

# AMS NEWSLETTER

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## “Dialogue...is Indianapolis talk”

AMS/SMT Indianapolis 2010  
4–7 November

[www.ams-net.org/indianapolis/](http://www.ams-net.org/indianapolis/)

“Dialogue...is Indianapolis talk.” Native son Kurt Vonnegut thus remarked on Indianapolis discourse in a 1987 interview. Indeed, opportunities for dialogue will abound when AMS and SMT meet jointly in Indianapolis this November for the first time in the societies’ histories. Whether in comments following papers, at panels, or in fruitful hallway discussions, the critical exchange of ideas promises to follow upon Vonnegut as a trope throughout the Annual Meeting.

Although the twelfth-largest city in the country, Indianapolis is remarkably genial, progressive despite the tough economic times, and stimulating in its civic and arts culture. Downtown Indianapolis is compact and eminently walkable. Local sights of special interest include the Indianapolis Museum of Art (whose masterpieces include



Indianapolis and the Central Canal

courtesy Indianapolis Convention & Visitors Association

### In This Issue...

President’s Message . . . . .	2
Musicology and the Blogosphere . .	4
Awards, Prizes, Honors . . . . .	6
Humanities Advocacy Day . . . . .	8
AMS-LC Lecture Series . . . . .	9
News from the AMS Board . . . . .	9
Indianapolis Preliminary Program . .	11
Indianapolis Performances . . . . .	23
Indianapolis Program Selection . .	23
AMS San Francisco 2011 . . . . .	24
Committee & Study Group News . .	25
News Briefs, Conferences . . . . .	28
Legacy Gifts . . . . .	30
AMS Fair Use Statement . . . . .	30
Obituaries . . . . .	31

Gauguin’s *Breton Blessing of the Animals* and Kara Walker’s remarkable silhouette *They Waz Nice White Folks While They Lasted*, the Eiteljorg Museum of American Indians and Western Art; and the White River Park, Zoo, and Butterfly Garden. Theatres will be at the peak of their seasons, presenting Louis Sachar’s *Holes* and Stephen Mascotte’s *Mary’s Wedding* (Indiana Repertory Theatre), Henry Krieger and Tom Eyen’s *Dreamgirls* (Murat Theatre), and Ariel Dorfman’s *Death and the Maiden* (The Theatre Within). Ample information on restaurants and city sights will be included in the meeting registration packet.

**The Program.** This year’s Program and Performance Committees have selected a particularly stimulating array of papers, lecture-recitals, concerts, and panels. Their creative work in constructing sessions makes for interesting combinations, such as, for example, the session on “Modes of Listening,” which includes discussions of Monteverdi, electroacoustic music, and film; or “Cognition and History,” which ranges from Oswald

von Wolkenstein to eighteenth-century Naples to Mozart; or “Musicology and Place,” which includes papers on pre-Columbian Mexico, twentieth-century Chile, seventeenth-century Massachusetts, and Celtic antiquity. Yes, Schumann and Chopin will be well represented in their anniversary year, but there is much more. Attendees may also choose from four daytime lecture-recitals of twentieth-century chamber music, African-American music for voice and piano, contemporary piano music, and a lute concert of English Golden Age repertoire. Evening Panels include sessions on Schumann, documentary film, and pedagogical scholarship, in addition to panels by AMS Committees and Study Groups. Browse the Preliminary Program carefully (pp. 11–22) to see the delights that await you!

**Special Performances.** The Indianapolis Symphony Orchestra has tailored a program partly with the AMS and SMT audience in mind, including Wagner’s *Siegfried Idyll* and Mahler’s Fifth Symphony, under the

*continued on page 3*

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## President's Message

Change is in the air! Our *OPUS* campaign and seventy-fifth anniversary celebrations have drawn to a close, and now is the time to look back at what we have accomplished over the past few years. It is gratifying to see so many important initiatives, some beginning as much as eight years ago and percolating ever since, come to fruition. These endeavors have strengthened the core objectives of our Society: to enhance the professional development of scholars, to support the publication of worthy works, to meet together annually and as chapters, and to present a vital face to the scholarly world and the public at large. It is all the more noteworthy that some of these endeavors have been achieved through the generosity of our membership. It gives me great pride to point out that, although we are a small society, we are one of the strongest in all the humanities when it comes to honoring our scholars and providing them with financial support. Simply put, relative to our size, the number of fellowships, travel and research awards, and honorary prizes we confer each year is without equal among our peers.

**Publications.** Financial support of publications has always played a central role in the AMS. In recent years, our subventions have increased exponentially. Thanks to the contributions of foundations and our membership through the *OPUS* Campaign, nine new funds named in honor of esteemed members have been established to assist music scholars with publication costs. In addition, our new AMS PAYS fund with its \$900,000 endowment will provide support for the publication of first books by those in the early stages of their careers.

**Professional Development.** The Society has actively encouraged the professional development of our membership, whether it be through financial assistance or recognition of scholarly excellence. Support of our graduate students, independent scholars, and those at the beginning of their academic careers has been a primary interest. Since 1984, the AMS has awarded over one hundred graduate fellowships under the auspices of the Alvin H. Johnson AMS 50 Dissertation and the Howard Mayer Brown Fellowship programs. To these resources, we have added five new grant programs to help defray research travel expenses for scholars in the early stages of their careers. Other

recent initiatives include increased funding for the Professional Development Travel Grant program to assist scholars without institutional support to attend the annual meeting and the Eileen Southern Travel Fund, which encourages undergraduate and terminal master's students from underrepresented groups to attend our meeting. Most recently, the AMS Teaching Fund has been established to support innovative teaching practices in the music history and appreciation classroom.

**Honors and Awards.** Acknowledgment of academic excellence is another important endeavor of the AMS. Each year we pay tribute to the distinguished scholarship of our members through honorary awards. The Society presented the first two prizes, the Einstein and Kinkeldey Awards, in 1967; the Greenberg Award was introduced a decade later. It is remarkable that in the past five years, the number of prizes conferred at our annual meeting has swelled from this

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*It is gratifying to see so many initiatives come to fruition.*

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small handful to nearly a dozen for books, articles, editions and translations, papers, and performance and recording projects.

**Annual Meeting.** The Annual Meeting serves as the jewel in the crown of our Society's activities—a place to present new scholarship, connect with colleagues, and exchange ideas. We have all noticed the dramatic growth in abstract submissions, which has made it all the more competitive for scholars to garner a place on the program. During the past two years, the Committee on the Annual Meeting, under the leadership of our Vice President, Honey Meconi, has sought tangible ways to enhance the program. The first and most significant initiative that will occur in Indianapolis is an augmentation in the number of daytime sessions on the program (see the report from the Committee on the Annual Meeting, p. 25). These additional sessions will allow for a 33% increase in paper acceptances, enabling a considerably larger number of scholars to present their research. Another change in the program diversifies the type of daytime offerings. Instituted at our Philadelphia meeting, sessions with

alternative formats proposed by AMS committees and study groups will now regularly take their place alongside formal paper presentations.

**Communications.** Our Society recognizes the importance of reaching out to our membership and to the public at large. Dramatic transformations have taken place in the way we connect with one another. E-mail discussion lists, wikis, blogs, and tweets have recently joined our traditional modes of communication. The AMS web site has been redesigned and the *AMS Newsletter*, under Marica Tacconi's editorship, is now undergoing a makeover. We have established a Google Group to help AMS chapter officers stay in touch throughout the year. Reaching out beyond the Society, the Communications Committee, chaired by Director-at-Large Joseph Auner, has been working energetically on several ventures. The AMS-Library of Congress Lecture series, in full swing for two years, offers live presentations and webcasts by distinguished scholars, highlighting the collections of the Library of Congress Music Division (see p. 9). Lecture series in collaboration with other public institutions are now being pursued. The Communications Committee's latest project, video podcasts by several musicologists featured on the AMS web site, will introduce our discipline to a younger generation (see p. 5).

Over the past few years, we have achieved a great deal in furthering our Society's mission of "advancing research in the various fields of music as a branch of learning and scholarship." Needless to say, none of these enterprises could have happened without your support. In this, my final President's Message, I would like to take the opportunity to express my gratitude to those of you who have served on AMS committees, the AMS Council, the AMS Board of Directors, the *JAMS* Editorial Board, and the *OPUS* Campaign. I am particularly indebted to Bob Judd—our Executive Director *par excellence*—who has worked tirelessly behind the scenes to make the Society a better place for us all. Finally, I want to thank all AMS members for your dedication to our Society. I look forward to seeing you in Indianapolis. May we continue to move ever upward!

—Jane A. Bernstein

## AMS Indianapolis 2010

*continued from page 1*

direction of Juraj Valcuha, the young Slovak conductor who will take the podium as a featured guest. The performances will be presented on 5 November at 8:00 p.m. and 6 November at 5:30 p.m. in the Hilbert Circle Theatre on Monument Circle, three blocks away from the conference hotels.

On 6 November at 8:00 p.m., the Indianapolis Symphonic Choir, under the direction of Eric Stark, will perform Sergei Rachmaninoff's *All-Night Vigil* of 1915 (the "Vespers" are only one part). The venue for the performance, the Catholic Church of St. John the Evangelist, is within three blocks of the conference hotels. The AMS and SMT are holding a block of tickets available through early registration; additional tickets may be purchased at the AMS Annual Meeting registration desk.

The Society will host the Buselli-Wallarab Jazz Orchestra in a Thursday evening cabaret-concert at the Marriott Hotel, featuring rare small-combo tunes by Duke Ellington, including "Menelik – The Lion of Judah," "Subtle Slough" (a.k.a. "Just Squeeze Me, Don't Tease Me"), and "The Jeep is Jumpin'." Christ Church Episcopal Cathedral will be the venue for an organ recital on Friday at 12:30. Sunday morning, the Cathedral will also present a worship service with music for the feast of All Saints' Day sung by the Cathedral's Men and Boys Choir.

**Weather.** Early-November temperatures in Indianapolis range from the 50s to the 30s. You will want to pack a coat and umbrella.

**Ancillary Meetings.** Organizations with ties to the AMS continue to participate enthusiastically during the Annual Meeting. This year, the American Bach Society, American Brahms Society, Early Music America, the Forum on Music and Christian Scholarship, the Haydn Society, the Lyrica Society, the Mozart Society, the North American

## AMS Annual Meeting Hotel and Travel Information

A block of rooms has been reserved at the **Indianapolis Marriott Downtown**, 350 West Maryland Street, and **The Westin Indianapolis**, 50 South Capital Ave. Rates are \$169 for a single or double, \$189 for a triple, \$209 for a quad, and \$350 for a suite, plus 15% tax. Reservations may be made either through the meeting web site or by telephone: Marriott, (800) 266-9432 or (506) 474-2009; Westin, (800) 937-8461 (ask for "AMS/SMT Joint Annual Meeting"). Conference rates are valid through 13 October, subject to availability.

**Air travel to Indianapolis.** Indianapolis is served by the Indianapolis International Airport (IND), which hosts all major carriers. For transportation from the airport, Indianapolis public transportation (IndyGo Green Line Airport/Downtown Express) runs every 20 minutes for \$7 one-way. Taxi fare runs from \$35 to \$50.

**Train and bus service.** Amtrak comes to Union Station located at 39 Jackson Place (0.3 miles from conference hotels). The Greyhound bus terminal is located at 350 South Illinois Street (0.5 miles from conference hotels) and the Trailways bus terminal is located at 1810 West 16th Street (0.5 miles from conference hotels).

**Driving directions.** A downtown area map is available at the AMS web site ([www.ams-net.org/indianapolis/travel-info.php](http://www.ams-net.org/indianapolis/travel-info.php)) as well as links to both hotel sites which have driving directions. Parking rates at the Marriott: \$15 per hour, \$28 daily self park, \$32 daily valet; and at the Westin: \$25 daily self park, \$30 daily valet.

British Music Studies Association, the Society for Eighteenth-Century Music, and the Society for Seventeenth-Century music will hold public meetings or receptions. Additionally, the standard array of receptions and parties will take place over the course of the weekend. Details can be found in the Preliminary Program (pp. 11–22), and announcements from the membership about meeting events can be found at the meeting web site.

**Interviews.** A limited number of rooms at the Indianapolis Marriott Downtown Hotel will be available for job interviews during the meeting. To reserve a room, please consult the web site or contact the AMS office. Job candidates can sign up via the web or (if spots are still available) at the interview desk in the hotel. AMS policy prohibits interviews in private rooms without appropriate sitting areas.

**Registration.** Conference registration fees: Early (till 5 p.m. ET 30 September): \$95 (\$40, student/retired); Regular (1 to 29

October): \$125 (\$70, student/retired); Late/Onsite: \$145 (\$80, student/retired). AMS members receive a conference registration form via U.S. mail; a PDF version, as well as online registration are available at the web site.

**Child Care.** If a sufficient number wishes to arrange child care, the AMS office will assist in coordinating it. Please contact the AMS office if this is of interest.

**Scheduling.** Please contact the AMS office to reserve rooms for private parties, receptions, or reunions. Space is limited, so please communicate your needs as soon as possible. The AMS web site provides further information.

**Student Assistants.** The AMS and SMT seek students to help during the conference in return for free registration and \$11 per hour (six hours minimum). If this is of interest, please see the web site or contact the AMS office.

—James R. Briscoe  
*Local Arrangements Chair*



The Indianapolis Symphonic Choir will perform Rachmaninoff's *All-Night Vigil*

## Introducing Some Changes to the Newsletter: A Note from the Editor

As anticipated in my message in the February 2010 issue, the *AMS Newsletter* is undergoing some changes. Beginning with this issue, the *Newsletter* will include one or two brief articles on subjects of general interest to our readership. We feature here two contributions on musicology blogs, a relatively new and quickly expanding medium that is providing a rich outlet for the exchange of ideas and scholarly communication. The first article provides a general overview, while the second is an interview with the authors of “The Taruskin Challenge” blog. Future *Newsletter* issues will continue to address topics of current relevance, and will feature interviews with persons of note in our Society: former AMS presidents, honorary members, winners of AMS awards, etc.

Together with the members of the Communications Committee, I am also giving some thought to the design of the *Newsletter* and am considering ways in which the *Newsletter* can more effectively complement the material posted on the AMS web site.

I welcome your ideas and suggestions, and would be happy to receive proposals for future articles and interviews (mst4@psu.edu).

—Marica Tacconi

### Musicology in the Blogosphere

Before the rise of the academic journal, intellectuals shared their ideas through an informal network of correspondence that became known as the “invisible college.” More recently, this seventeenth-century term has been applied to the modern-day equivalent: the academic blog. Consider the parallels: the blogosphere allows individual scholars to share casually formal ideas with colleagues beyond their home institution. At the same time, the public nature of a blog makes this community both visible and boundless. Scholars freely communicate not only with other academic types, but with the world at large.

