



## ANNUAL MEETING PROGRAM GUIDE

VIRTUAL • 7-8 & 14-15 NOVEMBER 2020

The American Musicological Society  
&  
The Society for Music Theory

2020 Annual Meeting  
**PROGRAM GUIDE**

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## WELCOME FROM AMS

Welcome to the 86th annual meeting of the American Musicological Society—a meeting which is also the 22nd meeting we have held jointly with the Society for Music Theory (SMT) and the first that either society has held virtually! I have written this message in Augusta, Maine, where I reside on land that was the ancestral home of the Cushnoc clan of the Penobscot Nation, an Algonquian-speaking people who were and are part of the Wabanaki Confederation.

We in the AMS are delighted to offer you an intellectually and musically rich program, the first to be chosen by an expanded crew of volunteer proposal readers drawn from current and past members of the Council, and curated by a Program Committee chaired with tireless imagination by Mark Katz. Thanks to the wonders of technology, almost all lectures, papers, panels, poster sessions, workshops, roundtables and performances can be accessed in advance, enabling more focused discussion during the live Q&A sessions scheduled on both weekends; and many, if not most, sessions (including Q&A) can be accessed on the conference platform until August 1, 2021. Thus, for the first time the entire feast that is an AMS program will be available, over time, to all of us, along with the events that we sponsor jointly with SMT. For a small additional fee, the entire feast that is an SMT program will also be available.

True to our reputation as a society that has way too much fun at its conferences, we are almost equally delighted to be able to inject some fun into the virtual

conference—in the form of university- and press-sponsored parties ('networking events'), coffee breaks, and DJ-curated "Listen and Unwind" events. Feel free to make yourself one of the music/ology-themed drinks at the end of the day and hang out with your friends and colleagues.

And we are delighted to offer this conference as the pilot project for future virtual conferences that will enable us to reduce dramatically the carbon footprint of North America's largest musicology community while increasing its accessibility to a wider community of scholars of and thinkers about music and sound. We welcome your feedback, which you can offer by stopping by one of the Board's scheduled "Meet and Greet" events, or by emailing the incoming chair of the Committee on the Annual Meeting, Danielle Fosler-Lussier.

This conference would not have been possible without the hard work of many volunteers. We wish especially to thank the indefatigable Judy Tsou, Vice-President and Chair of the Committee of the Annual Meeting, Director-at-Large Charles Garrett, and the rest of that Committee; the Performance Committee, chaired by David Schneider, Minneapolis Local Arrangements Chair Kelley Harness; Louis Epstein and Daniel Groll for producing a music video celebrating the musical virtues of Minneapolis, the city where we were to have been this year, and the Society for American Music for allowing them to adapt their video for us. We received fundraising advice and practical help from

## WELCOME FROM AMS CONT'D

the Development Committee, chaired by Peter Burkholder, who 'lent' us committee member Elizabeth Hudson. Most of all, we thank Executive Director Siovahn Walker and the rest of the AMS' staff during this very challenging year—Christian Botta, Samuel Chan, Alison McCarty and Katie VanDerMeer.

Finally, we thank the Society for Music Theory for an uncommonly collegial and creative collaboration over many months, especially President Patricia Hall, Program Chair Danny Jenkins, Networking Committee Chair Brian Moseley, and Executive Director Jennifer Diaz.

We ask that you please refrain from screen grabs, videos, or photos of materials presented. Session chairs will inform you what to do to pose questions for the Q&A. Please, too, abide by AMS's Guidelines for Ethical Conduct, which asks us to show "respect for diverse points of view" and have "honesty and integrity" in our work, among other things. The complete Guidelines are posted on the AMS website.

Thank you, and enjoy the conference!

**Suzanne G. Cusick**

President

American Musicological Society

## WELCOME FROM SMT

Welcome to the first joint virtual conference for AMS and SMT! We pride ourselves in taking the challenges of the COVID era and creating a virtual conference that will exceed the traditional conference experience while minimizing our carbon footprint. We offer the most diverse program of presentations for any SMT conference yet, with the opportunity to view presentations in-depth before the conference, and to interact in real-time with the authors during a session. Similarly, we hope you will take advantage of the enlarged poster sessions – a highlight of last year's conference—in a format that allows you view materials at your leisure before interacting with the presenter.

