light on the late 19th-Century Stage. *Tamsin Alexander, Goldsmiths, University of London (UK)*

Music and Original Accumulation
2:00 p.m.–3:30 p.m. • Zoom Session Room 3
Chair(s): Sumanth Gopinath, University of Minnesota Twin Cities; Eric Drott, University of Texas at Austin
Presenter(s):

Derek Baron, University of Pennsylvania;
Matt Stahl, University of Western Ontario;
Esther Kurtz, Washington University in Saint Louis;
Davindar Singh, Heidelberg University;
Sandra Baena-Velazquez, New York University;
Serene Gonzalez, Georgetown University

Comic Subversions and Intertexts in Early Modern Opera
2:00 p.m.–3:30 p.m. • Zoom Session Room 4
Chair(s): Catherine Gordon
Discussant(s): Kate Van Orden
Presenter(s):

Beyond Slapstick: Hasse's *La Contadina*, "Turkish" Opera, and the Intermezzo Genre. *Catherine Mayes, University of Utah*

Favart, Gluck, and *Cythère assiégée* (Vienna, 1759): *airs connus* and *airs nouveaux*. *Bruce Alan Brown, University of Southern California*

Why is the Wine Gone?: The Heroic Archetype in Marais' *Ariane et Bacchus* (1696). *Naomi McMahon, Case Western Reserve University*

Perspectives on K-Pop and Music in Korean Media
2:00 p.m.–3:30 p.m. • Zoom Session Room 8
Chair(s): Cody Black
Presenter(s):

Virtuosity as Sociocultural Capital: Embodiment, Labor, and Value across K-pop and Contemporary Korean Classical Pianism. *MyungJin Oh, Rutgers University*

Commercial Music as Cultural Archive: Nationalism, Family, and Modernity in South Korean Advertising Music, 1960s–2000s. *Mi Kyung Hwang, University of Arizona*

A New Phase of South Korean Democratic Participation: K-pop Fandom, Young Women, and the Transformation of Protest Culture. *Seoyoon Choi, Washington University in St. Louis*

Rebels, Freaks, and Feminists: Avant-Garde Women in the 1970s
2:00 p.m.–3:30 p.m. • Zoom Session Room 2
Chair(s): Kathryn Pisaro
Presenter(s):

When Sound Happens: Carolee Schneemann, Marian Zazeela, and the Turn to Sound Installation at The Kitchen in the 1970s. *Sophia Cocozza, University of Pennsylvania*

"...Because I Can Also Sing...": Cathy Berberian and the "Freak" Voices of the 1977 Holland Festival. *Christie Finn, Hochschule für Musik, Freiburg (Germany)*

Girl, Juxtaposed: The Formation of Feminine Vocal Signifiers in Punk Rock. *Mary Galvin, Case Western Reserve University*

Transculturation, Heritage, and Misrepresentation
2:00 p.m.–3:30 p.m. • Zoom Session Room 6
Chair(s): Andrew Chung
Presenter(s):

Defending Cuban Heritage in Sound and Stone: Reviving Eighteenth-Century Music and Architecture in Twentieth and Twenty-First Century Havana. *Aimee González, University of Florida*

From *Kaditcha* to *Kabbarli*: Jindyworobakism, Settler Primitivism and the Invention of "Australian" Opera. *Aidan McGartland, McGill University*

Notes toward a Decolonial Critique of Polyphony. *Brian Fairley, University of Pittsburgh*

Ecomusicology Study Group Business Meeting and Networking Session
2:00 p.m.–3:30 p.m. • Zoom Meeting Room 2
Organized by the AMS Ecomusicology Study Group.
Chair(s): Cana F. McGhee (Claflin University); Anchal Khansili (Florida State University)

■ **Arise, My Love: Renaissance Polyphony Inspired by the Song of Songs**
2:30 p.m.–3:30 p.m. • Ohio State University, Columbus, Ohio / Zoom Session Room 1
Organized by the AMS Midwest Chapter.
Presenter(s):
Fior Angelico

AMS Career Development Grants in American Music: Check-in 1
4:00 p.m.–5:30 p.m. • Zoom Session Room 5
Closed meeting.

Music and Animation (Global East Asian Music Research Business Meeting & Lightning Talks)
4:00 p.m.–5:30 p.m. • Zoom Meeting Room 3
Organized by the AMS Global East Asian Music Research Study Group.
Chair(s): Rose Bridges, Widener University
Presenter(s):
Karen Cook;
Thomas B. Yee

AMS Pedagogy Study Group Business Meeting
4:00 p.m.–5:30 p.m. • Zoom Meeting Room 2
Organized by the AMS Pedagogy Study Group.
Chair(s): Matteo Magarotto, University of Miami Frost School of Music

AMS Popular Music Study Group Business Meeting
4:00 p.m.–5:30 p.m. • Zoom Meeting Room 1
Organized by the AMS Popular Music Study Group.
Chair(s): Victor Szabo, Hampden-Sydney College

Opera on Television in the Mid-Twentieth Century: New Perspectives on Intimacy and Belonging
6:00 p.m.–7:30 p.m. • Zoom Session Room 2
Chair(s): Danielle Ward-Griffin, Rice University
Presenter(s):

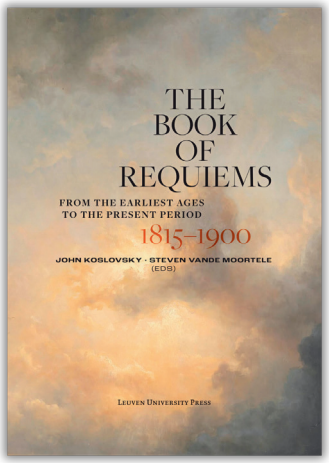
Democratizing Opera Through Television: The Hidden Jewish Roots of the NBC-TV Opera Theatre. *Daniela Smolov Levy, UCLA*

"Dear Kuklapolitan Players": Operatic Culture and Fan Submission on Kukla, Fran, and Ollie (1947–1957). *Lauren Berlin, UNC Chapel Hill*

Composing for the Close-Up: Televisual Intimacy in Křička's Kalhoty (1962). *Barbara Dietlinger, University of North Texas*

Sonic Ecologies of Deindustrialization and Urban Politics
6:00 p.m.–7:30 p.m. • Zoom Session Room 4
Chair(s): Theodore Gordon, CUNY
Presenter(s):

Reimagining New York City through Music and Gardens: Examining Musical Performances as Legal Evidence and Urban Ideology within Community Garden Land Disputes. *Chris Copley, New York University*



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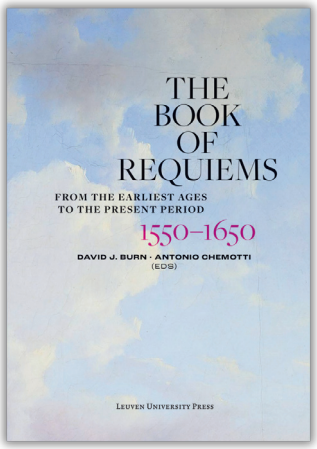
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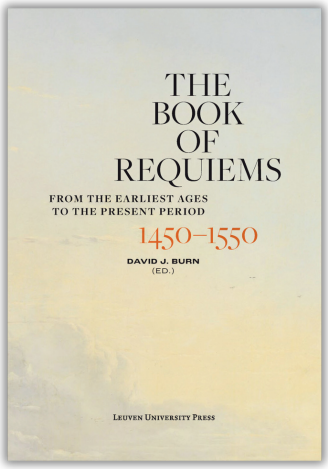
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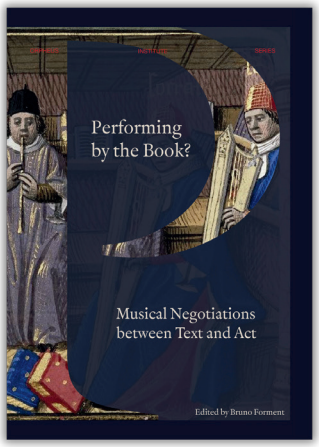
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Songs of Silos: Preservation and Performance in Buffalo, NY's Deindustrialized Grain Silos. *Noah Steele, University of Maryland*