For the past three years, we have run and been the lead contributors for amusicology.com, a general-interest musicology blog. At the 2007 meeting of the Society for American Music, we realized that there was now the technological potential for easy scholarly exchange in a public setting all the time, not just a few times a year. Conferences serve not only the purpose of trying out new ideas prior to publication, but they also allow scholars to explore a new topic,

learn more about a different one, or just sit in the hotel lobby with colleagues, throw some ideas together and see what happens. But most national conferences and professional meetings happen only once a year. It occurred to us that blogs were underutilized as a form of scholarly communication. We quickly arrived at a couple of ground rules for our own blog posts, as well as those of our guest contributors. First, all posts had to be 1,000 words or less. Second, we wanted our ideas to be fully formed. Despite the fact that they are touted as a form of new media, blogs often seem to lack the filter and focus necessary for prose ideas to take on their fullest coherence. So we wanted to steer clear of that kind of reportage—of the army of words marching around in search of an idea.

People tend to start blogging because they believe they have something worth sharing. We continue to post because we feel that we address subjects and issues that our readers find interesting. Sometimes a post will receive a lot of commentary, sometimes it passes almost completely unnoticed. The thought of writing for a large anonymous

public can be daunting—at least in a conference room you can see who is listening. Some of the challenges of blogging have been shared by Jonathan Bellman, a blogger on the site “Dial M for Musicology” who retired from blogging at the end of May. Bellman felt he had simply run out of things to say, commenting that he was “keenly aware that if I’m not exactly a One-Trick Pony, readers know this pony’s very few tricks too well” (“Exit (Still) Writing,” <<http://musicology.typepad.com/>>, accessed 1 June 2010).

There is no shortage of blogs about music. What constitutes a “musicology blog”? We hate to define it, but for the purposes of the list below, the following conditions hold: primary authors/contributors are musicology Ph.D.s or graduate students well on their way; the majority of posts are about musicological subjects and concerns; the blog has been updated within the past few months. Blogs come and go, but in the box below we list a few of our favorites. A more complete list of musicology blogs is found at [www.ams-net.org/www-musicology.php](http://www.ams-net.org/www-musicology.php).

—Ryan Bañagale  
and Drew Massey

#### Selected Musicology Blogs

- 2’23” (blog.pmgentry.net): Phil Gentry tackles a range of classroom issues and scholarship
- Dial “M” for Musicology (musicology.typepad.com/dialm): Jonathan Bellman and Phil Ford were the first musicology professors to enter the academic blogosphere
- Joe Musicology (www.joemusicology.com): musings by a Boston-area musicologist named Joe (Joseph E. Morgan, Ph.D., Brandeis)
- Musically Miscellaneous Mayhem (miscellaneousmayhem.blogspot.com): Rebecca Marchand, Ph.D. describes her blog as “Musicological Musings with a smattering of Miscellanea”
- Musicology/Matters (musicologymatters.blogspot.com): a group blog run by UCLA graduates as they navigate the early stages of their careers
- The Taruskin Challenge (taruskinchallenge.wordpress.com): Graduate students Mark Samples and Zach Wallmark blog their way through all 3,856 pages of Taruskin’s *Oxford History of Western Music*

## An Interview with Mark Samples and Zach Wallmark, authors of the blog “The Taruskin Challenge”

AMS Newsletter Editor Marica Tacconi recently spoke with Ph.D. candidates Mark Samples (University of Oregon, Eugene) and Zach Wallmark (University of California, Los Angeles) about their blog “The Taruskin Challenge.” taruskinchallenge.wordpress.com

**MT:** What is “The Taruskin Challenge” and how did the project start?

**ZW:** When the paperback edition of Richard Taruskin’s *The Oxford History of Western Music (OHWM)* came out in 2009, I decided to take the plunge and read the whole thing. Knowing that I would never hold myself to it without an accountability buddy, I spoke with my old friend Mark at the University of Oregon about taking “the challenge” with me.



Taruskin’s *Oxford History of Western Music*

**MS:** So we decided to read—and write—our way through the entire set, at ten pages a day. Originally the idea to turn the “Taruskin Challenge” into a blog was just to facilitate our discussion

across distance, from Los Angeles to Eugene. The project resonated with many people, including graduate students, for whom the reading of the *OHWM* has already become a rite of passage as they prepare for doctoral comprehensive exams.

**MT:** How has the experience been so far? Do you find that it is benefiting your work in any practical way?

**MS:** One very practical benefit of keeping up a blog is that it forces you to write frequently and with some level of efficiency and speed. Another benefit is getting to know Taruskin’s text inside and out. When we are

through, we will have a collection of essays and discussions to draw from in our research and teaching.

**ZW:** The discussion part is key. Often the conversations on the blog generate more interesting food for thought than the posts themselves. It is amazing to be able to get feedback so quickly, and from such a wide range of readers.

**MT:** What role do you think blogging can play in music scholarship?

**ZW:** We think the blog format can be a valuable tool in facilitating communication among music scholars, students, and anyone who is curious. Blogging is fundamentally quick, improvisatory, flexible, and multimedia in nature. The Taruskin Challenge includes lengthy essays, casual observations, provocative quotes from the text, discussion questions, and guest posts. Our engagement with the book is also supplemented by sound files, video clips, and images to illustrate what text alone cannot. In addition, we try to provide useful resources for teachers and students, such as our “musicology must-reads” feature. Blogging is perfect for this sort of thing.

**MS:** Also, Richard Taruskin and others have called for musicologists to take on a more public role and to write for more general audiences. Zach and I share this view, and a blog can be a powerful public forum. We regularly have professional musicologists, musical amateurs, and students responding to the same post. All parties are enriched, I think, by the conversation.

**MT:** Why do we need blogs when we have academic conferences and journals?

**ZW:** All scholarship is a conversation. The more people we have engaging with ideas and offering commentary, the livelier this conversation will be, and the blog medium is an



Mark Samples



Zach Wallmark

ideal conduit to reach a potentially unlimited audience. It is a safe venue for people to work out ideas collectively, probe interesting topics, and think aloud without having to provide footnotes. We can really use some online spaces where scholars and students can speak freely about music away from the pressures of the conference room and the academic journal.

**MS:** Reactions to our blog have ranged from sharp skepticism to warm empathy and encouragement. Many believe that blogs are simply an avenue for people to express their feelings, like an online diary. But that is only one type of blog. I think of our current project more as a seminar, with a common set of readings for the participants and an ongoing discussion in written form. It is a place for us to formulate new ideas, whether they are fully formed or nebulous, in a relaxed setting. The academic blog is more rigorous than a casual conversation with colleagues, but it does not replace peer-reviewed journals. I think there is ample room for a third space between these extremes, and this is being borne out by the growing number of excellent musicologist bloggers out there. Discussions on blogs have the potential to encourage, not encroach upon, those other areas of scholarly discussion.

### Announcing Musicology Podcasts

In keeping with its charge to “develop the public image of the AMS in North American media, academia, and public life generally,” the Communications Committee is pleased to launch a pilot program featuring podcasts about musicology in January 2011.

With a target audience of high school and college students, as well as interested members of the general public, the brief video podcasts (three to five minutes long) will feature a broad array of scholars speaking informally on the theme “What I Do in Musicology.” The goals are to present engaging and personal introductions to the wide range of interesting musicological work now being done, to feature some of the scholars and students who are doing it, and to give a sense of the various career paths musicologists might pursue. The

podcasts can take any form, but should include reference to the AMS. Since part of the goal is to get high school and college students to consider studying musicology, brief commentary on how scholars became involved in the field would also be useful.

The podcasts will be featured in rotation on the home page of the AMS web site. The Communications Committee is currently selecting the first podcast speakers for the pilot program, but we also encourage members to send suitable podcasts for consideration.

For further information, please contact me (joseph.auner@tufts.edu) or Anna Maria Busse Berger (amberger@ucdavis.edu).

—Joseph H. Auner

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## Awards, Prizes, and Honors

### AMS Awards and Prizes

**AHJ AMS 50 Fellowships:** Four doctoral candidates in musicology have been selected for Alvin H. Johnson AMS 50 Dissertation Fellowship Awards for 2010–11: **Ryan Bañagale** (Harvard University), “Rhapsodies in Blue: Alternative Interpretations of an Iconic American ‘Composition’”; **Alison Altstatt** (University of Oregon), “The Music and Liturgy of Kloster Preetz: Ritual Practice in a North German Benedictine Women’s Community, 1350–1550”; **Tes Slominski** (New York University), “Music, Gender, and the Public Sphere in 20th-Century Ireland”; and **Elizabeth Mellon** (University of Pennsylvania), “Inscribing Sound: Medieval Remakings of Boethius’s *De institutione musica*.” One of the four accepted the award on an honorary basis.



Tes Slominski  
AHJ AMS 50 Fellow

The **Howard Mayer Brown Fellowship** is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2010–11 fellowship recipients are **William Cheng** (Harvard University) and **Jacqueline Avila** (University of California, Riverside). One of the recipients accepted the award on an honorary basis.

A grant from the **M. Elizabeth C. Bartlet Fund for Research in France** was awarded to **Sean Curran** (University of California,

Berkeley), for research on his project “Vernacular Piety, Polytextual Polyphony, and the Motets of the La Clayette Manuscript.”

The **Janet Levy Fund for Independent Scholars** supports travel and research expenses. In late 2009, **Monique Ingalls** received a Levy Grant to travel to England to conduct ethnographic research at the Kingsway Music’s Mission: Worship Conference. In early 2010, **Tina Fruehauf** received a Levy Grant for travel to Germany to work on the book project “Music in the Jewish Community in Germany, 1945–1989.”

A grant from the **Harold Powers World Travel Fund** was awarded to **Harald Kisiedu** (Columbia University) for his historical and interpretative study of post-1965 experimental improvised music in West and East Germany.

Grants from the **Eugene K. Wolf Travel Award** were awarded to **Kimberly White** (McGill University), for work toward her dissertation, “Female Singers at the Opéra and Opéra Comique, 1825–1850: A Social History,” and to **Beverly Wilcox** (University of California, Davis), for work toward her dissertation, “The Concert Spirituel, Composers, and Audiences: Music in the Public Sphere.”

### Other Awards, Prizes, and Honors

**Rebekah Ahrendt** (University of California, Berkeley) received an Andrew W. Mellon Foundation/ACLS Early Career Fellowship for Dissertation Completion for the dissertation “A Second Refuge: French Opera and the Huguenot Migration, 1685–1713.”

**M. Jennifer Bloxam** (Williams College) and the Dutch early music ensemble Cappella Pratensis, directed by Stratton Bull and Peter Van Heygen, along with organist Wim Diepenhorst, received the Diapason d’Or Découverte award for their DVD+CD *Jacob Obrecht: Missa de Sancto Donatiano (Bruges 1487)* (FineLine Classical FL72414, 2009), a collaborative project that recreates this late medieval Mass in its liturgical and historical context.

**Ilias Chrissochoidis** (University College London/University of London) received an ACLS Fellowship for his project “From



Ryan Bañagale  
AHJ AMS 50 Fellow

the London Stage to Westminster Abbey: Cultural Mobility of Handel’s Oratorios in Britain, 1732–1784.” He also received Research Fellowships at the Houghton Library (Harvard), at the Burney Centre (McGill), and a Kluge Fellowship at the Library of Congress.

**Jessie Fillerup** (University of Mary Washington) received an NEH “Enduring Questions” grant, which supports the development of an undergraduate course that explores concepts of time through music, philosophy, and literature.

**Charles Hiroshi Garrett** (University of Michigan) received the Irving Lowens Memorial Book Award from the Society for



William Cheng  
Howard Mayer Brown Fellow



Jacqueline Avila  
Howard Mayer Brown Fellow

American Music for *Struggling to Define a Nation: American Music and the Twentieth Century* (University of California Press, 2008). The book also received an honorable mention for the 2009 Woody Guthrie Book Award, presented by the International Association for the Study of Popular Music–U.S. Branch.

**Thomas Hampson**, baritone and creator of the AMS Hampson Endowment, was elected a member of the American Academy of Arts and Sciences.

**Wendy Heller** (Princeton University) was awarded the Sylvan C. Coleman and Pamela Coleman Fellowship at the Metropolitan



Elizabeth Mellon  
AHJ AMS 50 Fellow

Museum of Art to complete her book project “Animating Ovid: Opera, Spectacle, and the Metamorphosis of Antiquity in Early Modern Italy.”

**Kevin C. Karnes** (Emory University) received an ACLS Charles A. Ryskamp Research Fellowship for his project “Wagner, the Arts, and Utopian Visions in Fin-de-Siècle Vienna.”

**Kathryn Libin** (Vassar College) was awarded the 2010 International Visitor grant by the Jane Austen Society of North America for a residency at Chawton House Library in Chawton, England to pursue research on music in the life and novels of Jane Austen.

**Laurence Libin** (Oxford University Press) was awarded a Likhachov Foundation Fellowship for work in St. Petersburg to improve coverage of Russian topics in the *Grove Dictionary of Musical Instruments*.

**Matthew J. McDonald** (Northeastern University) received an ACLS Fellowship for his project “Breaking Time’s Arrow: Temporality in the Music of Charles Ives.”

**Roberta Montemorra Marvin** (University of Iowa) was awarded a NEH Summer Stipend for “The Politics of Verdi’s *Cantica*,” which was also designated a “We the People” project.

**bruce d. mcclung** (University of Cincinnati) has received an NEH Summer Stipend for his book project “The World of Tomorrow: Music and the 1939 New York World’s Fair.”

**Somangshu Mukherji** (Princeton University) received an Andrew W. Mellon Foundation/ACLS Early Career Fellowship for Dissertation Completion for the dissertation “Generative Musical Grammar: A Minimalist Approach.”

**Harvey Sachs** received a one-year fellowship from the NEH to assist in research for an updated and rewritten edition of his biography of Arturo Toscanini (Da Capo Press, 1978), by Oxford University Press.

**Allen Scott** (Oklahoma State University) received a Fulbright Award for travel to Poland, where he will teach courses at the Musicology Institute at the University of Wrocław.

**Tes Slominski** (New York University) received an Andrew W. Mellon Foundation/ACLS Early Career Fellowship for Recent



Alison Altstatt  
AHJ AMS 50 Fellow

Doctoral Recipients for the project “Gender, Music, and the Public Sphere in Twentieth-Century Ireland.”

**Marica S. Tacconi** (Pennsylvania State University) has been named the 2010-11 Robert Lehman Visiting Professor in Residence at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, Italy, where she will work on the project “The Rhetoric of Echo in Late Renaissance Music.”

**Kate van Orden** (University of California, Berkeley) received an ACLS Fellowship for her project “Musica Transalpina: French Music, Culture, and Identity in Sixteenth-Century Italy.”

**Craig M. Wright** (Yale University) was elected a member of the American Academy of Arts and Sciences.

### Guidelines for Announcements of Awards, Prizes, and Honors

Awards and honors given by the Society are announced in the *Newsletter*. In addition, the editor makes every effort to announce widely publicized awards. Other announcements come from individual submissions. The editor does not include awards made by the recipient’s home institution or to scholars who are not currently members of the Society. Awards made to graduate student members as a result of national or international competitions are also announced. The editor is always grateful to individuals who report honors and awards they have received.

