

Southern Chapter

February 1-2, 2002

Florida State University, Tallahassee

Alice Clark (Loyola University), Liturgical Symbolism in the Late Thirteenth-Century Motet

Charles Mueller (Florida State University), The Greatest Fake-book of the Seventeenth Century: Nicola Matteis and *The False Consonances of Musik*

Rebecca Burkart (Monticello, FL), John Chetham's *A Book of Psalmody*

Dennis Hutchison (Florida State University), The Nazification of a Musical Institution: Der Allgemeine Deutsche Musikverein

David Kushner (University of Florida), Religious Ambiguity in the Life and Music of Ernest Bloch

Thomas Cimarusti (Florida State University), Beethoven's *Vier Arien und ein Duett*, op. 82: Profitable Hopes? . . . or Six Pounds of Bread?

Siegwart Reichwald (Palm Beach Atlantic College), Two Days in the Workroom of a Composer: Schubert's C Major Symphony, Mendelssohn's *Ruy Blas*, and the Development of the Romantic Symphony

Marian Wilson Kimber (University of Southern Mississippi), Victorian Fairies and Felix Mendelssohn's *A Midsummer Night's Dream* in England

Gregory Harwood (Georgia Southern University), Issues of Genre and Title in Clara Wieck's Romanze, Op. 11, No. 3

William Horne (Loyola University), Recycling Uhland: Karl G. P. Grädener and Johannes Brahms

Jennifer Oates (Florida State University), Hamish MacCunn's *Jeannie Deans*

Halina Goldberg (University of Alabama), Defining Russia "Polishly": Glinka's *A Life for the Tsar* and the Polish Elements in Russian National Constructs

Timothy Crain (Florida State University), The Earliest Theatrical Seasons in Colonial

Charleston: Ballad Opera and the Dramatic Function of Music

Maribeth Clark (New College of Florida), Beyond Communication: The Poverty and Pathos of Mime in *La Muette de Portici*

Andreas Giger (Louisiana State University), Defining Stanzaic Structure in Verdi's French Librettos and the Implications for the Musical Setting