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Society for Music Theory

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1-4 November 2018
Program & Abstracts



Program

and

Abstracts of Papers Read

at the joint meeting of the

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Eighty-fourth Annual Meeting

and the

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Forty-first Annual Meeting

1–4 November 2018

Grand Hyatt Hotel
San Antonio, Texas



AMS/SMT Joint 2018 Annual Meeting

Edited by Carol A. Hess and Roman Ivanovitch

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(Friday 4:00–5:30, cont.)

Benjamin Levy (University of California, Santa Barbara), “Sound Worlds Colliding: Microtones and Macropolitics in the Music of Ligeti and Vivier”

Amy Cimini (University of California, San Diego), “Maryanne Amacher’s Living Sound”

Manuscripts (AMS) (Lone Star A)

Catherine Saucier (Arizona State University), Chair

Kathleen Sewright (Winter Springs, Fla.), “A Spanish Manuscript at the University of Denver: The Willcox 1 Antiphoner”

Natasha Roule (Harvard University), “The Trumpet Marine at the Intersection of Music Copying, Collecting, and Performance in Eighteenth-Century France”

Lillian Pinto de Sa (Washington University in St. Louis), “Musical Creativity in a *Devotio Moderna* Songbook”

Media Transformations (AMS) (Texas B)

Nick Stevens (Case Western Reserve University), Chair

Brooke McCorkle (University of Vermont), “Liveness, Music, Media: The Case of the Cine-Concert”

Melinda Boyd (University of Northern Iowa), “Deeds of Music Made Visible: Reading (and Hearing) P. Craig Russell’s Graphic Novel Adaptation of *The Ring of the Nibelung*”

Erin Brooks (SUNY Potsdam), “‘It is the musician behind the camera who is the soul of the picture’: Music on the Sets of ‘Silent’ Film”

Modern Figures in the History of Music Theory (SMT) (Travis CD)

Alan Street (University of Kansas), Chair

Rachel Lumsden (Florida State University), “Music Theory for the ‘Weaker Sex’: Oliveria Prescott’s Columns in *The Girl’s Own Paper*”

Jessica Wiskus (Duquesne University), “On the Logic of Parts and Wholes: The Promise of Husserl’s Time-Consciousness for Music Analysis Today”

Eric Elder (Brandeis University), “Rudolph Reti and Alfred North Whitehead: Parallels in *Process*”

New Histories of “Latin American” Opera (AMS) (Texas F)

Rogerio Budasz (University of California, Riverside), Chair

Benjamin Walton (University of Cambridge), “Feast and Famine in the Operatic Historiography of the Río de la Plata”

Charlotte Bentley (University of Cambridge), “Opera as Commodity: Uncovering Cuba’s Operatic Networks in the First Half of the Nineteenth Century”

José Manuel Izquierdo König (Pontificia Universidad Católica de Chile), “From Lima to Valparaíso: Local Circulations and Opera in Early Nineteenth-Century Latin America”

Media Consumption (AMS) (Crockett CD)

Christina Baade (McMaster University), Chair

Joanna Love (University of Richmond), “The Choice of a Neoliberal Generation: Pepsi and Pop Model the Perfect Consumer”

Paula Harper (Columbia University), “Viral Musicking; Contagious Listening”

John Klaess (Yale University), “Broadcast Consultants, Audience Research, and the Rationalization of Radio Sound, 1975–85”

Panel: Music, War, and Trauma in the Long Nineteenth Century (AMS) (Texas B)

Erin Johnson-Williams (Durham University), Chair

Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance; Organizer)

Erin Brooks (SUNY Potsdam)

Sarah Gerke (Binghamton University)

Elizabeth Morgan (St. Joseph's University)

Jillian Rogers (University College Cork)

Negotiating Early-Modern Religious Identity (AMS) (Texas C)

Molly Breckling (University of West Georgia), Chair

Anne Heminger (University of Michigan), “Performing Orthodoxy across the Confessional Divide: The *Te Deum* and the Politicization of Ritual from Henry VIII to Mary I”

Derek Stauff (Hillsdale College), “Religious Exile in Early Modern Lutheran Music”

Thomas Marks (Graduate Center, CUNY), “Singing Repentance in Nuremberg during the Thirty Years' War, 1618–48”

New Outlooks on Concertos and Rondos (SMT) (Lone Star B)

Graham Hunt (University of Texas at Arlington), Chair

Andrew Aziz (San Diego State University), “Merging the Sonata and the Concerto: Analysis of ‘Compositional’ Improvisation in the High Classical Sonata”

Elizabeth Fox (University of Toronto), “Deciphering the Arabesque: Disguised Tonal Logic in Chopin's Piano Concerto in E minor, op. 11”

Alan Gosman (University of Arkansas), “Take It Away: How Shortened and Missing Refrains Energize Rondo Forms”

Operatic Timbres (AMS) (Texas E)

Emily Richmond Pollock (Massachusetts Institute of Technology), Chair

Jessica Gabriel Peritz (University of Chicago), “Luigia Todi's Timbre: The Enlightening ‘Social Utility’ of Female Voice in 1790s Italy”

Gabrielle Lochard (University of California, Berkeley), “Timbre, Race, Enchantment: An Analysis of Crystalline Textures in *Der Rosenkavalier*”

Cecilia Livingston (King's College London), “‘salt strange and sweet’: Timbre and Tension in *Written on Skin*”