Infrastructure on Tape: Excavating Lejaren Hiller's Midnight Carnival (1976). *Devin Kaveler, Northwestern University*

Time and History in Black Musical Thought
6:00 p.m.–7:30 p.m. • Zoom Session Room 1
Chair(s): Pheaross Graham
Discussant(s): Guilherme Feitosa de Almeida
Presenter(s):

"A heel in front, an' a heel behin'": Memory and Fugitivity in the Lomax Prison Recording Archive. *Chloe Smith, Yale University*

Looking for "Euphoria" in Kendrick Lamar's *GNX* (2024). *Tamyka Jordon-Conlin, Vassar College*

Cultural Vampirism and Musical Resistance in Ryan Coogler's *Sinners*. *Julienne Selena Regalado, University of Washington*

Mozart and Compositional Process
6:00 p.m.–7:30 p.m. • Zoom Session Room 7
Chair(s): Catherine Coppola
Presenter(s):

Mozart as Historian: Renaissance Tonal Style as Viewed in the Eighteenth Century. *Noah Shafner, McGill University*

Mozart vs. Classi(ci)sm: The *Jupiter* Symphony's Finale as a Revolutionary Manifesto. *Marcelo Rebuffi, Case Western Reserve University, Cleveland Institute of Music*

Mozart and the modest paradox of improvisation. Edmund Goehring, The U*niversity of Western Ontario*

Buddhist Music Through the Ages
6:00 p.m.–7:30 p.m. • Zoom Session Room 6
Chair(s): Jingyi Zhang, James Madison University
Presenter(s):

A Geographic Approach to Tan Dun's *Buddha Passion* (2018). *Anqi Wang, Rutgers University*

Screened Listening: Sonic Infrastructures in Asian Diasporic Installation Art. *James Gabrillo, University of Texas at Austin*

Popularizing and Politicizing Buddhist Music in the Communist PRC . *Wenzhuo Zhang, State University of New York at Fredonia*

China and the West
6:00 p.m.–7:30 p.m. • Zoom Session Room 5
Chair(s): Qingfan Jiang
Presenter(s):

Leonard Bernstein's Failed China Initiative and the Neoliberal Turn in Cold War Cultural Diplomacy. *David Chu, University of Western Ontario*

Aaron Avshalomov: Composing the Modern Chinese Sound. *Brenna Miller, Ohio State University*

Listening to Symphonic Music with Resistance and Fear: The Case of Eileen Chang's "On Music" (*Tan Yinyue*). *Yi Ching (Kevin) Tam, University of Pittsburgh*

Vingwengwe: Rhythm of the Fipa (Film screening)
8:00 p.m.–9:30 p.m. • Zoom Session Room 1
Chair(s): Johann Buis, Wheaton College; Timothy McDunn, Wheaton College

From Concubines' Lament to Goddess Fantasy: The Changing Imagery of Women in the Twentieth-Century Chinese Pipa Music
8:00 p.m.–9:30 p.m. • Zoom Session Room 2
Presenter(s): Yuxin Mei, University of North Texas

Networks of Modernist Influence
8:00 p.m.–9:30 p.m. • Zoom Session Room 3
Chair(s): Erinn Knyt, University of Massachusetts Amherst
Presenter(s):

Boulez in the Fifteenth Arrondissement. *Lee Cannon-Brown, McGill University*

From Vienna to Zürich: Decoding Arnold



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Jaime Jones underground and DIY music; music and devotion in India; collaborative ethnographic practices.

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Schoenberg and Ferruccio Busoni's Wartime Correspondence . *Anne Monique Pace, University of Chicago*

Aliutė Mečys's Ligeti: Iconography, Irrealism, Hybrid Perception. *Navid Bargrizan, East Carolina University*

Queer Voices/Queer Narratives
8:00 p.m.–9:30 p.m. • Zoom Session Room 4
Chair(s): Jacob Kopcienski
Presenter(s):

After Vocal Uniqueness: Trans Vocal Practice and Listening for Discontinuity. *Sadie Hochman-Ruiz, Harper College*

Can't Stop Cruising: Queerness and Classical Music in Two Films from 1980. *Peter Graff, Denison University*

Porous Voices, "Vocaloidized" Voices: Queer Listening, Cyborgs, and Transnational Girlhood in the Digital Age. *Yiqing Ma, Colby College*

Thursday, 19 November

Notating Digitally
10:00 a.m.–11:30 a.m. • Zoom Session Room 5
Organized by the AMS Musical Notation, Inscription, and Visualization Study Group.
Chair(s): Elaine Fitz Gibbon, University of Oklahoma; Sarah Koval, University of Mississippi
Presenter(s):

Performing Space, Programming Time: Digital Notation Reconsidered. *Sarah Lutz, SWISSPERFORM (Zurich, Switzerland)*

Digitally encoding medieval notations that have a flexible relationship of symbol to meaning. *Karen Desmond, Maynooth University*

Musicology and the Mechanical Eye. *Richard Freedman, Haverford College*

Trans Musical Activism: A Conversation with CN Lester
10:00 a.m.–11:30 a.m. • Zoom Session Room 4
Organized by the AMS LGBTQ Study Group.
Chair(s): Lee Tyson, University of Nevada, Reno
Discussant(s): Vanessa Tonelli, The University of Southern Mississippi
Presenter(s):

CN Lester, London, UK

Organs, matracas (Church rattles) and bands in Europe and the New World: 18th–20th centuries (ARLAC)
10:00 a.m.–11:30 a.m. • Zoom Session Room 2
Organized by the IMS Study Group "Early Music and the New World."
Chair(s): Egberto Bermúdez, Universidad Nacional de Colombia, Bogotá
Presenter(s):

The Roosevelt organ (1888) at the Compañía de Jesús Church in Quito, Ecuador. *Ángel Justo-Estebaranz, Universidad de Sevilla, Spain*

Mechanical organs in Colombia: The Aeolian Organ of the San José Chapel (Jesuit Church), Bogotá, and the Walcker Organola at Cali Cathedral. *José Luis Castillo Higuera, Universidad de Sevilla, Spain*

The Acoustic Heritage of Two Catalan Matraques. *Zorana Đorđević, Independent Scholar, Rovinj, Croatia*

Matracas in Latin America: The case of Colombia. *Egberto Bermúdez, Universidad Nacional de Colombia, Bogotá*

Augusto Azzali (1863–1907): Opera and bands in Colombia, Mexico, and the United States. *Mario Alberto Sarmiento Rodríguez, Universidad Nacional de Colombia, Bogotá*

New Music for Piano Based on Nigerian Field Recordings
10:00 a.m.–11:30 a.m. • Zoom Session Room 1
Chair(s): Quintina Carter-Ényì, University of Georgia
Presenter(s):

Adedapo Adeniyi;
David Àìná;

Jeryl Johnston;
Ayọ̀ Olúrántí;
Grace Oforka;
Christian Onyeji

Gendered Bodies on Stage
10:00 a.m.–11:30 a.m. • Zoom Session Room 7
Chair(s): Jessica Payette
Presenter(s):

A Gestural Education of Gender: Embodied Choreographies in Gustav Holst's *St Paul's Suite*. Rachel Gain, Yale University

The Singing Body at Work: Health and Labor among Female Singers at the Paris Opéra (1830–1870). *Martin Barré, EHESS-Centre Georg Simmel/Lyon 3, Université Jean Moulin-IHRIM*