## ACLS Annual Meeting

The American Council of Learned Societies (ACLS) held its 2010 Annual Meeting in Philadelphia on 6–7 May. A session on the first evening introduced the database ARTstor (a cousin of JSTOR, available through institutional subscription) and its “Shared Shelf” project. Designed to assist a “horizontal community of scholars,” the project is a large and fast-growing interdisciplinary collection that is gathering all kinds of images from fine arts to journalism and beyond ([www.artstor.org](http://www.artstor.org)).

The luncheon speaker on 7 May was James Leach, Chairman of the National Endowment for the Humanities, who inspired those present by reading from the National Foundation for the Arts and Humanities Act of 1965 ([www.neh.gov/whowere/legislation.html](http://www.neh.gov/whowere/legislation.html)), which forcefully declares that the government must encourage and support financially the arts and humanities. He spoke of recent decisions by Congress, the Supreme Court, and other governmental entities that might have been improved by a better knowledge of history, or even of the dictionary.

The afternoon included a lively panel discussion on the recent Google Books settlement. Daniel Clancy, engineering director for Google Books, described some of the issues confronted in the course of scanning such huge numbers of books, reminding scholars that, for most of us, royalty payments are far less substantial than the importance of getting our books read. An associate program officer from the Mellon Foundation suggested that learned societies need to have more input into such schemes and should broaden the mandates of their publications committees accordingly. An expert on intellectual property law reminded us that current copyright law is well suited to the technology of the printing press, but not to digitization projects. James O’Donnell, the Secretary of ACLS’s Board of Directors, observed that, on the whole, the project is a good thing, but also suggested that it is less imaginative than it might be because “none of these folks know how to read”—at least the way scholars do.

On the fellowship front, we learned that ACLS’s finances have stabilized since last year’s crisis, and an increase in fellowship money was available in 2009–10; applications had also increased markedly for the last round of competitions. According to statistics distributed, scholars from the music societies that belong to ACLS (AMS, SAM, SEM, and SMT) did well this year. In the regular fellowship program, they constituted 3.8% of the fellowship applications, but garnered 8.8% of the awards, or five fellowships; six more received grants in the ACLS’s other programs. Names are announced around 1 July. For more information on fellowship programs and other activities of the ACLS, visit [www.acls.org](http://www.acls.org).

—Ruth A. Solie

## National Humanities Alliance Annual Meeting and Humanities Advocacy Day 2010

This year, for the first time, the AMS was represented at the National Humanities Alliance (NHA) 2010 Annual Meeting and Humanities Advocacy Day, which took place on 8–9 March in Washington, DC. The event is a meeting ground for members of the Alliance—such as AMS—and others interested in humanities policy and advocacy, including higher education leaders, college and university faculty, teachers, students, museum professionals, librarians, and independent scholars. Joined by four undergraduate students from the University of Mary Washington, we participated in both policy briefings and visits to congressional offices on Capitol Hill.

The main goal of the Humanities Advocacy Day is to preserve, and if possible increase, the budget of the NEH, which supports AMS’s Music of the United States (MUSA) publication series and *OPUS* projects, as well as independent musicological research activities. The NHA strongly opposes the \$7.2 million cut proposed by the Obama Administration for NEH programs in the fiscal year 2011 budget. Because of severe budget reductions since 1979, the NEH supports only 16.9% of peer-reviewed project proposals (with funding as low as 6 to 10% in some categories), compared to the 32% of projects funded by the National Science Foundation (NSF). While the NEH budget was once 17% of the NSF budget, it is now merely 4%—arguably representing a shift in the value placed on the humanities in American society.

One of the aims of the Humanities Advocacy Day is to introduce humanities scholars and practitioners to select U.S. Representatives and Senators, and to petition them directly to support an increased NEH budget. We met a number of congressional staffers and two Virginia Representatives, including Congressman Gerry Connolly (11th district), who expressed interest in biographies and jazz. By meeting face-to-face, AMS representatives can more effectively explain “what musicologists really do” and why research in the humanities is worth supporting. As beneficiaries of NEH support, members of the AMS should meet with policy makers and underscore the value of the Endowment’s work. Moreover, attending these meetings provides an opportunity to explore some of the strongest arguments in favor of supporting the humanities. Especially in times of economic decline, humanistic studies offer a reinvestment in American education and creativity, emphasizing intellectual resilience over task-specific training. Advocating for such a cause is, indeed, an empowering experience, and attending this meeting convinced us that AMS representatives should be involved in it every year.

For more information on the NHA and Humanities Advocacy Day, visit [www.nhalliance.org](http://www.nhalliance.org).

—Jessie Fillerup and Ronit Seter

### Doctoral Dissertations in Musicology to Move

Last winter the AMS Board of Directors decided to move Doctoral Dissertations in Musicology (DDM) from its current home at the Center for the History of Music Theory and Literature, Indiana University, to the AMS office. DDM has been at Indiana University since its move from the University of North Texas in 1996. At that time, a monumental effort coordinated by Thomas J. Mathiesen brought DDM online; the database now comprises over 14,000 records, and receives thousands of visits

each month. The AMS is deeply indebted to Professor Mathiesen and his assistants for their considerable efforts in planning, guiding, and carefully maintaining the database. More about the history of DDM and plans for the move can be found at [www.ams-net.org/ddm/](http://www.ams-net.org/ddm/). The current timetable for the move is to have everything complete and in place by August 2011; its current location at [www.chmtl.indiana.edu/ddm](http://www.chmtl.indiana.edu/ddm) will remain fully operational until the move is complete.



## AMS / Library of Congress Lecture Series

The American Musicological Society and the Music Division of the Library of Congress are pleased to announce the fifth event in their series of lectures showcasing research conducted using the Music Division's extraordinary resources. The lectures, which take place in the Coolidge Auditorium in the Jefferson Building, are made available to viewers world wide via webcasts by the Library of Congress.

W. Anthony Sheppard, Professor of Music at Williams College, will present the next AMS-Library of Congress Lecture, "American Musical Modernism and Japan," at noon on 25 October. In describing his upcoming lecture, Sheppard writes: "The influence of Japanese culture on the development of modern American architecture, painting, theater, and poetry has long been documented in numerous publications and exhibitions. Less well known is the impact of Japanese traditional music in shaping American musical modernism. As early as 1882, the zoologist and Japanophile Edward Sylvester Morse pointed to Japanese music as offering ideas that could take the 'power of music in a new direction.' Morse's statement proved prophetic, for numerous American composers have turned to Japan for inspiration as they

sought to make music new over the past hundred years. The history of this cross-cultural interaction is documented in unpublished and published scores, manuscripts, and correspondence held, often uniquely, in the Music Division of the Library of Congress. These range from a 1917 set of innovative songs by



W. Anthony Sheppard  
AMS / Library of Congress Lecturer

Fay Foster and the 1910 song cycle *Sayonara* by Charles Wakefield Cadman, to Harry Partch's 1955 dance drama *The Bewitched* and the numerous Japanese-influenced works of Alan Hovhaness. In this lecture, I will focus on four American composers—Henry Eichheim (1870–1942), Claude Lapham (1890–1957), Henry Cowell (1897–1965), and Roger Reynolds (b. 1934)—who each traveled to Japan and approached the creation of modern music in ways profoundly shaped by this experience."

The AMS-LC Lecture Series will continue in Spring 2011 with Carol Oja (Harvard University), "Leonard Bernstein on Broadway: Archival Revelations of a Creative Journey."

The Communications Committee welcomes proposals from AMS members interested in giving a lecture as part of this distinguished series, which has included presentations (all available as webcasts) by Judith Tick, Annegret Fauser, Jeffrey Magee, Walter Frisch, and Steven Swayne. Links to the webcasts and application information can be found at [www.ams-net.org/LC-lectures](http://www.ams-net.org/LC-lectures). The application deadline for the Fall 2011–Spring 2012 series is 1 December 2010.

—Joseph H. Auner

### News from the AMS Board

At their meeting in Indianapolis on 6–7 March 2010, the AMS Board of Directors:

- approved application guidelines for the Thomas Hampson Fund and the AMS Teaching Fund
- approved the Committee on the Annual Meeting recommendation to expand concurrent breakout sessions from seven to nine [see p. 25]
- approved two new study groups: Jewish Studies and Music; Philosophy and Music [see p. 27]
- approved the AMS Council's document "Best Practices in the Fair Use of Copyrighted Materials in Music Scholarship" and agreed to publish it at the AMS web site and in the *AMS Directory*
- encouraged the Pedagogy Study Group to utilize AMS resources in developing a new electronic journal [see p. 27]
- approved the Membership and Professional Development Committee's request to increase the budget for travel grants to attend the Annual Meeting [see p. 26]
- approved the Committee on the Status of Women's request to change the name of the committee to the Committee on Women and Gender [see p. 26]

- approved revised guidelines for organizing AMS Study Groups
- reappointed *JAMS* Assistant Editor Louise Goldberg.

### Durrell Bowman Appointed AMS/ BIMF Summer Intern

The AMS appointed a summer intern for 2010. Durrell Bowman, who holds a Ph.D. in Musicology from UCLA and is currently completing a Computer Applications Development Certificate at Conestoga College, is working at the AMS office in Brunswick this summer. Bowman, who is assisting with AMS web site and database development, brings considerable technical and musicological expertise to the position. The internship is held jointly at the AMS and the Bowdoin International Music Festival ([www.summer-music.org](http://www.summer-music.org)), where he will prepare program notes for their concert series.



Durrell Bowman

### Executive Director's Position Increased to Full Time

The AMS Executive Director position was established by the Board of Directors in 1978, when it became apparent that the Society's growth and level of activities required a more formal level of administration. Alvin H. Johnson, who had been serving as AMS Treasurer, served in this post until 1993; Martin Picker, Ruth Steiner, and Jacqueline Bruzio served during a period of transition. Robert Judd took the post, then a half-time position, in 1997. In 1998, with duties continuing to expand, the position was increased to three-quarter time. Last May the Board again reviewed the position and its responsibilities, and determined that it should be increased to full time. Accordingly, Judd's terms of employment and compensation were revised, effective 1 July 2010. While the Board realized that this change requires a significant addition to the Society's budget, it recognized the growth and complexity of the position and the best interests of the Society.

## AMS Fellowships, Awards, and Prizes

Descriptions and detailed guidelines for all AMS awards appear in the AMS Directory and on the AMS web site.

Publication subventions are drawn from the AMS 75 PAYS, Anthony, Brook, Bukofzer, Daverio, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Funds. Application deadlines are mid-February and mid-August each year.

**Janet Levy Travel and Research Fund** for independent scholars

Deadlines: 25 January, 25 July

**M. Elizabeth C. Bartlet Fund** for research in France

Deadline: 1 March

**Jan LaRue Travel Fund** for European research

Deadline: 1 March

**Harold Powers World Travel Fund** for research anywhere

Deadline: 1 March

**Eugene K. Wolf Travel Fund** for European research

Deadline: 1 March

**AMS Publication Subventions**

Deadlines: 15 February, 15 August

**Alfred Einstein Award** for an outstanding article by a scholar in the early stages of her or his career

Deadline: 1 May

**Otto Kinkeldey Award** for an outstanding book by a scholar beyond the early stages of her or his career

Deadline: 2 May

**Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career

Deadline: 2 May

**Music in American Culture Award** for outstanding scholarship in music of the United States

Deadline: 2 May

**Claude V. Palisca Award** for an outstanding edition or translation

Deadline: 2 May

**H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career

Deadline: 2 May

**Ruth A. Solie Award** for an outstanding collection of essays

Deadline: 2 May

**Robert M. Stevenson Award** for outstanding scholarship in Iberian Music

Deadline: 2 May

**Philip Brett Award** of the LGBTQ Study Group for outstanding work in gay, lesbian, bisexual, and transsexual/transgender studies

Deadline: 1 July

**MPD Travel Fund** to attend the Annual Meeting

Deadline: 25 July

**Thomas Hampson Fund** for research and publication in classic song

Deadline: 15 August

**Noah Greenberg Award** for outstanding performance projects

Deadline: 15 August

**Eileen Southern Travel Fund** to attend the Annual Meeting

Deadline: 25 September

**Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting

Deadline: 3 October

**Howard Mayer Brown Fellowship** for minority graduate study in musicology

Deadline: 15 December

**Alvin H. Johnson AMS 50 Dissertation-year Fellowships**

Deadline: 15 December



The Indianapolis Symphony Orchestra in Hilbert Circle Theatre

### New Nomination Requirements and Application Deadlines

Please note that all AMS awards now **require nominations**; award committees will not consider work that has not been nominated. See the individual award guidelines, available in the *AMS Directory* and at the AMS web site, for full details.

