

AMS SOUTHERN CHAPTER 2006 PROGRAM

Friday, February 3

8:30-9:00 Registration

9:00-11:00 Politics and American Music

“Reflections on the State Songs of Florida,” David Z. Kushner (University of Florida)

“Political Dimensions in the Songs of Charles E. Ives,” Timothy Bengford (The Florida State University)

“‘L’Affaire Kunwald’ and American Composers at the Cincinnati Symphony Orchestra,” Charles S. Freeman (Palm Beach Atlantic College)

“‘A Window to the Past’: Revisiting Aaron Copland’s *Hear Ye! Hear Ye!*” Aaron Keebaugh (University of Florida)

11:15-12:15 (Shoe) Gazing at Rock

“‘To Here Knows When’: An Excursion into the Lush Soundscape of My Bloody Valentine,” David R. Fisher (The Florida State University)

“The ‘Rock Musical’: Some Observations on Terminology,” Scott Warfield (University of Central Florida)

2:00-3:30 Origins of Styles and Genres

“The Context and Traditions of David’s Lamentations from the Middle Ages to the Late Renaissance,” John D. Spilker (The Florida State University)

“Galant Aesthetics in Late Seventeenth- and Early Eighteenth-Century French Guitar Repertoire,” Charles Mueller (The Florida State University)

“Cage and Time: Temporality in Early and Late Works”
John Latartara (University of Mississippi)

3:45-5:15 Source Studies

“An Introduction to the British Library MS Lansdowne 380,” Kathleen Sewright (Winter Springs, Florida)

“‘Bewailing His Loss’: Music and Mourning within the Lawes Circle”
Stephen Thursby (The Florida State University)

“*Harmonia Romano*: Moravian Evidence for the Italian Concerto Grosso in the 1660s,” Charles E. Brewer (The Florida State University)

Saturday, February 4

8:00 Business meeting

9:00-10:30 Modeling, Arranging, Transforming

“The Model Student: A Study of Thomas Erskine’s Modeling of Symphonies by Johann Stamitz,” Matthew McAllister (Valencia Community College, Orlando)

“Fanny Hensel Meets the Boys in the Band: the Brass Arrangements of *Gartenlieder*, op. 3,” Marian Wilson Kimber (University of Iowa)

“‘Voice’ and the Virtuoso/a in Romantic Instrumental Opera Variations,” Douglass Seaton (The Florida State University)

10: 45-12:15 Masque and Opera

“‘All Who Like Me Are So Mad to Believe’: Explorations of Gender, Madness and Persona in a Restoration Masque,” Joanna Carter Hunt (The Florida State University)

“Traetta, Gluck and the Operatic Chorus in Parma, 1759-1769,” Margaret Butler (The University of Alabama)

“Staging and Form in Giuseppe Verdi’s *Otello*,” Andreas Giger (Louisiana State University)