Sexualising Sylph: Gendering French Fairies. *Elwyn Rowlands, University of Toronto*

Analysis in Romantic Music
10:00 a.m.–11:30 a.m. • Zoom Session Room 3
Chair(s): Michael Weinstein-ReimanMichael Dekovich, University of Wisconsin–Madison
Presenter(s):

The Tonnetz Pole and the Imagination of Sleep in Hugo Wolf's "An den Schlaf". *Sebastian Wedler, Utrecht University*

Hermeneutic Keys to Deflective Structural Praxis in Schubert's Late Instrumental Music. *Barbara Barry, University of London*

Rethinking Modernist Genealogies
10:00 a.m.–11:30 a.m. • Zoom Session Room 8
Chair(s): Matthew Franke
Presenter(s):

Neoclassicism's Russian Origins. *Patrick Domico, Indiana University Bloomington*

From Philosophy to Practice: Arnold Schoenberg, Rudolf Kolisch, and the Performance Origins of Topic Theory. *Johanna Frymoyer, University of Notre Dame*

Networks of Influence: Artistic Exchange and Stylistic Synthesis in the Music of Charles Tomlinson Griffes. *Matthew Elias Blake, University of South Carolina*

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Sounding Soft Power: Musical Diplomacy Across Borders
10:00 a.m.–11:30 a.m. • Zoom Session Room 6
Chair(s): Diau-long Shen
Presenter(s):

- Cold War, Soft Power: US and Soviet Musical Propaganda in Iceland, 1950–1970. *Arni Ingolfsson, Reykjavik Academy*
- Performing Italy: Opera and Public Representation in Italian Immigrant Communities, ca. 1850–1900. *Siel Agugliaro, Centro Studi Giacomo Puccini*
- The Occupied Organ-Piano: Caroline Pichler's Music Salon as a Site of Cross-National Exchange during the 1805 and 1809 French Occupations of Vienna. *Emily Eubanks, University of Texas at Arlington*

The Architect of Americanismo: Francisco Curt Lange and the Intellectual Infrastructure of Latin American Musicology (ARLAC)
12:00 p.m.–12:45 p.m. • Zoom Session Room 2
Organized by the ARLAC–IMS Working Group "Curt Lange."
Chair(s): Juan Pablo González, Universidad Alberto Hurtado, Chile
Presenter(s):

- Mapping the Intellectual Infrastructure of Latin American Musicology: The Curt Lange Networked Legacy. *Edite Rocha, Universidade Federal de Minas Gerais / Acervo Curt Lange, Belo Horizonte, Brazil*
- From Latin Americanism to Inter-Americanism: Francisco Curt Lange and the Evolution of Americanismo Musical. *Diego Bosquet, Universidad Nacional de Cuyo, Argentina*
- What Does Americanismo Musical Sound Like? An Approach to Francisco Curt Lange's Project Based on the Scores Published by the Editorial Cooperativa Interamericana de Compositores (ECIC, 1941–1953). *Daniela Fugellie, Universidad Alberto Hurtado, Chile*

Poster Session
12:00 p.m.–1:30 p.m. • Poster Hall
Presenter(s):

- "Who Robbed the Woods?" Voice and Ecological Agency in Julia Wolfe's *unEarth* and a Deforestation Sonification. *Joyce Li Yue, Yale University*
- "A Fascinating Hobby": Understanding Chief O'Neill's Contribution to Irish Traditional Music and Its Performance Practice. *Grace Shepard*
- Platform Vernaculars and the Mediation of Musical Meaning: A Virtual Ethnography of Chinese Jazz Culture. *Yufei Liu, Hong Kong Baptist University*

Supernatural Influences and Occult Revivals: Celebrating 40 Years of Esoteric Studies
12:00 p.m.–1:30 p.m. • Zoom Session Room 6
Chair(s): Jessica Peritz, Yale University
Presenter(s):
The White Lady and the Occult. *Mark Everist*

- Anatomy of Delius: Orchestration as an Occult Science. *Alexander Pott, University of Cambridge*
- Occult Conceptions of Modernism's Musical Androgyny. *Rajan Lal, University of Cambridge*

Introspecting "Children's" Music
12:00 p.m.–1:30 p.m. • Zoom Session Room 5
Organized by the AMS Childhood and Youth Study Group.
Chair(s): Ryan Bunch; Ala Krivov
Presenter(s):

- Consider the Children: Defining the Étude as Children's Music. *Gareth Cordery, Dartmouth College*
- "A full-time job but, like… as a choir. Like, as a person. As a child": Performing Children and Performing Child in the English Choral Tradition. *Benjamin Liberatore, Columbia University*
- Re-Doing Opera Through the Ears of Babes: NOOMA (2019) and BambinO (2017). *Molly Hennig, UCLA*

THE OPERA JOURNAL

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Autumn/Winter: **October 1st**
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Agency as/against Performance: Ravel's *Ma mère l'Oye* at the Société musicale indépendante, 1910. *Timothy Coombes, University of Oxford*

Becoming Lloronas: Walking and Wailing toward Healing (CWG Lecture)
12:00 p.m.–1:30 p.m. • Zoom Session Room 1
Organized by the AMS Committee on Women and Gender.
Chair(s): Abby Anderton, CUNY Graduate Center; Kristin Franseen, Western University
Presenter(s):
Ana Alonso Minutti, University of New Mexico

Emerging Scholar Workshop
12:00 p.m.–1:30 p.m. • Zoom Session Room 9
Organized by the AMS Jewish Studies and Music Study Group.
Chair(s): Kathryn Huether, UCLA
Discussant(s): Ruth HaCohen, Hebrew University of Jerusalem; Mark Slobin, Wesleyan University; Philip Bohlman, University of Chicago
Presenter(s):
Musical England and the Jew. *Zen Kuriyama, Bates College*
Yiddish Lullabies: Singing the Intimately Unspeakable. *Miriam Borden, University of Toronto*
Drawn from the Water: The Mosaic Upbringing of Salomon Sulzer. *Matthew Austerklein, Halle-Wittenberg University*

Archives Around the World: Contents, Opportunities, and Access
12:00 p.m.–1:30 p.m. • Zoom Session Room 4
Organized by the AMS Committee on the Annual Meeting and Public Events (CAMPE).
Chair(s): Paul Sommerfeld, Library of Congress
Presenter(s):
Stefan Engl, Wienbibliothek im Rathaus;
Paul Sommerfeld, Library of Congress;
Carlo Lanfossi, Ricordi;
Marten Saarela, The Ricci Institute for Chinese-Western Cultural History at Boston College;
Jessica Wood, New York Public Library;
Chris Scobie, British Library;
Agnès Simon-Reecht, Bibliothèque nationale de France;
Barbara Wiermann, Slub Dresden

Imperial Hybridity
12:00 p.m.–1:30 p.m. • Zoom Session Room 7
Chair(s): David Irving
Presenter(s):
The Two-Way Exchange: Filipino-American Hybridization in Eliseo Pajaro's Philippine Symphony. *Ash Mach, Eastman School of Music*
Opera on the Edge of Empire: Articulations of Colonial Modernity in Rabindranath Tagore's *Valmiki Pratibha*. *Anushka Kulkarni, UC Davis*
"Perchance to Dream": Cinema, Cultural Memory, and Bootleg Modernism in post-Revolutionary Iran. *Assay Michelle Eshghpour, King's College London and University of Toronto*

The Opera Industry and Social Class
12:00 p.m.–1:30 p.m. • Zoom Session Room 8
Chair(s): James Steichen
Presenter(s):
Bohemians in Coketown: *La bohème* and the Capital of the Nineteenth Century (Manchester, 1897). *Giles Masters, University of Oxford*
"Foreign-Born Citizens Must Be Assimilated": The American Opera Society of Chicago and Interwar Politics of Belonging. *Cody Norling, West Virginia University*
The Impact of the Donor Class on the Contemporary American Opera Industry. *Justin Wilson, University of North Carolina at Chapel Hill*

Decolonial Approaches to Music Studies: Listening, Historiography, and the Politics of Audibility (ARLAC)
12:45 p.m.–1:30 p.m. • Zoom Session Room 2

Organized by the ARLAC–IMS Working Group "Latin American Decolonial Musicology."
Chair(s): Diósnio Machado Neto, Universidade de São Paulo
Presenter(s): Diósnio Machado Neto, Universidade de São Paulo; Mauricio Andrés Pitich, Universidad Nacional del Litoral, Argentina

AMS Career Development Grants in American Music: Check-in 2
2:00 p.m.–3:00 p.m. • Zoom Meeting Room 1
Closed meeting.