**Application deadlines** for AMS publication subventions are now:

**15 February**

**15 August**

See the AMS web site for details.

courtesy Indianapolis Convention & Visitors Association

# AMS/SMT ANNUAL MEETING

Indianapolis, 4-7 November 2010

## Preliminary Program

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### WEDNESDAY 3 November

- 2:00–8:00      **AMS Board of Directors Meeting**
- 2:00–6:00      **Francophone Music Criticism, 1789–1914:  
Session 1 (<http://music.sas.ac.uk/fmc>)**
- 2:00–6:00      **SMT Executive Board Meeting**
- 6:00–7:30      **SMT Executive Board, Networking  
Committee, Publications Committee, and  
Awards Committee Dinner**
- 7:30–11:00     **SMT Awards Committee**
- 7:30–11:00     **SMT Networking Committee**
- 7:30–11:00     **SMT Publications Committee**

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### THURSDAY 4 November

- 7:30–9:00      **Meeting Worker Orientation**
- 8:00–12:00     **AMS Board of Directors Meeting**
- 8:00–12:00     **SMT Executive Board Breakfast Meeting**
- 9:00–1:00      **Francophone Music Criticism, 1789–1914:  
Session 2 (<http://music.sas.ac.uk/fmc>)**
- 9:00–7:00      **Registration**
- 11:00–12:30    **Howard Mayer Brown Award  
Committee Meeting**
- 11:00–1:30     **Society for Seventeenth-Century Music,  
Governing Board Meeting**
- 12:00–2:00     **AMS Membership and Professional  
Development Committee Meeting**
- 1:00–6:00      **Exhibits**

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### THURSDAY AFTERNOON SESSIONS

2:00–5:00

#### American Experimentalism (AMS)

- Denise Von Glahn (Florida State University), Chair
- David W. Bernstein (Mills College), “Opening the Sound Field: Pauline Oliveros and the ‘Aesthetic of Spontaneity,’ 1957–1966”
- Eric Smigel (San Diego State University), “Metaphors on Vision: James Tenney, Stan Brakhage, and the Objectification of Subjectivity”
- Jonathan Goldman (University of Victoria), “The Buttons on Pandora’s Box: Meaning and Gesture in Experimental Bandoneon Music by Kagel, Tudor, Mumma and Oliveros”
- Kate Meehan (Washington University in St. Louis), “‘One Man’s Kitch is Another (Wo)Man’s Kunst’: Cathy Berberian as Composer”

#### Beyond Pianism (AMS)

- Kenneth Hamilton (University of Birmingham), Chair
- Elizabeth Morgan (St. Joseph’s University), “Provoking the Audience: Haydn’s C Major Fantasia”
- Halina Goldberg (Indiana University), “Chopin and the *Stambuch* Tradition: Conventions and Contexts”
- Jonathan D. Bellman (University of Northern Colorado), “Consumer Music as a Stylistic Context for Chopin”
- Stephanie Frakes (Ohio State University), “*Cantabile* in Chopin: Pianistic Culmination of a Vocal Ideal”

#### Close Reading (AMS)

- Robert Hatten (Indiana University), Chair
- Áine Heneghan (University of Washington), “‘Motivicization’ and Schoenbergian Semantics”
- Chia-Yi Wu (Rutgers University), “Schubert’s String Quartet No. 15 in G Major, D 887: Opera Without Words”
- Johanna Frymoyer (Princeton University), “The Morphology of Musical Topoi: Topical Analysis and Stylistic Growth in Twentieth Century Music”
- Molly Breckling (University of North Carolina, Chapel Hill), “The Sketches for Gustav Mahler’s ‘Der Tamboursg’sell’: The Making of a *Kunstballade*”

#### The Composer’s Hand (AMS)

- Simon Morrison (Princeton University), Chair
- Emily Richmond Pollock (University of California, Berkeley), “Italy, Atonally: The Modernist Origins of the ‘Canzona di Checco’ from Henze’s *König Hirsch*”
- Jeffrey Wright (Indiana University, South Bend), “Politics of a Program: The Composition, Reception, and Renunciation of Samuel Barber’s Second Symphony”
- Laura Kennedy (Bowling Green State University), “The Sketch Materials of Dmitri Shostakovich: Symphonies Nos. 8 and 10 in the Composer’s Manuscripts”
- Pietro Dossena (University of Padua), “At the Intersection of Three Forms of Art: The Genesis of Erik Satie’s *Le Golf*”

#### Film Music (AMS)

- David Neumeyer (University of Texas), Chair
- James Parsons (Missouri State University), “Hanns Eisler’s *Hollywooder Liederbuch* and Sonic Montage”
- Nathan Platte (University of Michigan), “Audray Granville and Musical Mediation at Selznick International Pictures”
- Patricia Hall (University of California, Santa Barbara), “Leni Riefenstahl’s ‘Ballet’ *Olympia*”
- Todd Decker (Washington University in St. Louis), “Bespoke Song-tailoring for Mr. Astaire, Courtesy of Messrs. Berlin, Gershwin, Porter and Kern”

### **Fin-de-siècle France (AMS)**

Steven Huebner (McGill University), Chair

Bruno Forment (Ghent University), “Recovering the Color and Dimensions of *Belle Époque* opera: Albert Dubosq’s Forgotten Stock Scenery”

Elinor Olin (National-Louis University), “*Antigone* and *Medee*: Cultural Archeology in the Antique Works of Saint-Saëns and d’Indy”

Noel Verzosa (Hood College), “Absolute Music in France”

William Gibbons (University of North Carolina, Chapel Hill), “Building the Operatic Museum: Eighteenth-Century Opera in Fin-de-siècle Paris”

### **Haydn and Mozart (AMS)**

Elaine Sisman (Columbia University), Chair

W. Dean Sutcliffe (University of Auckland), “Haydn and the Shapes of Sociability”

János Malina (Hungarian Haydn Society), Carsten Jung (Perspectiv–Association of Historic Theatres in Europe), Edward McCue (Kirkegaard Associates, Consultants in Acoustics), and Ferenc Dávid (Research Institute for Art History, Hungarian Academy of Sciences), “Haydn’s Workshop: The Second Opera House at Eszterháza”

Peter Hoyt (University of South Carolina), “Mozart in Estonia (1788) and Prussia (1789)”

Pierpaolo Polzonetti (University of Notre Dame), “Figaro’s Transatlantic Crossings”

### **In Search of Rhythm (SMT)**

Gretchen Horlacher (Indiana University), Chair

Benjamin R. Levy (Arizona State University), “A New Species of Counterpoint: Rules for Rhythmic Regulation in Ligeti’s *Lux Aeterna*”

Dora A. Hanninen (University of Maryland), “Nancarrow’s *Study No. 37*: Calibrated Canons, Changeable Landscapes”

Greg McCandless (Full Sail University), “Metal as a Gradual Process: Minimalist Rhythmic Practices in the Music of Dream Theater”

Phillip Duker (University of Delaware), “Tenuto Ostinato? Listening Strategies for Ligeti’s *Fanfares*”

### **Jazz (AMS)**

George E. Lewis (Columbia University), Chair

Harald Kisiedu (Columbia University), “Emancipation Revisited: The Curious Case of Peter Brötzmann”

Marc Medwin (American University), “Ghost in the Machine: John Coltrane as Paradigm for Anthony Braxton’s *Ghost Trance Music*”

Ryan Bañagale (Harvard University), “Rewriting the History of (Symphonic) Jazz: Duke Ellington’s Arrangements of *Rhapsody in Blue*”

Vilde Aaslid (University of Virginia), “The Rise of the Jazz Lament”

### **Meaning in Mass and Motet (AMS)**

Pamela Starr (University of Nebraska), Chair

Christopher Macklin (Mercer University), “Charles d’Orléans and the Chapel Royal of Henry V after the Battle of Agincourt: Plague, Penitence, and the Possibilities of Performance”

Michael Alan Anderson (Eastman School of Music, University of Rochester), “Of Widowhood and Maternity: La Rue’s *Missa de Sancta Anna*”

Nicholas Johnson (Ohio State University), “Carolus Luython’s *Missa super Basim: Caesar Vive* and Hermetic Astrology in Early Seventeenth-Century Prague”

Remi Chiu (McGill University), “St. Sebastian Motets as Curatives for the Plague”

### **Music Informatics: Research, Representations, and Tools (Poster Session)**

Sponsored by the SMT Music Informatics Interest Group

Eric Isaacson (Indiana University), Moderator

Robert T. Kelley and Gilliean Lee (Lander University), “Ptolemaic: A Computer Application for Music Visualization and Analysis”

Christopher Ariza and Michael Scott Cuthbert (Massachusetts Institute of Technology), “Modeling Musical Structures as Objects in Music21”

Justin Lundberg (Eastman School of Music, University of Rochester), “Visualizing Voice-Leading Spaces”

Leigh VanHandel (Michigan State University), “National Metrical Types in Nineteenth-Century Art Song”

Johanna Devaney (McGill University), “AMPACT: Automated Music Performance Analysis and Comparison Toolkit”

Jordan B. L. Smith (University of Southern California), “A Survey of Approaches to the Automatic Formal Analysis of Musical Audio”

John Ashley Burgoyne (McGill University), “Alternative Statistical Models for Musical Data”

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### **THURSDAY AFTERNOON SHORT SESSIONS**

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**2:00–3:30**

#### **Knets and Cubes (SMT)**

Gretchen Foley (University of Nebraska), Chair

Dave Headlam (Eastman School of Music, University of Rochester), “Improvising with Perle Knets”

Paul M. Lombardi (Albuquerque, New Mexico), “Serial N-Cubes”

#### **Mahler’s Middle Symphonies (SMT)**

Steve Bruns (University of Colorado), Chair

Ryan C. Jones (Graduate Center, CUNY), “Ikonic Sonority and Tonal Language in Mahler’s Fifth Symphony, Second Movement”

Seth Monahan (Eastman School of Music, University of Rochester), “‘I have tried to capture you...’: Rethinking the ‘Alma’ Theme in Mahler’s Sixth Symphony”

**3:30–5:00**

#### **Saariaho (SMT)**

Marianne Kielian-Gilbert (Indiana University), Chair

Yayoi Uno Everett (Emory University), “Musical Signifiers of Trauma and Ambivalence: Kaija Saariaho’s *Adriana Mater* (2006)”

Judy Lochhead (Stony Brook University), “Technê of Radiance: Kaija Saariaho’s *Lonh* (1996)”

#### **Schoenberg Early and Late (SMT)**

Áine Heneghan (University of Washington), Chair

Benjamin Wadsworth (Kennesaw State University), “Semitonal Pairings in Schoenberg’s Atonal Keyboard Music”

Joe Argentino (McMaster University), “Transformations and Hexatonic Cycles in Schoenberg’s Late Works: *Modern Psalm* Op. 50c and *A Survivor From Warsaw*”

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**4:00–6:00**

**Mozart Society of America Board Meeting**

**4:30–5:30**

**AMS Development Committee Meeting**

**5:00–5:30**

**SMT Conference Guides Meeting**

5:15–6:15	<b>AMS Committee on Career-Related Issues Conference Buddy Meeting</b>
5:30–8:00	<b>Opening Reception</b>
6:00–7:30	<b>Journal of Musicology Board Meeting</b>
6:00–8:00	<b>Journal of Seventeenth-Century Music, Editorial Board</b>
7:00–9:30	<b>IMS Cantus Planus Meeting</b>
7:30–9:00	<b>Buselli-Wallarab Jazz Orchestra in Concert</b>
8:00–11:00	<b>AMS Jewish Studies and Music Study Group Inaugural Meeting</b>
8:00–10:30	<b>AMS Committee on Women and Gender Panel Discussion: “Beyond Women and Music”</b>
9:30–11:00	<b>Student Reception</b>

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#### THURSDAY EVENING SESSIONS

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8:00–10:00

##### **Addressing Ethnic and Racial Diversity in Music Theory**

Sponsored by the SMT Committee on Diversity

Tomoko Deguchi (Winthrop University), Moderator

Irna Priore (University of North Carolina, Greensboro) and Alexander Sanchez-Behar (Ashland University), “From Within: The Demographics of Race and Ethnicity in Music Theory”

Gavin Douglas (University of North Carolina, Greensboro), “Decolonizing Music Theory: Some Thoughts from Outside the Field”

John Turci-Escobar (Washington University), “Musical Go-Betweens: Immigrant Sensibilities and the Analysis of Non-Western Musics”

Teresa Reed (University of Tulsa), “Ethnicity, the European Canon, and the Music Theory Classroom”

8:00–11:00

##### **A Changing Climate: Ecomusicology and the Crisis of Global Warming**

Sponsored by the AMS Ecocriticism Study Group

Aaron S. Allen (University of North Carolina, Greensboro), Chair  
 Panelists: Stephanie Doktor (University of Virginia), Kate Galloway (University of Toronto), Mark Pedelty (University of Minnesota)

##### **Musicology and the Documentary Film: Three Test Cases (AMS)**

Panelists: Margot Fassler (University of Notre Dame), Mellonee Burnim (Indiana University), M. Jennifer Bloxam (Williams College), Michael Beckerman (New York University)

##### **Perception in the Flesh: What Can Merleau-Ponty Contribute to Music?**

Sponsored by the SMT Music and Philosophy Interest Group

Jairo Moreno (University of Pennsylvania), Moderator

Amy Cimini (New York University), “Hearing the Flesh of the World: Music and Sound in Maurice Merleau-Ponty’s ‘Intertwining—The Chiasm’”

Eugene Montague (George Washington University), “Gesture and Habit in Merleau-Ponty and Ligeti”

Violaine Anger (Université d’Evry Val d’Essonne / École Polytechnique), “The Legacy of Merleau-Ponty’s Conception of Rhythm and its Impact on Music”

Richard H. Brown (University of Southern California), “‘Nature in Her Manner of Operation’: Merleau-Ponty, John Cage, and the American Neo Avant-Garde”

##### **Robert Schumann at 200: New Paths (AMS)**

David Ferris (Rice University), Chair

Panelists: Rufus Hallmark (Rutgers University), Roe-Min Kok (McGill University), Harald Krebs (University of Victoria), Sezi Seskir (Cornell University), Laura Tunbridge (University of Manchester), Susan Youens (University of Notre Dame)

##### **Teaching Counterpoint in the Twenty-First Century**

Sponsored by the SMT Pedagogy Interest Group

Mary Arlin (Ithaca College), Moderator

Robert Gauldin (Eastman School of Music, University of Rochester), “Plaine and Easie Counterpoint: How Does Morley’s Treatise Fare as a Modern Textbook?”

Peter Schubert (McGill University), “Is Fux Necessary? (Or Why We Have to Stop Teaching Species the Way We Do)”

Dariusz Terefenko (Eastman School of Music, University of Rochester), “The Passacaglia: A Primer for Teaching Baroque Improvisation”

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## FRIDAY 5 November

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7:00–8:45

##### **AMS Chapter Officers’ Meeting**

7:00–8:45

##### **AMS Committee on Career-Related Issues Meeting**

7:00–8:45

##### **AMS Committee on Communications Meeting**

7:00–8:45

##### **AMS History of the Society Committee Meeting**

7:00–9:00

##### **SMT Committee for Professional Development Breakfast Reception for Graduate Students**

7:00–9:00

##### **SMT Committee on the Status of Women Breakfast**

7:30–8:30

##### **Editorial Board, *Journal of Music Theory***

7:30–8:45

##### **Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting**

7:30–8:45

##### **AMS Joint Meeting of the 2010 and 2011 Local Arrangements Committees**

7:30–8:45

##### **AMS Program Committees for the 2010 and 2011 Annual Meetings**

7:30–8:45

##### **Student Representatives to AMS Council Meeting**

7:30–9:00

##### **Alexander Street Press Breakfast Reception**

7:30–9:00

##### **American Brahms Society Board Meeting**

8:30–5:00

##### **Registration**

8:30–6:00

##### **Exhibits**

## FRIDAY MORNING SESSIONS

9:00–12:00

**Analyzing the Music of Twentieth-Century Women Composers**

Sponsored by the SMT Committee on the Status of Women

Patricia Hall (University of California, Santa Barbara), Moderator

Brenda Ravenscroft (Queen's University, Ontario), "Music as a Mirror: Libby Larsen's *Chanting Towards Paradise*"Joseph Straus (Graduate Center, CUNY), "Ursula Mamlok's Pathways through the Magic Square: *Panta Rhei* (1981)"

John Roeder (University of British Columbia), "Superposition in Saariaho's 'The Claw of the Magnolia . . .'"

Diana Luchese (Towson University), "Pozzi Escot's *Mirabilis IV: O quam mirabilis*"Joshua B. Mailman (Hunter College, CUNY / Eastman School of Music, University of Rochester), "Emergent Flux Projecting Form in Ruth Crawford Seeger's *Quartet* (1931)"**Duke Ellington's Late, Extended Works: Some New Critical Perspectives (AMS)**

John Howland (Rutgers University, Newark), Chair

Anna Celenza (Georgetown University), "Duke Ellington, Billy Strayhorn and the Adventures of *Peer Gynt* in America"David Schiff (Reed College), "Othello Revisited: *Such Sweet Thunder and Politics*"

Edward Green (Manhattan School of Music), "Did Ellington Truly Believe in an 'Afro-Eurasian Eclipse?'"