One of the recurring themes in the design of our program has been flexibility: to view multiple sessions that would normally have been scheduled simultaneously; to register for AMS sessions, SMT sessions, or both; to take part in asynchronous slack

discussions after a session has ended.

Of course, this splendid program wouldn't have been possible without the generous work of many volunteers and support from our donors. We especially thank the Program Committee, chaired by Danny Jenkins; the Networking Committee, chaired by Brian Moseley; and our Executive Director, Jennifer Diaz for overseeing every detail of the conference and formulating such creative solutions.

A special welcome to undergraduate students. We hope you will find events that stimulate your interest in music theory. We also thank our AMS colleagues for their openness and collegiality during the many months of planning for this conference.

**Patricia Hall**

President

Society for Music Theory (SMT)

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Queer and Religious Feminist Myth-Building in Tori Amos's *Boys for Pele* (1996–1998). *H. Megumi Orita, The University of North Carolina at Chapel Hill*

#AdrianaMater: An Opera Concerning Rape and Pregnancy. *Larissa Irizarry*

## Pianisms

01:00PM – 01:50PM

Tightly Laced and Bound by Method: Clara Schumann and the Construction of Nineteenth-Century Female Pianism. *Theodora Serbanescu-Martin, Cornell University*

Schumann's Hand, Logier's Chiroprast, and Wieck's Role in an Unresolved Mystery. *Bonny Miller, Independent Scholar*

Programming and Performance Practice: Anna Caroline de Belleville's Changing Approach to Virtuosity in the Early Nineteenth Century. *Peng Liu, University of Texas At Austin*

## Annual Meeting of the Ludomusicology Study Group (Ludomusicology Study Group)

01:00PM – 02:30PM

Speaker(s):

Thomas Yeh  
Dominique Pelletier  
Julianne Grasso  
Ryan Thompson  
Karen Cook, University of Hartford  
Elizabeth Hambleton, Co-Chair AMS  
Ludomusicology Study Group  
Kate Galloway, Rensselaer Polytechnic Institute

## Music and Social Activism

02:00PM – 02:50PM

Towards the Sonic Good Life. Daphne Carr, NYU  
Gay Choruses and a Regular Program of Commissioning New Music on Loss and Tragedy in the Larger LGBTQ+ Community for Purposes of Social Activism. *Kevin Schattenkirk, Longwood University*

"A Land More Kind than Home, More Large Than Earth": The Intersection of Kansas City's Musical and LGBT Communities in Christopher

Lacy's Requiem for Victims of AIDS. *Louis Niebur*

## Vocal Subjectivities

02:00PM – 02:50PM

Processing Encrypted Failures: Laurie Anderson's "O Superman" from *Big Science* to *Homeland*. *Maria Murphy, University of Pennsylvania*

Madrigals in Dialogue: What Multi-Speaker Settings Tell Us About Voice and Readership in the Italian Madrigal. *Seth Coluzzi, Colgate University*

"Ideal Hausmusik" or "Chamber Music for Voice": Brahms's Vocal Quartets and the Politics of Genre. *Robert Michael Anderson, University of North Texas*

## Radio in 20th-century America

02:00PM – 02:50PM

The Safety and Hazard of Music: Value and Children's Music in Interwar America. *Alexandra Krawetz, Yale University*

Made in USA: Music, Radio Drama, and the Kitsch Aesthetic. *Rika Asai, University of Pittsburgh*

"Orchestra By Radio": American Film Presentation and Wireless Technology in the early 1920s. *Mary Simonson, Colgate University*

## Voice and Race

02:00PM – 02:50PM

Trading Tapes, Visualizing Voices: Materiality, Identity, and the Metropolitan Opera Radio Broadcasts. *Erin Brooks, SUNY Potsdam*

An American 'Double Monster' in Paris (1873–1874): Millie-Christine McCoy, Singing Phénomène, on Tour. *Remi Chiu, Loyola University Maryl and Dana Gorzelany-Mostak, Georgia College*

"Creole Nightingales" and the White Voice in Jim Crow Vaudeville. *Kristen Turner, North Carolina State University*

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