Disability Aesthetics
2:00 p.m.–3:00 p.m. • Zoom Session Room 7
Chair(s): Jessica Grimmer
Presenter(s):

- Crip-time, Repetition, and Autistic Listening. *Benjamin Safran, Brown University*
- Bodily Mayhem: Lady Gaga's "Disability" Aesthetics. *Clay Conley, University of Michigan*

Sounding Catholic Reform: Music, Identity, and Adaptation in the Early Modern World
2:00 p.m.–3:30 p.m. • Zoom Session Room 5
Chair(s): Paul Newton-Jackson, KU Leuven
Presenter(s):

- Catholic Reform and Music in the Colonial Americas. *Rachel Carpentier, Boston University/Alamire Foundation*
- Devotional Doctrine, Musical Practice, and Identity Formation in Sixteenth-Century Spanish Religious Reform. *Ana López-Suero, University of Valladolid/Alamire Foundation*
- Constructing Catholic Identity in Clandestine Contexts: Stalpaert van der Wiele and his 'Madrigalia' in Early Modern Delft. *Henry T. Drummond, KU Leuven/Alamire Foundation*

Avian Musicologies
2:00 p.m.–3:30 p.m. • Zoom Session Room 3
Chair(s): Rachel Mundy, Rutgers SAS-Newark
Discussant(s): Roger Moseley, Cornell University
Presenter(s):

- Avian Instrumentalities. *Emily I. Dolan, Brown University*
- Recursive Birds: The Medial Materiality of

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the French Harpsichord. *Federico Ercoli, Cornell University*

The Oracular Bird. *Holly Watkins, Eastman School of Music*

Authorship, Agency, and Creativity in Contemporary Music Landscapes: Intersections of Science and Technology Studies (STS) and Musicology
2:00 p.m.–3:30 p.m. • Zoom Session Room 1
Chair(s): Mike D'Errico, Albright College
Presenter(s):

History Rhymes: From Watermarking Intellectual Property to Watermarking Human Authorship. *Matthew Blackmar, Indiana University*

What is "Hyperpop?": Spotify and The Commodification of a Musical Genre. *Lily Shababi, UCLA*

"De-scripting" Suno: Reanimating Dead IP with Machine Listening and Generative AI. *Ravi Krishnaswami, Brown University*

The Intersection of Games, Screen Media, and Music (Joint Session of Music and Media Study Group and Ludomusicology Group)
2:00 p.m.–3:30 p.m. • Zoom Session Room 4
Organized by the AMS Music and Media Study Group and the AMS Ludomusicology Study Group.
Chair(s): Thomas Yee, University of Texas - San Antonio; Lisa Scoggin, San Diego, CA
Presenter(s):

"Music for the Player" - Participatory Interactivity in Turnabout: An Ace Attorney Musical. *Bridget Foley, Northwestern University*

"The Game Was Made for Me": How Unfiction Remediates Game and Music for the Internet Age. *Jeremy Francoeur, University of Western Ontario*

From Farm to Frame: Remix Culture and Cross-Media Creativity in Soccer Mommy's "Abigail". *Kate Galloway, Wilfrid Laurier University*

"LAAAAA": Un(?)skilled Performance and Ludomusical Affordances of the "Do Re Mi" Filter. *Jordan Good, Brown University*

Humor as Aesthetic Judgement in the Music of Children's Video Games. *Molly Hennig, UCLA*

Musical Multiverses: Arcane, League of Legends, and the Narratives of Riot Games. *Marcus Jensen, Oberlin College*

Cinematic Gameplay: Exploring Multimedia Narratives in Cutscenes. *Jasper Cabiso Schweitzer, University of Victoria*

From Video Game to Folk Ritual: Peer Production and Musical Afterlives in Touhou Project. *Shirley Tan*

Colonial Frameworks in 18th-Century Music
2:00 p.m.–3:30 p.m. • Zoom Session Room 2
Chair(s): D. Linda Pearse
Discussant(s): Sarah Eyerly
Presenter(s):

Black Military and Court Musicians in Brandenburg-Prussia, 1680–1720: A View from the Colonial Archive. *Arne Spohr, Bowling Green State University*

"Cabinets of the Curious": Reading Jamaican Music in Sloane's *Voyage*, 1707–1725. *Gaia Saetermoe-Howard, Harvard University*

Afterlives of Seven Years' War Songs: Joseph Marin's *Chants de guerre*. *Olivia Bloechl, University of Pittsburgh*

Resisting Gender Stereotypes
2:00 p.m.–3:30 p.m. • Zoom Session Room 8
Chair(s): Amy Zigler
Presenter(s):

A Fugitive Quixote: Julia Perry's *Quinary Quixotic Songs* (1976). *Tad Biggs, Washington University in St. Louis*

"Too virile": Progressive Compositional Ambition and Unconstrained Virtuosity in Cécile Chaminade's *Concertstück*. *Kimia Fakharinia, Washington University in St. Louis*

Alida Vázquez and the Making of Electronic

Music History. *Teresa Diaz de Cossio, Universidad Autónoma de Baja California*

Archival Explorations
2:00 p.m.–3:30 p.m. • Zoom Session Room 6
Chair(s): Vivianne Asturizaga
Presenter(s):

- Armorial Sound: Ekphrasis, Epistemological Transduction, and Materiality in the Making of an Armorial Archive. *Rafael Torralvo da Silva, Akademie Schloss Solitude, Stuttgart, Germany*
- Collaboration in Practice: Activating Archives through a Musicology–Library Partnership. *Laura Risk, Kirsta Stapelfeldt, Bennett Steinburg, University of Toronto Scarborough; University of Toronto Scarborough; University of Toronto Scarborough*
- Rediscovering "America's Finest Tenor": Wallace King (1845-1903). *Nico Schüler, Texas State University*

AMS Business Meeting
4:00 p.m.–5:00 p.m. • Zoom Session Room 1

AMS Awards Ceremony
5:00 p.m.–5:30 p.m. • Zoom Session Room 1

The Living Materiality of Sound Production and Sound Re-Production
6:00 p.m.–7:30 p.m. • Zoom Session Room 5
Chair(s): Sergio Ospina-Romero, Indiana University
Discussant(s): Elodie Roy, Humboldt University
Presenter(s):

- Soft Power: Piano Felt, Sheep Life, and the Making of Modern Sensecapes. *Fanny Gribenski, New York University*
- The Lives and Afterlives of Sound Recordings. *Sergio Ospina-Romero, Indiana University*
- The Digital Surrogate as Deus Ex Machina?. *Morgan Luker, Reed College*

Staging Operatic Trauma
6:00 p.m.–7:30 p.m. • Zoom Session Room 4
Chair(s): Abby Anderton, CUNY Graduate Center
Presenter(s):

- Staging Collective Trauma: Compassionate and Care-full Approaches to the Depiction of Gun Violence in Simon Stone's Production of Innocence. *Danielle Buonaiuto, CUNY Graduate Center*
- Traumatic Maternity on the 21st-Century Operatic Stage. *Molly Doran, Wartburg College*
- "You'll feel a bit of pressure:" Gynecological Trauma on the Opera Stage. *"You'll feel a bit of pressure:" Madison Schindele, CUNY Graduate Center/ Freie Universität, Berlin*