John Wriggle (City College of New York, CUNY), "'The Mother of All Albums': Duke Ellington's *A Drum Is a Woman*"**Exoticism in Shifting Contexts, 1840 to Today (AMS)**

Ralph P. Locke (Eastman School of Music, University of Rochester), Chair

Shay Loya (Guildford, England), "Auto-exoticism? The Hungarian Response to Viennese *style hongrois*"David Brodbeck (University of California, Irvine), "Essentialism, Orientalism, and Musical Identity in Goldmark's *Queen of Sheba*"

Leonora Saavedra (University of California, Riverside), "Nationalism and Exoticism in Fin-de-siècle Mexico"

W. Anthony Sheppard (Williams College), "The Persistence and Parody of Orientalism in Recent Opera and Operatic Production"

**Fin-de-siècle Germany (AMS)**

Walter Frisch (Columbia University), Chair

Bryan Gilliam (Duke University), "Richard Strauss and the Sexual Body: The Erotics of Humor, Philosophy, and Ego-Assertion"

Charles Youmans (Pennsylvania State University), "Business, Politics, and Aesthetics in the Friendship of Gustav Mahler and Richard Strauss"

Christopher Morris (University College, Cork), "Music, Modernism, and the Alpine Sublime"

Nicholas Attfield (University of Oxford), "Hans Pfitzner, the Anti-German? *Einfall* Revisited"**Making Musical Communities (AMS)**

Michael Baumgartner (Milton, Mass.), Chair

Erica Scheinberg (Lawrence University), "Different Trains: Kurt Weill's *Railroads on Parade*"

Esther Morgan-Ellis (Yale University), "'And how they sing with him': Movie Theater Sing-Alongs at the End of the Silent Era"

Tim Carter (University of North Carolina, Chapel Hill), "Celebrating America: Kurt Weill and the Federal Theater Project (1937)"

YouYoung Kang (Scripps College), "Legacies of the WPA on the American Musical Landscape"

**Mapping Music (SMT)**

Jay Hook (Indiana University), Chair

Thomas Robinson (University of Alabama), "Pitch-Class Multisets and the Z-Relation"

Rachel Hall (Saint Joseph's University), Dmitri Tymoczko (Princeton University), and Jason D. Yust (University of Alabama), "Upright Petrouchka, Proper Scales, and Sideways Neapolitans"

Robert Peck (Louisiana State University), "Imaginary Transformations"

Michael Buchler (Florida State University), "Are There Any Bad (or Good) Transformational Analyses?"

**Means of (Musical) Production (SMT)**

Steve Larson (University of Oregon), Chair

Brett Clement (Stephen F. Austin State University), "Chord-Bible Harmony in Frank Zappa's Middle-Period Orchestral Music"

Chris Stover (New School for Jazz and Contemporary Music), "Subtending the Tonal/Atonal Nexus through Multiplicative Operators in Cecil Taylor's Early Music"

Matthew Butterfield (Franklin and Marshall College), "Multiparametric Complexity in Charlie Parker's 'Confirmation'"

Noriko Manabe (Princeton University), "The Role of the Producer in Hip-Hop: An Ethnographic and Analytical Study of Remixes"

**Modes of Listening (AMS/SMT)**

John Latartara (University of Mississippi), Chair

Jeffrey Levenberg (Princeton University), "*Troppo Troppo Discordante*: Monteverdi's Mean-Tones and the *Seconda Pratica*"Sherry Lee (University of Toronto), "*Forêts profondes*: Contested Spaces in Electroacoustic Music"

Deirdre Loughridge (University of Pennsylvania), "Magnifying Instruments, Scopic Looking, and Early Romantic Listening"

Berthold Hoeckner (University of Chicago), "Film Songs and Things"

**Musical Experiencers: Composer, Performer, Listener (SMT)**

Jeff Perry (Louisiana State University), Chair

Panayotis Mavromatis (New York University), "Exploring Tonal Structure in Modal Polyphony: A Schenkerian Perspective on Psalm-Tone Tonalties"

Timothy Chenette (Indiana University), "Confounding the Medieval Listener: The Role of Complexity in Medieval Rhythm"

Vasili Byros (Northwestern University), "Schemas versus Schemes: Communicative Strategies in Mozart"

Mitch Ohriner (Indiana University), "Projected Tension in Performances of Chopin"

## Musicologies (AMS)

Scott Burnham (Princeton University), Chair

Benjamin Breuer (University of Pittsburgh), "The Birth of Musicology from the Spirit of Evolution: Biological Sources for Guido Adler's Conception of *Musikwissenschaft*"

Bonnie Gordon (University of Virginia), "The Secret of the Secret Chromatic Art"

Jennifer Shaw (University of New England), "Histories of an Idea: Contextualizing Twelve-Tone Composition in the Second Viennese School"

Michael Broyles (Florida State University), "Beethoven Was Black. Why Does It Matter?"

## Schumann, Liszt, Brahms (AMS)

Daniel Beller-McKenna (University of New Hampshire), Chair

Christopher Ruth (University of Pittsburgh), "Schumann's Inner Drama: *Genoveva* and the Unconscious Mind"

Joanne Cormac (University of Birmingham), "From Stage to Concert Hall: Genre, Program, and Form in Liszt's *Hamlet*"

Laurie McManus (University of North Carolina, Chapel Hill), "*Musik für's Auge: A German Requiem*, the Rise of Musical Elitism, and the Challenge of Tradition"

Margaret Notley (University of North Texas), "Ancient Tragedy and Anachronism in Brahms's *Gesang der Parzen*"

## Special Voices (AMS)

Heather Hadlock (Stanford University), Chair

Amy Brosius (New York University), "Leonora Baroni *cantatrice*: The Roman *virtuosa* as Courtier"

Jeffrey Magee (University of Illinois, Urbana-Champaign), "The Story of 'A Pretty Girl'"

Katherine Kaiser (Stony Brook University), "Who Sang Stockhausen's *Gesang der Jünglinge*?"

Katherine Preston (College of William & Mary), "'The American Jenny Lind' or an 'Unfinished and Inartistic' Singer? The Perplexing Career of Emma Abbott"

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## FRIDAY MORNING SHORT SESSIONS

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9:00–10:30

### The Significance of Terms (AMS)

John Butt (University of Glasgow), Chair

Bettina Varwig (King's College London), "Metaphors of Time and Modernity in Bach"

J. Peter Burkholder (Indiana University), "Musical Borrowing or Curious Coincidence? Testing the Evidence"

10:30–12:00

### Vocal Music in Eighteenth-Century France (AMS)

Charles Dill (University of Wisconsin-Madison), Chair

Don Fader (University of Alabama), "Parody, Satire, and Imitation: The Early Eighteenth-Century Italian-French Controversy in the *Recueil d'airs sérieux et à boire*"

Michele Cabrini (Hunter College, CUNY), "Witness to the Execution: The Composer's Perspective in French Baroque Cantatas on Judith"

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12:00–1:30

**AMS Committee on Cultural Diversity:  
Reception for Travel Fund Recipients,  
Associates, and Alliance Representatives**

12:00–2:00

**SMT Committee on Diversity  
Brown Bag Lunch**

12:00–2:00

**SMT Jazz Theory and Analysis  
Interest Group**

12:00–2:00

**SMT Queer Resource Interest Group**

12:00–2:00

**SMT Scholars for Social Responsibility**

12:15–1:15

**AMS Committee on Career-Related Issues  
Session I: Master Teacher**

12:15–1:45

**Early Music America Open Session for  
Early Music Directors**

12:15–1:45

**Recital: "The Music of Olivier Messiaen and  
His Students"**  
Matthew Odell, piano

12:15–1:45

**JAMS Editorial Board Meeting**

12:15–1:45

**Mozart Society of America Meeting**

12:15–1:45

**SSCM Business Meeting**

12:30–1:30

**Internship Possibilities in the Library of  
Congress Collections**

12:30–2:00

**Friends of Stony Brook Reception**

1:00–3:00

**SMT C.V. Review**

2:00–3:30

**Lecture Recital: "Black Experience and  
Song: Art Songs by David N. Baker and  
Mark Fax"**  
Horace J. Maxile (Columbia College Chicago),  
lecturer; commentary by William Patterson  
(University of Michigan); Louise Toppin,  
Soprano; John O'Brien, piano

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## FRIDAY AFTERNOON SESSIONS

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2:00–5:00

### Beyond the Book (AMS)

Lawrence Earp (University of Wisconsin-Madison), Chair

Arni Ingólfsson (Iceland Academy of the Arts), "Orality, Modal Change, and the Transmission of Medieval Music in Seventeenth-Century Iceland"

Karl Kügle (University of Utrecht), "The Veneto Connection: New Light on Turin J.II.9"

Pieter Mannaerts (Katholieke Universiteit Leuven), "Exceptions to the Rule: The Thirteenth-Century *historiae* for Mary of Oignies and Arnulf Cornibout"

Ruxandra Marinescu (University of Utrecht), "Manipulating the Manipulator: The Vernacular Lais in the *Roman de Fauvel*"

### Constructing "Japan" in Japanese Music: A Hundred-Year Analytical Survey (SMT)

David Pacun (Ithaca College), Moderator  
Noriko Manabe (Princeton University), Respondent

Akane Mori (Hartt School of Music), "Rentaro Taki and the Birth of Japanese Art Song: An Analytical Study of the Transition from Folk Tune to Westernized Song"

David Pacun (Ithaca College), "The Transformation of the *Style Japonaise* in Early Yōgaku, c. 1890–1930"

Tomoko Deguchi (Winthrop University), "Reminiscences of the Past in Yoshinao Nakada's Art Songs"

Hideaki Onishi (Yong Siew Toh Conservatory of Music and National University of Singapore), “Toru Takemitsu and the Japanese Garden: In Quest of His Origin, and the Reconciliation of the East and West”

### **Early Nineteenth-Century Music (SMT)**

William Rothstein (Queens College and Graduate Center, CUNY), Chair

Daniel Barolsky (Beloit College), “‘Wohin?’: From Poetry into Performance”

Wayne C. Petty (University of Michigan), “After the *Fantaisie-Improvisation*”

Stephen Rodgers (University of Oregon), “Thinking (and Singing) in Threes: Triple Hypermeter in the Songs of Fanny Hensel”

Eric McKee (Pennsylvania State University), “Lanner and Strauss and ‘The Future of Rhythm’”

### **Europe and Politics in the Mid-Twentieth Century (AMS)**

Laura Silverberg (A-R Editions), Chair

Florian Scheduling (University of Southampton), “Ideological Battles in Exile and Beyond: Avant-garde Music and Anti-Semitism in the Free German League of Culture”

Joy H. Calico (Vanderbilt University), “Schoenberg’s *A Survivor from Warsaw* in Warsaw (1958)”

Leslie Sprout (Drew University), “Honegger’s *Chant de Libération*: Resistance and Rehabilitation in Postwar France”

Rachel Mundy (New York University), “Alfred Cortot and the State’s Avant-garde”

### **Italian Baroque Opera (AMS)**

Wendy Heller (Princeton University), Chair

Hendrik Schulze (University of North Texas), “Representing the Properties of Affects: Cavalli’s Revisions to the Opera *Artemisia* (1657) and Their Textual Roots”

Nathan Link (Centre College), “Handel’s Cleopatra and the Nightingale”

Robert Torre (University of Wisconsin-Madison), “The Siren Reconstituted: Silvio Stampiglia’s *La Partenope* and the Walled Garden of Knowledge in Early Eighteenth-Century Naples”

Valeria De Lucca (University of Southampton), “Semi-Private Opera in Seventeenth-Century Rome: The Teatro Colonna (1676–1689)”

### **Music and Text (AMS)**

Jonathan Glixon (University of Kentucky), Chair

Vassiliki Koutsobina (Music Library of Greece Lilian Voudouri), “A King, a Pope, and a War: Economic Crisis and *Faulte d’argent* Settings in the Opening Decades of the Sixteenth Century”

Ljubica Ilic (Belgrade, Serbia), “In Pursuit of Echo”

Daniel Zuluaga (University of Southern California), “‘[Come] fare lo amore alla Spagnola’: Spanish Alfabeto Song and the Sexually Explicit Lyric in Italian Territories, 1580–1630”

Seth Coluzzi (Brandeis University), “Black Sheep: The Phrygian Mode and a Misplaced Madrigal in Marenzio’s Seventh Book (1595)”

### **Performance Studies (AMS)**

Guido Olivieri (University of Texas), Chair

Darla Crispin (Orpheus Research Centre, Ghent), “From Territories to Transformations: Anton Webern’s Piano Variations Op. 27 as a Case Study for Research in-and-through Musical Practice”

Friedemann Sallis (University of Calgary) and Ian Burleigh (University of Lethbridge), “Venetian Soundscapes Past and Present: Studying a Performance of Luigi Nono’s *A Pierre, ‘Dell’azzurro silenzio, inquietum’* (1985)”

Jennifer Ronyak (University of Alberta), “‘Mignon as Public Property’: The Early Public Performance of the ‘Intimate’ German Lied”

Leon Chisholm (University of California, Berkeley), “The ‘McGibbon MS’: A Scottish Source of Ornaments for Corelli’s Violin Sonatas, Op. 5”

### **The Politics of Race in America (AMS)**

Benjamin Piekut (University of Southampton), Chair

Danielle Fosler-Lussier (Ohio State University), “‘The right and the best ambassador’: Marian Anderson, Louis Armstrong, and the U.S. Reception of Cultural Diplomacy”

Emily T. Abrams Ansari (University of Western Ontario), “Ulysses Kay’s *Jubilee* and the Politics of Race During the American Bicentennial”

Holly Holmes (University of Illinois, Urbana-Champaign), “Ku Klux Klan Sheet Music: ‘Creating Desire’ in 1920s Middle America”

Stephanie Stallings (Washington, D.C.), “Mexico Sings the Blues: Anti-Lynching Songs by Silvestre Revueltas and Carlos Chávez”

### **Process and Metaphor in Twentieth-Century Music (AMS/SMT)**

Brian Alegant (Oberlin College), Chair

David Feurzeig (University of Vermont), “On Shifting Grounds: Meandering, Modulating, and Möbius Passacaglias”

Michael Vidmar-McEwen (Indiana University), “Poetic Image and Tonal Disorientation: The Curious Case of Benjamin Britten”

Gurminder Kaur Bhogal (Wellesley College), “Stravinsky the Decorator: Stylized Embellishment, Decorative Design, and Arabesque Melody in *The Rite of Spring*”

Matt BaileyShea (Eastman School of Music, University of Rochester), “Agency and Musical Forces in Barber’s String Quartet, Op. 11”

### **Querelles des philosophes (AMS/SMT)**

Gary Tomlinson (University of Pennsylvania), Chair

Michael Gallope (New York University), “The Note and the Wave in Adorno”

Stephen Decatur Smith (New York University), “The Sound of ‘Life that does not live’: Adorno, Bergson, Life, and Musical Time”

James Currie (University at Buffalo), “Dislocating Musical Ethics: Said, Barenboim, and the Limits of Belonging”

Martin Scherzinger (New York University), “Boulez, Prophet (or How Deleuze Misunderstands Music)”

### **Reassessing the Nineteenth Century (AMS)**

Gundula Kreuzer (Yale University), Chair

Yen-Ling Liu (College of Charleston), “Monumental Ruins: Promethean Myth and the Myth of *Prometheus*”

David Trippett (University of Cambridge), “‘Bayreuth in Miniature’: Wagner and the Melodramatic Voice”

Feng-Shu Lee (University of Chicago), “‘First Bayreuth; Second, Wagner; Third, the Theatre’: Reception of the First *Ring* through the Lens of the *Bayreuther Tagblatt*”

Timothy McKinney (Baylor University), “A Tale of Two Critics; or, A Wolf at the Door: Subtext in the Wolf/Hanslick Controversy”

### **Transformation and (De)Coding, Sound and Music (SMT Poster Session)**

Robert Hasegawa (Eastman School of Music, University of Rochester), “Combination-Tone Harmony”

Erin Mayhood (University of Virginia) and Perry Roland (University of Virginia), “Toward Electronic Music Editions: The Music Encoding Initiative”

Marek Zabka (Comenius University, Slovakia), “Miroslav Filip and American Transformational Theories”



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**FRIDAY AFTERNOON SHORT SESSIONS**

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**2:00–3:30****Dylan's Voice (SMT)**

Janna Saslaw (Loyola University), Chair

Steven Rings (University of Chicago) "A Foreign Sound to Your Ear: Bob Dylan Sings 'It's Alright, Ma (I'm Only Bleeding),' 1964–2009"

Sumanth Gopinath (University of Minnesota), "Dylan's Speech: A Performative (and Musical) Poetics?"