Amplifying Dissonances in Transregional Circulation of Sinophonic Sounds (IMSEA)
6:00 p.m.–7:30 p.m. • Zoom Session Room 1
Organized by the IMS Regional Association for East Asia (IMSEA).
Chair(s): Jermyn C. M. Li, The Chinese University of Hong Kong
Presenter(s):

- Overhearing Discontinuous Temporality: A Bell in and around Xi'an. *Yusheng Lei, The Chinese University of Hong Kong*
- Transgressive Community, Translocal Solidarity: Protest Music as Expressions of Sinophonic Affects. *Jermyn C. M. Li, The Chinese University of Hong Kong*
- Mapping Sinophone Sonic Migration: A GenAI-Assisted, Zero-Coding Digital Humanities Approach to Cantonese Contemporary Christian Music (CCCM). *Isaac T. L. Sit, The University of Hong Kong*
- Aging Together through Dis/Consonance: Negotiating Sinophone Music in a Los Angeles Community Health Center. *Diandian Zeng, University of California, Santa Barbara*

Film Music Franchises
6:00 p.m.–7:30 p.m. • Zoom Session Room 3
Chair(s): Shannon Draucker

Discussant(s): Berthold Hoeckner
Presenter(s):

Replaying the Past: Franchise Memory and Musical Historiography in *Indiana Jones and the Dial of Destiny*. *Zachary Cairns, University of Missouri - St. Louis*

Civilizing Aurally: Fantasy Phenomenology and White Americanism in Disney's *Fantasia*. *Rina Sugawara, University of Chicago*

Eros, *Phillia*, and the Bittersweet: The Love Topic in the Music for *Star Wars: The Skywalker Saga*. *Laura McTavish, University of Kansas*

Resilience and Dystopian Cities in Latin America
6:00 p.m.–7:30 p.m. • Zoom Session Room 2
Chair(s): Kristen Graves
Discussant(s): Alyssa Cottle
Presenter(s):

"*No Queremos Morir*": Cumbia Norteña Music and Citizen Insecurity in Lima, Perú. *Valeria Chávez Roncal, Northwestern University*

Listening to the Haunted City: Tango and the Spectral Geographies of Buenos Aires. *Juan Patricio Saenz, Harvard University*

Lila Downs' *Border/La Línea* (2001): Representation, Neoliberalism, and "World Music". *Edgar Gomez Alvarez, University of Maryland, College Park*

The Musical Memorialization of Britishness
6:00 p.m.–7:30 p.m. • Zoom Session Room 7
Chair(s): Christina Fuhrmann
Presenter(s):

"Music to Drown By": Musical Inscriptions of Social Class in the Scores of *A Night to Remember* (1958) and *Titanic* (1953). Samantha Tripp, Stony Brook University

British Wagnerism of the 1890s and the Victorian Fin de Siècle. *Yujin Jang, University of Pittsburgh*

"Their Deeds Have Rais'd a Monument": Ideas of Britishness in Musical Memorialization of the *Terra Nova* Expedition. *Kirsten Barker, University of Illinois Urbana-Champaign*

Virtuosic Pianism and Performance Practices
6:00 p.m.–7:30 p.m. • Zoom Session Room 6
Chair(s): Dana Gooley
Presenter(s):

Don Shirley, the Mid-Century Nightclub, and the Romantic Afterlives of Racialized Pianism. *Pheaross Graham, Rollins College*

Surgical Enhancement and Nineteenth-Century American Pianism: A Historical and Bioethical Investigation of Digital Tenotomy in Pianists. *Jennifer Saltzstein, Indiana University Bloomington*

Music-Induced Tourism and Pianistic Nationalism: The Aesthetic Work of *Rapsodia Nusantara* by Ananda Sukarlan. *Dr. Edy Panjaitan, Ohio University*

Beyond the Conservatory: The Technological Ecology of Advanced Music Education in the Long Nineteenth Century
8:00 p.m.–9:30 p.m. • Zoom Session Room 5
Chair(s): Stephen Meyer, College-Conservatory of Music, University of Cincinnati
Presenter(s):

Hélène de Montgeroult, Feminine Calisthenics, and the Culture of Digital Bildung. *Theodora Serbanescu-Martin, Cornell University*

For a "Society of Virtuosity": The Pedagogical "War of the Romantics" between Franz Liszt's Later Masterclasses and the Conservatories (1869-96). *Danny Huang, College-Conservatory of Music, University of Cincinnati*

The Girton College Songbook and Women's Musical Life at University, 1873–1894. *Kathleen McGowan, University of Illinois Urbana-Champaign*

Sounds of Korea: Tradition and Continuation (IMSEA)
Organized by the IMS Regional Association for East Asia (IMSEA).

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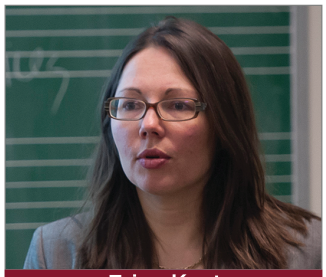
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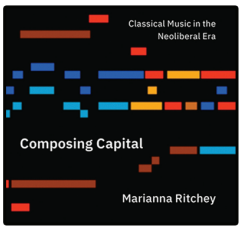
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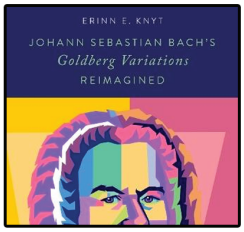


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8:00 p.m.–9:30 p.m. • Zoom Session Room 1
Chair(s): Soonjung Suh, Hanyang University
Presenter(s):

Department of Korean Traditional Music at Hanyang University

Fans, Audiences, and Participants in Popular Music
8:00 p.m.–9:30 p.m. • Zoom Session Room 3
Chair(s): Lance Morrison
Presenter(s):

"Play the Fight Riff!": Affect and the Ethics of Moshing in Hardcore Punk. *Paige Carter Dailey, University of Michigan*

Anime Cover Musicking through the Lens of Anime as Cinematic Language and a Media Genre: Performative Para-Poaching (PPP) as the Main Mechanism in Anime Fan Creativity. *Sirou Yan, The Chinese University of Hong Kong*

Imperfect Celebrity: Slow Listening to Gaga in the Age of Digital Music Streaming. *Kwame Ocran, University of Pennsylvania*

Jazz Research and Analysis
8:00 p.m.–9:30 p.m. • Zoom Session Room 4
Chair(s): Ben Givan
Presenter(s):

The Shape of Jazz Scholarship to Come: A Meta-Study of Contemporary Jazz Research. *Elad Sobol, University of Pittsburgh; Joseph Longardner, Sichuan Conservatory of Music; Avery Faust, University of Pittsburgh*

Utopian Interruption and the Failure of Consolation in Marshall Gilkes's My Unanswered Prayer. *Alejandro Espinosa, SUNY Stony Brook University,*

Jazz Pentatonic History: A Study of Global Pentatonicism and Its Entrance into Jazz Styles. *Collin Felter, University of California, Irvine*

The Materiality of Music-Making
8:00 p.m.–9:30 p.m. • Zoom Session Room 2
Chair(s): Nuno Aroso
Presenter(s):

One Material, Many Materialities: Goat Skin and Vocality in Yoruba Dùndún Drumming. Sunday Oluwaseun Ukaewen, *Harvard University*

Enspirited Instrument: On the Sentient Ecology of Making the Kazakh *Qyl-Qobyz*. *Saida Daukeyeva, Assistant Professor, Wesleyan University*