**Extracurricular Activities: Two Pedagogues (AMS)**

Martha Hyde (University at Buffalo), Chair

Janet Pollack (Colorado State University), "Johann Baptist Cramer, Historicism, and the London Pianoforte School"

Kimberly Francis (University of Guelph), "The End of a Creative Dialogue: Nadia Boulanger and Robert Craft's Stravinsky"

**3:30–5:00****Improvisation (SMT)**

Steven Laitz (Eastman School of Music, University of Rochester), Chair

David Neumeyer, (University of Texas, Austin), "Schubert's 'Riemannian Hand': An Archaeology of Improvisation for Social Dancing"

Michael Callahan (Michigan State University), "Riffing on Buxtehude: Hierarchical Memory and the Teaching of Keyboard Improvisation"

**3:30–5:00****AMS/MLA Joint RISM Committee Meeting****4:00–6:00****Center for Black Music Research Reception Honoring Horace Maxile****5:00–7:00****AMS/SMT Joint Philosophy Interest Group Business Meeting****5:00–7:00****SMT Demographics Ad-hoc Committee Meeting****5:00–7:00****SMT Mathematics of Music Analysis****5:30–6:30****Singing from Renaissance Notation, directed by Valerie Horst and hosted by Early Music America****5:30–7:30****University of North Carolina at Chapel Hill Alumni Reception****6:00–8:00****Boston University Alumni Reception****6:00–8:00****Florida State University School of Music Alumni Reception****6:00–8:00****W. W. Norton Reception****6:30–8:00****Oxford University Press and Grove Music Reception****6:45–7:45****AMS Committee on Career-Related Issues Session II: Alternate Career Paths****7:00–9:00****A-R Editions Online Music Anthology Reception****8:00****Indianapolis Symphony Orchestra, Music of Mahler and Wagner****8:00–10:00****AMS LGBTQ Study Group Program and Business Meeting****8:00–11:00****Jazz Jam Session****9:00–11:00****University of Chicago Alumni Reception****9:00–12:00****University of Pittsburgh Alumni and Friends Reception****10:00–12:00****AMS LGBTQ Study Group Party****10:00–12:00****Harvard Music Reception****10:00–12:00****Reception, Forum on Music and Christian Scholarship****11:00–11:30****AMS Pedagogy Study Group Business Meeting**

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**FRIDAY EVENING SESSIONS**

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**8:00–11:00****The Cold War Sensorium: Sound, Affect, Politics**

Sponsored by the AMS Cold War and Music Study Group

Ryan Dohoney, Montclair State University, Moderator and Organizer

Caroline Polk O'Meara (University of Texas), Respondent  
Panelists: Nikita Braguinski (Berlin, Germany), Brigid Cohen (University of North Carolina, Chapel Hill), Michael Ethen (McGill University), Philip Gentry (University of Delaware), Jessica Schwartz (New York University)**The Emerging Scholarship of Pedagogy (AMS)**

Sponsored by the AMS Pedagogy Study Group

Robin Elliott (University of Toronto), Chair  
Panelists: James R. Briscoe (Butler University), Mary Natvig (Bowling Green State University), Matthew Balensuela (DePauw University), Jessie Fillerup (University of Mary Washington)**Rethinking Race and Ethnicity in Brazilian Music**

Sponsored by the AMS Hispanic Studies Group

Rogério Budasz (University of California, Riverside), Chair

Rogério Budasz (University of California, Riverside), "Zealous Clerics, Mischievous Musicians, and Pragmatic Politicians: Music and Race Relations in Colonial Brazil"

Marcelo Campos Hazan (Columbia University), "Music and Sociopolitical Instability in Rio de Janeiro during the Regency Period (1831–1840)"

Frederick Moehn (Universidade Nova de Lisboa), "Race, Ethnicity, and Difference in a Contemporary Carioca Pop Music Scene"

Walter Clark (University of California, Riverside), "'Vulgar Negroid Sambas': Issues of National Identity, Race, and Gender in *That Night in Rio*, with Carmen Miranda"**Sound Studies (AMS)**

Phil Ford (Indiana University), Organizer

Panelists: Andrea F. Bohlman (Harvard University), James Buhler (University of Texas, Austin), Mark J. Butler (Northwestern University), Benjamin Piekut (University of Southampton), Jason Stanyek (New York University)

## Tenure and the Musical Scholar: Philosophical and Practical Issues

Sponsored by the SMT Professional Development Committee, the AMS Committee on Membership and Professional Development, and Scholars for Social Responsibility

Patrick McCreless (SMT Committee on Professional Development), Chair  
Cristle Collins Judd (Bowdoin College), Moderator

Karen A. Faaborg (Vice Provost for Academic Personnel, University of Cincinnati), "Legal Issues Concerning Tenure"

Cristle Collins Judd (Dean for Academic Affairs and Professor of Music, Bowdoin College), "The History and Philosophy of Tenure: The Liberal Arts College"

Don Randel (President, Andrew W. Mellon Foundation; Former President, University of Chicago), "Tenure, the Research University, and Scholarship in the Humanities and the Arts"

Mary Wennerstrom (Associate Dean for Instruction and Professor of Music Theory, Jacobs School of Music, Indiana University, Bloomington), "Working Toward Tenure in a Comprehensive School of Music"

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## SATURDAY 6 November

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7:00–8:30	<b>SMT Committee on Diversity Breakfast</b>
7:00–8:30	<b>SMT Committee on Professional Development Breakfast</b>
7:00–8:30	<b>SMT Regional and Affiliate Societies Breakfast</b>
7:00–8:45	<b>AMS Committee on Career-Related Issues Joint Session with Graduate Education Committee: Realities of the Job Market Today</b>
7:00–8:45	<b>AMS Committee on Women and Gender Meeting</b>
7:00–8:45	<b>AMS Publications Committee Meeting</b>
7:00–9:00	<b>A-R Recent Researches Series Editors' Breakfast Meeting</b>
7:00–9:00	<b><i>Journal of Music History Pedagogy</i> Editorial Board</b>
7:30–8:45	<b>AMS Committee on Cultural Diversity Meeting</b>
7:30–9:00	<b>SMT Music and Disability Interest Group Organizational Meeting</b>
7:30–9:00	<b>Society for Eighteenth-Century Music Board of Directors Meeting</b>
7:45–8:45	<b>American Bach Society Editorial Board Meeting</b>
8:30–5:00	<b>Registration</b>
9:00–12:00	<b>AMS Committee on Career-Related Issues, C.V. and Cover Letter Workshop</b>
8:30–6:00	<b>Exhibits</b>

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## SATURDAY MORNING SESSIONS

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9:00–12:00

### Cadence and Form (SMT)

William Caplin (McGill University), Chair

John Koslovsky (Oberlin College), "Nineteenth-Century Form in Early-Twentieth-Century Scholarship: The Case of Franz Schubert"

Brian Black (University of Lethbridge), "Schubert's Transformation of the Classical Style: The New Role of the Perfect Authentic Cadence in his Sonata-Form Transitions"

Lauri Suurpää (Sibelius Academy), "Deferral of a Cadentially Confirmed Tonic: First Movement of Haydn's F-Sharp Minor Piano Trio (Hob. XVI:26)"

L. Poundie Burstein (Hunter College / Graduate Center, CUNY), "Half, Full, or In Between? Distinguishing Half and Elided Authentic Cadences"

### Choreographies (AMS)

Tamara Levitz (UCLA), Chair

Chantal Frankenbach (University of California, Davis), "Waltzing Hypocrites: Hanslick's Dual Attitudes to Dance"

Davinia Caddy (University of Auckland), "Opera's Gestural Turn: *Le Cof d'or*, 1914"

Jessica Payette (Oakland University), "'Emotions must be transposed into a form': Louis Horst and Martha Graham's Overthrowing of Exoticism in American Dance"

Paul Cox (Case Western Reserve University), "An Imaginary America: Cage and Cunningham's *Credo in U.S.* (1942)"

### Cognition and History (AMS)

Eugene Narmour (University of Pennsylvania), Chair

Anna Maria Busse Berger (University of California, Davis), "How Did Oswald von Wolkenstein Make His *Contrafacta*?"

Craig Wright (Yale University), "Mozart and the Kingdom of Back: An Oddity in His Cognitive Process"

Robert Gjerdingen (Northwestern University), "The Phrasicon of Neapolitan Solfeggi"

### Commonality and Otherness (AMS/SMT)

Lewis Rowell (Indiana University), Chair

Rebecca Jemian (Ithaca College), "*Flowers We Are*: Kurtág's Mixed Bouquet"

David Claman (Lehman College, CUNY), "Shakti's Common Ground: Scalar Conception and Usage in a Cross-Cultural Musical Endeavor"

Kassandra Hartford (Stony Brook University), "How *Danças Características Africanas* Became *Métis*"

Nalini Ghuman (Mills College), "Modes, Mantras and *Gandharvas*: John Foulds's Passage to India"

### Eastern Europe Since 1980 (AMS)

Lisa Jakelski (Eastman School of Music, University of Rochester), Chair

Anna Nisnevich (University of Pittsburgh), "Wagner, Sokurov and Dolby SR: Absorption in *Moloch*"

Cindy Bylander (San Antonio, Texas), "We Don't Want to Play That Game Anymore: Polish Composers in the 1980s"

Maria Cizmic (University of South Florida), "Witnessing History during Glasnost: Arvo Pärt's *Tabula Rasa* and Tengiz Abuladze's *Repentance*"

William Quillen (University of Cambridge), "Cage in the USSR"

## French Opera from Rameau to Gluck (AMS)

Jacqueline Waeber (Duke University), Chair

Alexandra Amati-Camperi (University of San Francisco), “*Cherchez la femme: A Feminist Critique of Operatic Reform in Pre-Josephinian Vienna*”

Amber Youell-Fingleton (Columbia University), “Reforming Operatic Luxury in Maria Theresa’s Vienna”

Nathan Martin (Columbia University), “The *Armide* Monologue, 1686–1777: Rameau, Gluck and the *philosophes*”

Rebecca Harris-Warrick (Cornell University), “Parsing the Prologue”

## In the Company of Wagner (AMS)

Matthew Gelbart (Fordham University), Chair

Katharine Ellis (Royal Holloway, University of London), “Wagner’s Music Dramas in Turn-of-the-Century France”

Marie-Hélène Benoit-Otis (University of Montreal / Free University of Berlin), “‘Délucieux oubli des choses de la terre’: The Genesis of a Wagnerian Love Duet”

Monika Hennemann (University of Birmingham), “Jewish Cupids and Scottish Valkyries: Once More Mendelssohn and Wagner”

Michael J. Puri (University of Virginia), “Ravel’s Wagnerism”

## Italian Modernism, 1930–1950 (AMS)

Anne C. Shreffler (Harvard University), Chair

Ben Earle (University of Birmingham), “Verdi, Dallapiccola, and Melodramatic ‘Gesture’: Ottocento Practice in *Il prigioniero*”

Emiliano Ricciardi (Stanford University), “Twelve-tone Music in Fascist Italy: The Cases of Rome and Milan”

Francesco Parrino (Conservatorio di Musica “Giuseppe Verdi,” Como), “The Modern Interpreter: Alfredo Casella and the 1930s Italian Debate on Musical Interpretation”

Peter Roderick (University of York), “The Birth of an Avant-garde Dialectic: Subverting Realism and Formalism in Italy, 1948–49”

## The Long Nineteenth Century (SMT)

Matthew Bribitzer-Stull (University of Minnesota), Chair

Joseph Kraus (Florida State University), “The ‘Tchaikovskian Sublime’: Rhythmic Gesture, Narrative Archetype, and Metonymical Realism in the First Movement of the Fourth Symphony”

Blair Johnston (Indiana University), “Rachmaninoff’s ‘Fantastic’ Phrygian Symphony”

Sarah K. Sarver (Oklahoma City University), “Embedded and Parenthetical Chromaticism: An Exploration of Their Structural and Narrative Implications in Select Songs from Richard Strauss’s *Brentano Lieder*, Op. 68”

Jeremy Orosz (University of Minnesota), “Schumann’s Musical Seams”

## Selling Music (AMS)

Christina Bashford (University of Illinois, Urbana-Champaign), Chair

Ayden Adler (Philadelphia Orchestra), “The Critical Response to Profitable Concerts: Arthur Fiedler and the Boston Pops Orchestra, 1930–1950”

James O’Leary (Yale University), “Selling *Oklahoma!*: The Genesis and Reception of the ‘First Ever’ Integrated Musical”

Patrick Warfield (University of Maryland), “The March as Musical Drama and the Spectacle of John Philip Sousa”

Rebecca Bennett (Northwestern University), “A ‘Tune Detective’ at Work: Sigmund Spaeth Interrogates ‘Music Appreciation’”

## Twentieth-Century American Works (SMT)

Andrew Mead (University of Michigan), Chair

Brendan McConville (University of Tennessee), “Isomorphic Mapping, Self-Similarity, and ‘Nesting’ in Charles Wuorinen’s *Cello Variations*”

Nancy Yunhwa Rao (Rutgers University), “Tracing an Intertextual Relation: Reading Carter’s First String Quartet Through Crawford’s *String Quartet* (1931)”

Guy Capuzzo (University of North Carolina, Greensboro), “Text, Music, and Irony in Elliott Carter’s Opera *What Next?*”

Emily Adamowicz (University of Western Ontario), “Structure and Subjectivity in Milton Babbitt’s *Philomel*”

## Visual Impairment in the Music Theory Classroom: Policies and Practicalities

Sponsored by the SMT Interest Group on Music and Disability

Dave Headlam (Eastman School of Music, University of Rochester), Introduction

Jeff Gillespie (Butler University), “Serving the Visually-Impaired in the College Music Classroom: Building Bridges Toward Understanding”

Bruce Quaglia (University of Utah), “Policy and Practicalities in Music-Theory Education of Visually-Impaired Students”

Carlos Taylor (Adaptive Computer Technology Specialist, Ball State University), Special Guest

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## SATURDAY MORNING SHORT SESSIONS

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9:00–10:30

### Marian Topics (AMS)

David Rothenberg (Case Western Reserve University), Chair

Gordon Haramaki (San José State University), “‘In the Flesh as Well as in Spirit’: (Meta) Physical Embodiment in Claudio Monteverdi’s *Ave Maris Stella* (1610)”

Hannah Mowrey (Eastman School of Music, University of Rochester), “A Rose from the Line of Judah: Ancestry and Imagery in Jena Universitätsbibliothek MS 22”

10:30–12:00

### Race, Politics, American Music (AMS)

Guthrie Ramsey (University of Pennsylvania), Chair

James Leve (Northern Arizona University), “*Golden Boy* and ‘Black-Jewish Relations’”

Jennifer Myers (Northwestern University), “Sounding Left: Shirley Graham’s Emerging Political Consciousness in the Chicago Federal Theatre Project’s *Little Black Sambo* (1938)”

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12:00–2:00

**American Bach Society Advisory Board, Luncheon Meeting**

12:00–2:00

**American Handel Society, Board Meeting**

12:00–2:00

**SMT Committee on the Status of Women Affiliates Lunch**

12:00–2:00

**SMT Music Cognition Interest Group**

12:00–2:00

**SMT Performance and Analysis Interest Group**

12:00–2:00

**Society for Seventeenth-Century Music: Editorial Board Meeting, Web Library of Seventeenth-Century Music**

- 12:00–5:00**     **AMS Committee on the Publication of American Music, Luncheon Meeting**
- 12:15–1:45**     **AMS Committee on Career-Related Issues, Student Session: How to Choose a Dissertation Topic**
- 12:15–1:45**     **AMS Council Meeting**
- 12:15–1:45**     **Concert: “Accompanying *Metropolis* and Jerry Springer: Syncing Sound and Motion Through a Multimedia Performance of Chamber Music by Louis Andriessen and Jacob Ter Veldhuis”**  
Fountain City Ensemble (Andrée Martin, flute; Lisa Oberlander, clarinet; Amy Griffiths, saxophone; Paul Vaillancourt, percussion)
- 12:15–1:45**     **North American British Music Studies Association Meeting**
- 2:00–3:30**     **Lecture Recital: “Ornamentation and Subjective Feeling in the ML Lutebook”**  
Elizabeth Kenny (Royal Academy of Music / University of Southampton), presenter and lute
- 2:00–3:00**     **SMT Business Meeting**
- 3:00–3:15**     **SMT Awards Presentations**
- 3:30–5:00**     **SMT Keynote Address**  
Patrick McCreless (Yale University)

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## SATURDAY AFTERNOON SESSIONS

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**2:00–5:00**

### Debussy (AMS)

- Carolyn Abbate (University of Pennsylvania), Chair
- Barbara Kelly (Keele University), “Commemorating Debussy in Post World War I France: Nostalgia, Modernism and the Press”
- Brian Hyer (University of Wisconsin-Madison), “On the Survival of Images in Act 1 Scene 3 of *Pelléas et Mélisande*”
- David J. Code (University of Glasgow), “Cross-Dressing with Debussy: The *Trois chansons de Bilitis* as Allegory”
- Jane Harrison (Ohio State University), “Debussy’s Influence on French Salon Music Composers, 1902–1930”

### Heroines and Others (AMS)

- Paula Higgins (University of Nottingham), Chair
- Marian Wilson Kimber (University of Iowa), “In a Woman’s Voice: Recitation, Music, and the Feminization of American Melodrama”
- Susan Cook (University of Wisconsin-Madison), “Beethoven Heroine”
- William Cheng (Harvard University), “Hearts for Sale: The French *Romance* and the Sexual Traffic of Musical Mimicry”
- Adeline Mueller (University of California, Berkeley), “Medea Redeemed: Moral and Musical Legacies in *Die Zauberflöte*”

### Liturgical Music (AMS)

- James Borders (University of Michigan), Chair
- Catherine Saucier (Arizona State University), “The Earliest Sequence for Corpus Christi: Conflating Sacrament and Sacrifice in Medieval Liège”
- Daniel DiCenso (College of the Holy Cross), “How One Source Could Change our Understanding of ‘Chant Transmission’: Monza, Biblioteca Capitolare f. 1/101”

James Grier (University of Western Ontario), “The Office of the Trinity at Saint Martial in the Eleventh Century”

Luisa Nardini (University of Texas), “Prosulas for the Proper of the Mass in Beneventan Manuscript”

### Musicology and Biography: The Case of H. H. Eggebrecht (AMS)

David Josephson (Brown University), Chair

Boris von Haken (Goethe-Universität Frankfurt), Pamela Potter (University of Wisconsin-Madison), Alexander Rehding (Harvard University), Albrecht Riethmüller (Freie Universität Berlin), Anne C. Shreffler (Harvard University), and Christoph Wolff (Harvard University)

### Musicology and Place (AMS)

Anne Dhu McLucas (University of Oregon), Chair

Anna Ochs (University of North Carolina, Chapel Hill), “Cuauhte’moc, Emperor of Mexico: The ‘European’ Hero?”

Glenda Goodman (Harvard University), “Colonial Encounter and Atlantic Musicology: A Case Study in Seventeenth-Century Massachusetts”

Robert M. Stevenson (UCLA), “High Society Musicology in Chile”

Sarah Clemmens Waltz (University of the Pacific), “The Limits of Exoticism: Germans and the Image of Celtic Antiquity”

### Opera Studies (AMS)

Mary Ann Smart (University of California, Berkeley), Chair

Beth Snyder (New York University), “Exorcising Wagner, Re-Romanticizing the Gypsy: Adorno’s ‘Fantasia sopra *Carmen*’”

Diana R. Hallman (University of Kentucky), “*Clari*, Halévy’s Italian Manner, and the Rossini Effect”

Emily Frey (University of California, Berkeley), “Drawing Blanks: Tchaikovsky and *Eugene Onegin* from Pushkin to Dostoyevsky”

Winnie Starke (University of Heidelberg), “Opera Revival ‘alla veneziana’ at the Turin Court in 1688: A Glimpse behind the Curtains”

### Out of the Roots (AMS)

David Brackett (McGill University), Chair

Gwynne Kuhner Brown (University of Puget Sound), “Interpreting African-American Spirituals through Arrangement and Performance: Eva Jessye and Jester Hairston”

Andrew Flory (Shenandoah University), “From Motown to Mowest: Marvin Gaye’s *Trouble Man*”

Kevin Kehrberg (University of Kentucky), “The Music of Albert Edward Brumley”

Mark Burford (Reed College), “Black Gospel Music on Main Street, U.S.A., in Sam Cooke’s ‘That’s Heaven to Me’”

### Reality, Illusion, and the Fantastic (AMS)

Annette Richards (Cornell University), Chair

Colleen Renihan (University of Toronto), “‘I shall show you history as it should have been’: The Historical and Musical Sublime in John Corigliano’s *The Ghosts of Versailles*”

Inge van Rij (New Zealand School of Music), “Back to (the Music of) the Future: Aesthetics of Technology in Berlioz’s ‘Euphonia’ and *Damnation de Faust*”

Marianna Ritchey (UCLA), “Echoes of the Guillotine: Berlioz and the French Fantastic”

Marjorie Hirsch (Williams College), “Schubert’s *Schauerballaden*: From Gothic to Romantic”

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5:30–7:00	<b>AMS Business Meeting and Awards Presentation</b>
5:30–7:00	<b>SMT Sustainability Study Group</b>
5:30–7:30	<b>SMT Music Informatics Interest Group</b>
5:30–7:30	<b>SMT Music Theory Pedagogy Interest Group</b>
5:30–7:30	<b>SMT Popular Music Interest Group</b>
5:30	<b>Indianapolis Symphony Orchestra, Music of Mahler and Wagner</b>
7:00–9:00	<b>University of Illinois Reception for Alumni and Friends</b>
8:00–10:00	<b>University of Texas at Austin Reception</b>
8:00	<b>Indianapolis Symphonic Choir, Rachmaninoff's <i>All-Night Vigil</i></b>
9:00–11:00	<b>Indiana University Reception</b>
9:00–12:00	<b>AMS Dessert Reception</b>
9:00–12:00	<b>Brandeis University Alumni Reception</b>
10:00–12:00	<b>University of Western Ontario Reception</b>
10:00–1:00	<b>Columbia University Department of Music Reception</b>
10:00–1:00	<b>Cornell University and University of California, Berkeley, Joint Reception</b>
10:00–1:00	<b>McGill University Reception</b>
10:00–1:00	<b>Princeton University Department of Music Reception</b>
10:00–1:00	<b>Stanford University Reception</b>
10:00–1:00	<b>University of North Texas Alumni Reception</b>
10:00–1:00	<b>University of Pennsylvania Party</b>
10:00–1:00	<b>Yale Party</b>

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#### SATURDAY EVENING SESSIONS

7:00–10:00

##### **Schumann's Lieder as the Refuge of Memory**

Lyrca Society Paper Session

Paul-André Bempéchat (President, Lyrca Society / Center for European Studies, Harvard University), Chair  
Alexandra Monchick (Harvard University), Respondent

Jennifer Ronyak (University of Alberta), "Schumann in the 'Hall of the Past': The *Wilhelm Meister* Project of 1849"

Anders Tobiason (University of Wisconsin-Madison), "Hearing Her Little Song: Music and Consciousness in Schumann's 'Hör' ich das Liedchen Klingen"

Jürgen Thym (Eastman School of Music, University of Rochester), "Schumann: Song as Memory"

8:00–11:00

##### **Analytic Pathways to Successful Performance Strategies for Works by Chopin and Schumann**

Sponsored by SMT PAIG (Performance and Analysis Interest Group)

David Kopp (Boston University), Moderator

Robert Hatten (Indiana University), "Performing Expressive Closure in Structurally Open Contexts: Chopin's Prelude in A Minor and the Last Dance of Schumann's *Dauidsbündlertänze*"

Harald Krebs (University of Victoria), "Treading Robert Schumann's New Path: Analysis and Recomposition as Aids in the Performance of the Late Lieder"

David Kopp (Boston University), "On Performing Chopin's *Barcarolle*"

##### **(Per)Form In(g) Rock**

Sponsored by the SMT Popular Music Interest Group

Nicole Biamonte (McGill University), Moderator  
Mark Spicer (Hunter College / Graduate Center, CUNY), Respondent

Jay Summach (Yale University), "The Structural Origins of the Prechorus"  
Christopher Doll (Rutgers University), "Rockin' Out: Expressive Modulation in Verse-Chorus Form"

Brad Osborn (Rhodes College), "A Genetic Taxonomy of Through-Composition in Post-Millennial Rock"

Timothy Koozin (University of Houston), "Musical Form and Guitar Voicing in Pop-Rock Music: A Performance-Based Analytical Approach"

##### **Vladimir Jankélévitch's Philosophy of Music (AMS)**

Sponsored by the AMS Music and Philosophy Study Group

Brian Kane (Yale University), Chair

Panelists: Michael Gallope (New York University), James Hepokoski (Yale University), Judith Lochhead (Stony Brook University), Michael Puri (University of Virginia), Steven Rings (University of Chicago), James Currie (University at Buffalo), Carolyn Abbate (University of Pennsylvania), Respondent

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## SUNDAY 7 November

7:00–8:45

**AMS Board of Directors Meeting**

7:00–8:45

**AMS Performance Committee Meeting**

7:00–8:45

**SMT 2010 and 2011 Program Committees Breakfast Meeting**

8:15–9:00

**SMT Interest Group, Standing Committee, and Program Committee Chairs Meeting**

8:30–12:00

**Registration**

8:30–12:00

**Exhibits**

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#### SUNDAY MORNING SESSIONS

9:00–12:00

##### **Arrangements (AMS)**

David Kasunic (Occidental College), Chair

Alexander Stefaniak (Eastman School of Music, University of Rochester), "Liszt's Cantata Paraphrase: Reinterpreting Genre and Narrative in the *Weinen, Klagen Variations*"

Emily H. Green (Peabody Conservatory), "The Marketing of Collaboration: Multiple Authorship in the First Half of the Nineteenth Century"

Kenneth Hamilton (University of Birmingham), "Busoni's Schoenberg Critique—The Strange Case of Op. 11 No. 2"

Mark Kroll (Boston University / Northeastern University), "Moscheles' Handel: The Performance and Reception of Handel's Music in Nineteenth-Century England"

## **Bodies and Machines (AMS)**

Andrew Dell'Antonio (University of Texas), Chair

Alexander Bonus (Case Western Reserve University), "Johann Maelzel, the Metronome, and Mechanical Music in Nineteenth-Century America"

Karen Ahlquist (George Washington University), "Anvils and Choruses: Festivities of Art and Industry in 1870s United States"

Lindsey Strand-Polyak (UCLA), "Performing Faith: Scordatura, Meditation and the Violinist in Biber's *Rosary Sonatas*"

Rebecca Cypess (New England Conservatory), "Carlo Farina's 'Capriccio stravagante': A Musical *Kunstammer*"

## **Cooperative Multiplicities (SMT)**

William Kinderman (University of Illinois, Urbana-Champaign), Chair

Patrick Fitzgibbon (University of Chicago), "Materializing Hauptmann's Idealism: Generality and Late Beethoven"

Peter H. Smith (University of Notre Dame), "Tonal Pairing and Monotonicity in Instrumental Forms of Beethoven, Schubert, Schumann, and Brahms"

Samuel Ng (College-Conservatory of Music, University of Cincinnati), "Rotational Form as Metaphor: Fanny Hensel's Formal and Tonal Logic Revisited"

Anna Gawboy (Ohio State University), "Scriabin and the Possible"

## **Poulenc and Ravel (AMS/SMT)**

Mary Davis (Case Western Reserve University), Chair

Christopher Moore (University of Ottawa), "Francis Poulenc and Camp Aesthetics"