From Chorus to Crank: The "Glory to Hong Kong" Music Box as a Micro-Infrastructure of Dissent. *Winnie W. C. Lai, University of Hong Kong*

Friday, 20 November

Hidden Corners: Nineteenth-Century Children's Music for Piano
10:00 a.m.–11:30 a.m. • Zoom Session Room 5
Chair(s): Jane Sylvester, University of Missouri-Kansas City
Presenter(s):

"Scenes of Childhood" Rethought. *Roe-Min Kok, McGill University*

Children at the Piano: Education and Musical Praxis in Early Nineteenth-Century Polish Culture. *Michał Bruliński, University of Warsaw*

"Gaucheries": Performing Childhood in the Late Nineteenth-Century French Interior. *Tim Coombes, University of Oxford*

Postcolonial Operatic Modernities: Love, Indigeneity, and Afterlives in Black and African Contexts
10:00 a.m.–11:30 a.m. • Zoom Session Room 6
Chair(s): Mohamed Michael, Columbia University
Discussant(s): Naomi Andre, University of North Carolina
Presenter(s):

Chief Hijangua, a Namibian Opera in Search of Indigeneity. *Hilde Roos, Stellenbosch University*

'It's a Love Story': Loving v. Virginia (2025)

and Black Opera as a Praxis of Love. *Allison R. Smith*

Operatic Afterlives: Voice, Modernity, and Performance in Lagos. *Joshua T. David, University of Toronto*

Theodore Baker, *Nordamerikanischen Wilden*, and the Repatriation of Native Song
10:00 a.m.–11:30 a.m. • Zoom Session Room 2
Chair(s): Sarah Eyerly, Florida State University
Presenter(s):

Reapproaching Theodore Baker's Über die musik der nordamerikanischen Wilden (1882). *Allison Robbins*, *University of Central Missouri*

Etahdleuh Doanmoe, Theodore Baker, and the Transit of Kiowa Song. *Derek Baron, University of Pennsylvania*

"How Cheyenne War Songs Sounded at Carlisle". *Allison Robbins, University of Central Missouri*

Constructing the Center: Taxonomy, Hegemony, and Nationalism in Iranian Musical Knowledge
10:00 a.m.–11:30 a.m. • Zoom Session Room 4
Chair(s): Kajwan Ziaoddini, University of Maryland
Presenter(s):

Against Modal Isolation: A Critique of Methodological Nationalism in Dariush Talai's Theory of Persian Music. *Sirvan Manhoobi, University of Maryland*

The Politics of Musical Taxonomy: Folk, Classical, and the Construction of National Identity in Iran. *Kajwan Ziaoddini, University of Maryland*

Hegemonic Modality: The Discourse of Complexity and the Social Logic of Exclusion in Iranian Classical Music. *Ashkan Nazari, Stanford University*

Sipping From the Fire Hose: Finding and Managing Early Music Research Tools and Resources
10:00 a.m.–11:30 a.m. • Zoom Session Room 3
Organized by the AMS Early Musics Skills and Resources Study Group.
Chair(s): Sarah Ann Long, Michigan State University
Presenter(s): Richard Freedman, Haverford College; Eleanor Price, University of Leuven; Antonio Chemotti, University of Leuven; Jennifer Bain, Dalhousie University; Elsa De Luca, CESEM-IN2PAST, NOVA University Lisbon; Emiliano Ricciardi, University of Massachusetts Amherst

Ambient Soundscapes
10:00 a.m.–11:30 a.m. • Zoom Session Room 7
Chair(s): Can Bilir
Presenter(s):

Tracing a History of Subversion in Ambient Music. *Ryan Galik, Eastman School of Music*

The Virtual Plaza Welcomes You: Mallsoft as a Post-Fordist Anti-Muzak . *Tyler Osborne, University of Louisville,*

Suspended Worlds: Sound, Power, and Temporality in Elden Ring. Michael D'Errico, Albright *College*

Musical Environments
10:00 a.m.–11:30 a.m. • Zoom Session Room 8
Chair(s): Sabine Feisst
Presenter(s):

On the Air of the Vienna Woods: Musical Inspiration, Health Tourism, Environmental History c. 1900. *Sadie Menicanin, University of Oslo*

The Pastoral Topic and the "Machine in the Garden" in Portrayals of the American Frontier. *Sylvie Tran, Michigan State University*

Spectrogram Senses: Towards an Environmental History of Sound and Heat. *Gavin Williams, King's College London*

The Best of Times, the Worst of Times: Tales from the Trenches (Coalition of Music Organizations Session)
10:00 a.m.–11:30 a.m. • Zoom Session Room 1

Presenter(s):
William Quillen, Oberlin Conservatory of Music

Musical Modernisms and Categories of Identity
12:00 p.m.–1:00 p.m. • Zoom Session Room 8
Chair(s): Scott Gleason
Presenter(s):
The Spirit of Music in Balkan Modernism: Close Readings from Inter-War Bulgaria. *David Salkowski, University of North Florida*
The Radīf and Canon Formation: Reconfiguring Tradition in Early Pahlavi Iran. *Morteza Abedinifard, McGill University*

Historical Approaches to Music Cognition
12:00 p.m.–1:30 p.m. • Zoom Session Room 5
Organized by the AMS History of Music Theory Study Group.
Chair(s): Giulia Accornero, Yale University; Siavash Sabetrohani, Universität der Künste Berlin
Presenter(s):
Carmel Raz, Cornell University

The Pitch of Blackness: Sounding Race on Broadway (Critical Race Lecture)
12:00 p.m.–1:30 p.m. • Zoom Session Room 2
Organized by the AMS Committee on Race, Indigeneity, and Ethnicity.
Chair(s): Rachana Vajjhala
Presenter(s): Masi Asare, Northwestern University

Umbria Jazz Feast (Film screening)
12:00 p.m.–1:30 p.m. • Zoom Session Room 1
Presenter(s): Pierpaolo Polzonetti, University of California, Davis

■ **Music as a Medium of Women's Power**
12:00 p.m.–1:30 p.m. • Zoom Session Room 3
Chair(s): Rafael Torralvo da Silva, Akademie Schloss Solitude, Stuttgart, Germany
Discussant(s): Heather Hadlock
Presenter(s):
The Clubwoman as Musicologist: Women's Music Clubs and the Making of American Musicology. *Benjamin Skoronski, Cornell University*
Gender and Musical Authority in Nineteenth-Century Latin America. *Ísis Cardoso, University of South Carolina*
Archival Silence and Intellectual Infrastructure: Henriqueta Braga in a Male-Dominated Field. *Rafaela Leonardo Theodoro da Fonseca, Universidade Federal do Rio de Janeiro*

Politics of Identity and Representation in Latin America
12:00 p.m.–1:30 p.m. • Zoom Session Room 6
Chair(s): Hermann Hudde
Presenter(s):
(un)Singables: Silencing the Voice under Argentina's Dictatorships (1943–1983). *Luciana Arroyo, Tufts University*
Fictions of Development, Phantoms of Decay: Ecuador's National Conservatoire in a Transnational Context (1870-1912). *Francisca Naranjo, University of Cambridge*
Orientalism, Exoticism, and Musical Transculturation in Manuel M. Ponce's Eight Cycles for Voice *and Piano*. *Ricardo Reyes Paz, University of California, Riverside*

Sonic and Visual Excess
12:00 p.m.–1:30 p.m. • Zoom Session Room 7
Chair(s): Polina Dimova, University of Denver
Presenter(s):
"Come On Baby, Better Lose Some Weight:" Excess, Crossover, and Hearing Fatness in *Dreamgirls*. *Tracy Monaghan, UC Davis*
Decluttering In-House Excess: Sonic Excess in Obayashi's *House*. *Justin Maisonneuve, McGill University*
Anxiety, Spirituality, and Class Subversion in Rosalía's *Berghain. Abigail Lindo, University College Dublin*

Platforming Popular Music
12:00 p.m.–2:00 p.m. • Zoom Session Room 9
Organized by the AMS Popular Music Study Group.
Chair(s): Paula Harper, University of Chicago
Presenter(s):

- Keynote: Suno's Restructuring of "Meaningful Consumption Experiences". *Liz Pelly*
- Making Music in the Platform Era: DAWs, Social Media, Streaming, and Beyond. *Yngvar Kjus, University of Oslo*
- AI Musicians, Genre, and Gender: Industry Legitimization and Conservative Ideologies in Platformed Popular Music. *Melissa Avdeeff, University of Stirling*
- The Super Bowl Halftime Show and the (De) Platforming of American Identity. *Larissa Irizarry, Gettysburg College*
- Copyright on Twitch and Collapsing Ontologies of Music in the Streaming Age. *Molly Hennig, UCLA*

Off the Record: Vinyl Beyond the Musical Object
2:00 p.m.–3:30 p.m. • Zoom Session Room 4
Chair(s): Will Bennett, University of Leeds; Uri S. Schreter, University of Vienna; Kate Mancey, Utrecht University
Presenter(s):

- Almonds and Raisins and Album Covers: Marketing Jewish Music in the LP Era. *Uri S. Schreter, University of Vienna*
- Juggling: Troubling Some Hip-Hop Dichotomies. *Will Bennett, University of Leeds*
- From Groove to Screen: Vinyl Multimedia. *Kate Mancey, Utrecht University*

From 'cine silente' to TikTok: Music, Sound, and Moving Media Across the Ibero-American World
2:00 p.m.–3:30 p.m. • Zoom Session Room 3
Chair(s): Javier Marín-López, Universidad de Jaen, Spain
Discussant(s): Rosa Chalkho, Universidad de Buenos Aires
Presenter(s):

- The Pipe Organ in Mexican Horror Cinema—A Relic of Colonial Power. *Emily Masincup, Northwestern University*
- Imperio Argentina, Florián Rey and 'La cigarra' (1948): Cultural Diplomacy between Franco's Spain and Perón's Argentina in the 1940s. *Laura Miranda, Universidad de Oviedo*
- How to Sell a Banana: The Exportation of Carmen Miranda in Good Neighbor Film Musicals. *Alejandrina M. Medina, University of California, San Diego*
- Music, Desire, and Culinary Traditions in 'Como agua para chocolate' (2024–2026). *Jacqueline Avila, University of Texas at Austin*
- Cimafunk: Visioning the Future while Envoicing the Past. *Susan Thomas, University of Texas at Austin*

AMS Music and Dance Study Group Business Meeting with Short Papers
2:00 p.m.–3:30 p.m. • Zoom Meeting Room 2
Organized by the AMS Music and Dance Study Group.
Chair(s): Angelina Gibson, University of Michigan; Destiny Meadows; Kari Lindquist

Voice Now?: Committee on Race, Indigeneity, and Ethnicity Roundtable
2:00 p.m.–3:30 p.m. • University of California, Davis, California / Zoom Session Room 2
Organized by the AMS Committee on Race, Indigeneity, and Ethnicity.
Chair(s): Rachana Vajjhala, University of California, Davis
Presenter(s):

- Metaphysical Material: Sputum, Sonum, and Racial Fictions. *Marcus Pyle, Davidson College*
- Indigeneity and Identity in the Lumbee Voice. *Stephen Stacks, North Carolina Central University*
- The Relational Voice in Rabindranath Tagore's Tasher Desh. *Anushka Kulkarni,*

University of California, Davis

Imperial Objectification of the Voice. *Parkorn Wangpaiboonkit, Cornell University*

■ Responding to AIDS

2:00 p.m.–3:30 p.m. • Zoom Session Room 1
Chair(s): Dale Disney, University of Tennessee
Discussant(s): Matthew Jones
Presenter(s):

"Halted Voices: AIDS Testimony in the K. Robert Schwarz Papers". *Max Keller, CUNY Graduate Center*

Sonic Mundanity as a Refusal of 'Plague Logic:' How Musical Trans+ Drag Performance Affectively Resists Crisis Narrative Frameworks. *Sarah Cooper, University of Bristol*

Queer Sonorities on the Third Coast: The Impact of the Chicago Gay Men's Chorus and the Windy City Gay Chorus. *Alexis Scida, University of Washington*

French Opera From the Reign of Terror to 20th-Century Nostalgia

2:00 p.m.–3:30 p.m. • Zoom Session Room 5
Chair(s): Mark Everist
Presenter(s):

Entangled Communicative Action: Legal Discourse in Opéra-Comique, 1762–1789. Jifang Sun, *Institut für Musikwissenschaft, Universität Bern, Centre d'études supérieures de la Renaissance, Université de Tours*

Reviving Rameau: The (Un)Controversial Nostalgia of the Paris Opéra's 1952 *Les Indes galantes*. *Kristen Clough, University of Arizona*

The Making of a Good Mother: Music, Filial Piety, and Female Citizens during the Terror. *Hedy Law, University of British Columbia*

Media and Pedagogy

2:00 p.m.–3:30 p.m. • Zoom Session Room 7
Chair(s): Matthew Baumer
Presenter(s):

Listening for Democracy with Alan Lomax. *Kassandra Hartford, Muhlenberg College*

Bernstein at Home. *Kate Guthrie, University of Bristol*

Musizieren mit unsichtbaren Partnern: producing community over the radio in Weimar Germany. *Soren Nyhus, University of California, Berkeley*

Pre-Modern Musical Expression

2:00 p.m.–3:30 p.m. • Zoom Session Room 6
Chair(s): Mary Channen Caldwell
Presenter(s):

Two Newly Discovered Sequences by Peter Abelard (1079-1142). *Samuel Barrett, University of Cambridge*

Mary Magdalene and Easter at the Benedictine Abbey of St. George, Prague. *Margot Fassler, University of Notre Dame, Yale University; Susan Rankin, Cambridge University*

Is Modal Ethos Real? *Daniel Koplitz, Stanford University*

Sounding Resistance in Global Music

2:00 p.m.–3:30 p.m. • Zoom Session Room 8
Chair(s): Mikkel Vad
Presenter(s):

Deviant Propaganda: Festivity and Femininity in Anti-ISIS Propaganda Music. *Hannaneh Akbarpour, Yale University*

Sounding Political Impasse in a World of Authoritarian Turn: Insights from Turkey. *Ceyda Cekmeci, UC Berkeley*

Confrontations of Gender and National Identity in Post-Soviet Musical Spheres: A Case Study in *Plixid* (2025). *Bailey LaBrie, University of Oregon*

■ Coalition of Music Organizations Networking Session

4:00 p.m.–4:45 p.m. • Zoom Session Room 1
Closed meeting.

AMS Jazz & Improvisation Study Group Business Meeting

4:00 p.m.–5:30 p.m. • Zoom Meeting Room 1
Organized by the AMS Jazz and Improvisation Study Group.
Chair(s): Kelsey Klotz, University of Maryland; AJ Kluth, Case Western Reserve University
Presenter(s):

- Europe's Answer to Woodstock': Genre, Politics, and Genre Politics at the 1969 Actuel Festival. *Mark Mahoney*

AMS Music and Marxism Study Group Business Meeting
4:00 p.m.–5:30 p.m. • Zoom Meeting Room 2
Organized by the AMS Music and Marxism Study Group.
Chair(s): Eric Drott, University of Texas at Austin; Sumanth Gopinath, University of Minnesota Twin Citites

Sounding the Vernacular: Local Musical Practices in Literary and Art-Musical Frames
6:00 p.m.–7:30 p.m. • Zoom Session Room 3
Chair(s): Jesse Rosenberg, Northwestern University
Presenter(s):

- The Vernacular Sonic Afterlife of King Lear: Music and Performance in Safed Khoon. *Anisha Srinivasan, Northwestern University*
- Making Sense of the Nonsensical: Musical Humor and the Vernacular Performance of Seventeenth-Century Dutch Liver Verses. *Kaylee Feller-Simmons, Indiana University Bloomington*
- Expressions of Vernacular Folklore in Calabrian Art Song. T*anya Landau, Northwestern University*
- Reconciling Self with Other: Sentimental Singing and the Nineteenth-Century French Romance. *Nathan Dougherty, University of Oklahoma*

Music for the Poor, Imprisoned, Orphaned, and Disabled: Institutional Histories across Europe
6:00 p.m.–7:30 p.m. • Zoom Session Room 1
Chair(s): Vanessa Tonelli, The University of Southern Mississippi
Presenter(s):

- Jesuit Missions and Musical Life in an Early Modern Neapolitan Prison. *Nathan Reeves, University of Tennessee, Knoxville*
- Music and the Quantification of Charity in Post-Reformation England: The Easter Spital Psalms. *Sarah Koval, University of Mississippi*
- Music-Making and the Right to Earn at the Vienna Institute for Blind Adults. *Adeline Mueller, Mount Holyoke College*

Forensic Musicology Then, Now, & Tomorrow
6:00 p.m.–7:30 p.m. • Zoom Session Room 2
Chair(s): Katherine Leo, Millikin University
Presenter(s): Katherine Leo, Millikin University; Joe Bennett, Berklee College of Music; Claire McLeish, Grayson Music

Immersive Arts: Adapting Works for Dance
6:00 p.m.–7:30 p.m. • Zoom Session Room 5
Chair(s): Wayne Heisler, The College of New Jersey
Presenter(s):

- "So firmly, so vitally entwined:" Isadora Duncan, the Three Graces, and the Politics of Dance in *Tannhäuser*. Chantal Frankenbach, California State University, Sacramento
- The Ballet Adaptation of *Anna Karenina* (1972): Shchedrin, Tolstoy, Tchaikovsky, and Collage as a Critique of Polystylism.. *Margarita Bonora, Princeton University*
- Johann Sebastian Bach's *Saint John Passion* as Opera: Sasha Waltz's Contemporary *Gesamtkunstwerk*. *Erinn Knyt, University of Massachusetts Amherst*

Sounding the Other
6:00 p.m.–7:30 p.m. • Zoom Session Room 6
Chair(s): Mike Levine
Presenter(s):

- "Sure Looks Strange to Me": Chipmunk Voices and Uncanniness in 1950's Novelty

Music. *Kelly Hoppenjans, University of Michigan*

On Intercultural Punning: Race, Global Popular Music, and Anticolonial Solidarity. *Truman See, Harvard University*

Transmedia Women's Bodies in Japanese Anime Voices. *Cheuk Ling Yu, University of California San Diego*

The Sounds of Silent Film
6:00 p.m.–7:30 p.m. • Zoom Session Room 7
Chair(s): Ryan Nason
Michael Baumgartner, Cleveland State University
Presenter(s):

"A Stradivarius Without Its Strings": Intermedial Archaeology, the Silent Singer, and theAfterlife of Opera. *Diana Maron, Graduate Center - CUNY*

Scoring the Frontier: Max Winkler's Musical Scenario for *Straight Shooting* (1917) and the Early Formation of the Western Soundscape. *Mariana Whitmer*

Black Atlantic Histories
6:00 p.m.–7:30 p.m. • Zoom Session Room 4
Chair(s): Michael Heller
Presenter(s):

Sounding Catastrophe: Music, Race, and Trauma across Katrina's Audiovisual Afterlives. *James Deaville, Carleton University*

Voye Chante (Throwing/Sending Song): Ritual Frequencies for Resistance in Haitian Vodou . *Collin Edouard, Yale University*

Destination Freedom as Black Speculative Ecological Critique. *Andrew J. Chung, University of North Texas*

Reordering Musical Authority across the Pacific: Inter-Asian and Trans-Pacific Infrastructures in the Early Cold War
6:00 p.m.–7:30 p.m. • Zoom Session Room 8
Chair(s): Diau-long Shen, Tsing Hua University, Taiwan
Discussant(s): Danielle Fosler-Lussier, The Ohio State University
Presenter(s):

Music as Print-Based Cultural Ordering: World Today and U.S. Music Diplomacy in Cold War East and Southeast Asia. *Diau-long Shen, Tsing Hua University, Taiwan*

Politics of Tokyo Sekai Ongakusai in 1961 and its impact on the Japan's music environment: Cold War, orientalism, and hegemony. *Naoko Terauchi, Kobe University, Japan*

Cold War Encounters across the Pacific: American Musicologists, Composers, and Korean Music. *Hee-sun Kim, Kookmin University, South Korea*

Musicology Across Borders: An International Summit
8:00 p.m.–9:30 p.m. • Zoom Session Room 2
Organized by the AMS Committee on the Annual Meeting and Public Events (CAMPE).
Chair(s): Ellen Lockhart, University of Toronto
Presenter(s): Daniel Chua, University of Hong Kong; Juan-Pablo González, Universidad Alberto Hurtado; Emanuele Senici, Sapienza University of Rome; Ayana Smith, Indiana University

Research into the Methodology Behind Digitally Archiving Materials Related to Kabuki Music (IMSEA)
8:00 p.m.–9:30 p.m. • Zoom Session Room 3
Organized by the IMS Regional Association for East Asia (IMSEA).
Chair(s): Makiko Tsuchida, Tokyo University of Arts
Presenter(s):

The Significance of the International Digital Archiving of the KATADA Kiyozō Collection. *Makiko Tsuchida, Tokyo University of Arts*

Kabuki Music Studies in Context: Materials, Accessibility, and Research Perspectives. *Kei Aoki, Tokyo National Research Institute for Cultural Properties*

Analysing Kabuki Music through Performer-Written Materials: Multiple Perspectives from the KATADA Kiyozō Collection. *Sayumi Kamata, Tokyo National Research Institute for Cultural Properties*

Translating for Integrity and Accessibility: The English Diffusion of the Japanese KATADA Kiyozō Collection. *Colleen Christina Schumuckal, Institute of Science Tokyo*

■ **Gullah Geechee Spirituals and Shout Songs**
8:00 p.m.–9:30 p.m. • Zoom Session Room 1
Chair(s): Aaron Carter-Énỳì
Presenter(s): Gullah Geechee Ring Shouters, Voices of Gullah Singers, McIntosh County Shouters, Morehouse College Glee Club

Timbre, Technology, and Digital Musical Interface
8:00 p.m.–9:30 p.m. • Zoom Session Room 5
Chair(s): Florian Walch, West Virginia University
Presenter(s):

Presets and the Pleasure of Synthness, or, Why Not All 1980s Music Sounds the Same. *Moira de Kok, Cornell University*

"The level is the song, and you are playing it": Speedrunning as Music. *Nic Vigilante, Cornell University*

Synth Pad as Interface in Christian Worship Music. A*bigail Byrd Glidewell, Indiana University*

Layered Translations: Institutions, Instruments, and Gender in African Art Music
2:00 p.m.–3:30 p.m. • Zoom Session Room 6
Chair(s): Sunday Oluwaseun Ukaewen, Harvard University
Presenter(s):

Mediation in African Art Music: Insights from Àkójọpọ̀'s African Art Music Commissioning Project. *Seyi Ajibade, University of Pittsburgh*

African Pianism and the Logic of Translative Imaginaries. *Echezonachukwu Nduka, University of Pennsylvania*

Women, Gender, and African Art Music. *Kamilla Arku, New York University*

Saturday, 21 November

■ **AMS/SMT/SEM After Dark XI**
8:00 p.m.–11:59 p.m. • Twitch Stream

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