Sigrun B. Heinzelmann (Oberlin College), "Ravel's Tonal Axis"

Jessie Fillerup (University of Mary Washington), "Eternity in Each Moment: Temporal Strategies in Ravel's 'Le Gibet'"

Keith Clifton (Central Michigan University), "*Musique à la mode*: Poulenc's *Babar* and the Rebirth of 'Lifestyle Modernism'"

## **Pre-Tonal Theories and Practices (AMS)**

Calvin Bower (University of Notre Dame), Chair

Andrew Hicks (University of Toronto), "Re-interpreting an Arithmetical Error in Boethius' *De Institutione Musica* (3.14–16)"

Charles M. Atkinson (Ohio State University), "Fifteen Modes versus Eight: On the Ancient Greek Background of a Medieval and Renaissance Theoretical Conflict"

Marjorie Roth (Nazareth College), "The Song of the Prophets: A Musical Model for Orlando di Lasso's *Carmina Chromatico*"

Sam Mirelman (University of London), "The First Chapter of Music History: Southern Mesopotamia, 3000–1500 BC"

## **Private Musics (AMS)**

Mary Natvig (Bowling Green State University), Chair

Candace Bailey (North Carolina Central University), "The Challenge of Domesticity in Men's Manuscripts in Restoration England"

Laurie Stras (University of Southampton), "*Musica secreta*: Nuns and the Craft of Esoteric Composition in Sixteenth-Century Ferrara"

Lisa Nielson (University of Maine), "Gender and the Politics of Music in the Early Islamic Courts"

Ryan Minor (Stony Brook University), "*Die Meistersinger*, Indoors and Out"

## **Real Women (AMS)**

Katherine Bergeron (Brown University), Chair

Benjamin Walton (University of Cambridge), "Teresa Schieronni and the Idea of Global Opera"

Elizabeth Keathley (University of North Carolina, Greensboro), "Alma Mahler, Arnold Schoenberg, and Traditions of Women's Philanthropy"

Flora Willson (King's College London), "Viardot's Orpheus: Animating History in Second-Empire Paris"

Kimberly White (McGill University), "Female Singers and the 'maladie morale' in Paris, 1830–48"

## **Rethinking Classrooms, Homework, and Learning: New Models for Teaching Music History in the Online Age (AMS)**

Sponsored by the AMS Pedagogy Study Group

Matthew Baumer (Indiana University of Pennsylvania), Moderator  
José Antonio Bowen (Southern Methodist University), Mark Clague (University of Michigan), Jocelyn Neal (University of North Carolina, Chapel Hill)

## **States of Mind (AMS)**

Alexander Carpenter (University of Alberta), Chair

Clara Latham (New York University), "After the first words uttered in an intimate, endearing voice, I felt I had known her all my life: A History of Freudian Affect and its Relationship to Musical Experience"

Jenny Olivia Johnson (Wellesley College), "The Touch of the Violin, the Coldness of the Bell: Synaesthesia, Sound, and the Unlocking of Traumatic Memory in Bunita Marcus's 'The Rugmaker' and Andra McCartney's 'Learning to Walk'"

Julie Pedneault Deslauriers (University of Ottawa), "Hysteria, Voice, and the Body in Schoenberg's *Pierrot lunaire*"

Morten Solvik (IES Vienna), "The Death of Transfiguration: Memory and Demise in Gustav Mahler's Ninth Symphony"

## **Tracing the Paths of Ideas (SMT)**

Richard Kurth (University of British Columbia), Chair

Jason Hooper (University of Massachusetts, Amherst), "Heinrich Schenker's Early Theory of Form, 1895–1914"

Maryam Moshaver (University of Alberta), "Music Theory and Language Formation: Reading Rameau's *Génération harmonique*"

Christoph Hust (Mainz University / Bern University of the Arts), "Re-Evaluating the 'Wagner Question': Joachim Raff's Conception of Music Theory"

Christoph Neidhöfer (McGill University), "Analytical Contexts for the Writings of Luciano Berio"

## **Visualizing Music (SMT)**

Steven Cahn (University of Cincinnati), Chair

S. Alexander Reed (University of Florida), "*In C* on Its Own Terms: A Statistical View"

Dmitri Tymoczko (Princeton University), "Which Graphs Can We Trust?"

José Oliveira Martins (Eastman School of Music, University of Rochester), "Lutosławski's Harmony and Affinity Spaces in Works of the 1950s"

Christopher White (Yale University), "'Scriabin Kites' and Tritone Mapping in the Opus 74 Preludes"

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## **SUNDAY MORNING SHORT SESSION**

**9:00–10:30**

### **Music and Fascism (AMS)**

Pamela Potter (University of Wisconsin-Madison), Chair

Davide Ceriani (Harvard University), "Ardent in His Adherence to Mr. Mussolini's Principles: The Politics of Giulio Gatti-Casazza's Management of the Metropolitan Opera House in the 1920s"

Eva Moreda (Royal Academy of Music / Open University), "Music, Fascism, Race, Canon: Musical Exchanges between Spain and Germany, 1939–45"

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## Noontime Performances in Indianapolis

Following the successful expansion of noontime concerts sponsored by the AMS last year in Philadelphia, the AMS Indianapolis 2010 Performance Committee, in conjunction with the Local Arrangements committee, has selected four particularly interesting programs from over a dozen proposals. Two will take place at noon Friday and Saturday, and two will take place at 2 p.m. at Christ Church Cathedral, located on Monument Circle near the conference hotels.

On Friday 5 November at 12:15 p.m. at the Marriott, Matthew Odell will present “The Music of Messiaen and his Students.” In this piano recital, Odell will juxtapose works of Messiaen with those of his students. The program includes excerpts from Messiaen’s *Préludes*, the *Vingt regards sur l’Enfant-Jésus*, his groundbreaking *Cantéyodijayá*; and works by George Benjamin, Pierre Boulez, Michel Merlet, Tristan Murail, Karlheinz Stockhausen, and Iannis Xenakis. Matthew Odell is a doctoral candidate at the Juilliard School.

On Friday at Christ Church Cathedral, 2 p.m., Horace J. Maxile, Jr. will present a lecture recital, “Black Experience and Song: Art Songs by David N. Baker and Mark Fax.” He will be joined by singer Allison Elizabeth Jones. The Center for Black Music Research (CBMR) has generously provided support for this event. Horace J. Maxile is Associate Director of Research at the CBMR, which is hosted by Columbia College Chicago.

On Saturday 6 November 12:15 p.m. at the Marriott, the Fountain City Ensemble will present “Accompanying *Metropolis* and Jerry Springer: Syncing Sound and Motion Through a Multimedia Performance of Chamber Music by Louis Andriessen and Jacob Ter Veldhuis.” The program features a live performance of Louis Andriessen’s partially aleatoric chamber piece, *Workers Union* (1990), with a showing of Fritz Lang’s groundbreaking silent science fiction film *Metropolis* (1927). An earlier performance by the Fountain City Ensemble

may be viewed at [www.youtube.com/watch?v=4Zzo9Mhry9Y](http://www.youtube.com/watch?v=4Zzo9Mhry9Y). Also on the program is Jacob Ter Veldhuis, *Heartbreakers* (2004). The Fountain City Ensemble is based at the Schwob School of Music, Columbus State University.

On Saturday at Christ Church Cathedral, 2 p.m., Elizabeth Kenny will present a lecture-recital, “Ornamentation and Subjective Feeling in the ML Lutebook.” The ML Lutebook (London, British Library, Additional MS 38539) is a collection of courtly repertoire compiled by a court lutenist who taught “Margaret” between 1610 and 1640, and is a locus for trends in technique and performance practice that were current in the 1620s. Elizabeth Kenny is Professor of Lute at the Royal Academy of Music and Lecturer in Performance and Head of Early Music at Southampton University.

—David Schulenberg  
Performance Committee Chair

## Indianapolis Program Selection

The business of the Program Committee of the Indianapolis Annual Meeting was affected by a number of significant procedural changes generated by conversations involving the Committee on the Annual Meeting, the Board, and the 2009 and 2010 Program Committee chairs over the course of the past year. The Program Committee, which traditionally had met in March in the host city, concurrent with the meeting of the Board, is now free to select a date and place for their meeting that best suits the requirements of the committee members. Our committee met in early April in Pittsburgh. This gave us more time to read and to evaluate the more than 600 abstracts received during the busy second semester of the academic year, and also provided time for the committee members to study each other’s written comments on individual abstracts before the meeting.

This year also witnessed a number of changes to the Call for Papers. While we were hardly inundated with “Alternative Format” session proposals, the new category will be represented in Indianapolis by

what we trust are some interesting and potentially lively offerings. The committee was pleased with the results of having reduced the word limit for individual abstracts to 350 words. But the small proportional reduction in our reading load up front was more than counterbalanced by the decision to increase the number of simultaneous sessions at the annual meeting from seven to nine, resulting in a madder-than-usual dash to the finish line during the last hours of our meeting. I am grateful to my colleagues on the committee for their willingness to carry on the business of tweaking sessions and identifying appropriate chairs by email communication in the weeks following. We have recommended to the Committee on the Annual Meeting that future program committee meetings could usefully be extended by a half day.

We noted an increase over last year of successful proposals in several “traditional” areas (late nineteenth-century and early twentieth-century Germany and France; opera studies). Avant-garde music and music of the Americas (extending beyond “American

music” in its familiar sense) are well represented on the Indianapolis program. The committee was especially pleased about the number of successful proposals that bring musicological research into deep and profitable interdisciplinary conversation with the areas of dance, film, philosophy, politics, and psychology.

While on one hand the program for the annual meeting offers a snapshot of “the discipline” (whatever that word means), it more significantly provides a framework for the live exploration of individual and shared ideas and interests. The topics, repertoires, and disciplinary areas featured at the annual meeting are defined by the proposals submitted. The Program Committee makes its judgments based on the texts of individual abstracts and summary presentations of sessions. Successful proposals this year, as in years past, were those that most effectively communicated to the committee members the significance and thoughtfulness of whatever research, pedagogical, or creative projects they represented.

—Michael Long  
Program Committee Chair

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# Annual Meeting, San Francisco, California

## 10–13 November 2011

### Call for Papers

**Deadline: 5 p.m. EST,  
18 January 2011**

The 2011 Annual Meeting of the AMS will be held in San Francisco, California, from Thursday, 10 November, to Sunday, 13 November. The Program Committee welcomes proposals for individual papers, formal sessions, evening panel discussions, and sessions using alternative formats in all areas of scholarship on music. **Please read the guidelines carefully:** proposals that do not conform will not be considered.

Proposals will be accepted according to the following four categories:

**Individual proposals.** Proposals should represent the talk as fully as possible. A successful proposal typically articulates the main aspects of the argument or research findings clearly, positions the author's contribution with respect to earlier work, and suggests the paper's significance for the AMS community. Authors will be invited to revise their proposals for the Program and Abstracts, distributed at the meeting; the version read by the Program Committee may remain confidential. **Maximum length: 350 words.**

**Formal sessions.** An organizer representing several individuals may propose a Formal Session, either a full session of four papers, or a half session of two papers. For this proposal, organizers should prepare a rationale, explaining the importance of the topic and the proposed constituent papers, together with the names of the organizer, participants, respondent (if applicable), and a suggested chairperson. The organizer should also include a proposal for each paper, which conforms to the guidelines for individual proposals above. Formal Session proposals will be considered as a unit, and accepted or rejected as a whole. Paper abstracts included in a formal session proposal are components of the session proposal as a whole, and will not be considered for individual presentation. **Maximum length: 350 words for the rationale, and 350 words for each constituent proposal.**

**Evening panel discussions.** Evening panel discussions are intended to accommodate proposals that are amenable to a more informal exchange of ideas in a public forum than in paper sessions. These can cover a wide range of topics: they may examine a central body of scholarly work, a methodology

or critical approach, or lay the groundwork for a new research direction. Such panels should comprise participants' brief position statements, followed by general discussion among panelists and audience. Panel discussions will be scheduled for the same duration of time as full or half sessions of papers. For this proposal, organizers should outline the rationale and issues behind the proposal, describe the activities envisioned, and explain why each panelist has been chosen. Evening panel discussions will be considered only as a whole. **Maximum length: 500 words.**

**Daytime sessions using alternative formats.** Members are encouraged to submit proposals for sessions utilizing alternative formats. The San Francisco meeting will include six daytime three-hour time blocks utilizing alternative formats, i.e. activities other than "traditional" papers. Both three-hour and ninety-minute sessions may be proposed. Examples of alternative formats include, but are not limited to, sessions combining performance and scholarship, sessions discussing an important publication, sessions featuring debate on a controversial issue, and sessions devoted to discussion of papers posted online before the meeting. Sessions may be proposed by an individual or group of individuals, by a Study Group, by a smaller society that has traditionally met during the Annual Meeting, or by an AMS committee wishing to explore scholarly issues. Proposals for alternative format sessions should outline the intellectual content of the session, the individuals who will take part, and the structure of the session. **Maximum length: 500 words.**

**Length of presentations:** Forty-five minutes are allotted for each individual proposal and constituent formal session proposal. The length of presentations is limited to **thirty minutes** in order to allow ample time for discussion. Formal sessions must observe the forty-five-minute slots for paper presentation and discussion. Position papers delivered as part of evening panel discussions should be no more than ten minutes long.

**Program Committee procedures:** The Program Committee will evaluate and discuss individual paper proposals anonymously (i.e., with no knowledge of authorship). After an initial selection of approximately 150 papers, including those in formal sessions, the authors of all proposals will be revealed, and additional papers will be selected from

the remaining proposals, for a total of about 190 papers. No paper accepted during the first round of discussion will be eliminated in the second round. Alternative format sessions and evening panel discussions are reviewed separately from individual proposals and formal sessions.

**Application restrictions.** No one may appear on the San Francisco program more than twice. An individual may deliver a paper and appear one other time on the program, whether participating in an evening panel discussion or alternative format session, functioning as a chair-organizer of a formal session, or serving as a respondent, but may not deliver a lecture-recital or concert. Participation in extra-programmatic offerings such as interest-group meetings or standing committee presentations (e.g., the Committee on Career-Related Issues) does not count as an appearance for this purpose.

Only one submission per author will be accepted. Authors who presented papers at the 2010 AMS meeting may not submit proposals for the 2011 meeting. Organizers of evening panel discussions or alternative format sessions may not also present a formal paper in the same year or in the preceding one, but participants may do so.

**Submission procedure.** Proposals must be received by 5 p.m., EST, Tuesday, 18 January 2011. Electronic proposal submission is encouraged. (A link to online submission will be provided at the AMS web site by mid-December.) Please note that electronic proposal submission ceases precisely at the deadline. In order to avoid technical problems with submission of a proposal, it is strongly suggested that proposals be submitted at least 24 hours before the deadline. Due to the volume of proposals received, proposals received after the deadline cannot be considered. A FAQ on the proposal submission process will be available at the web site, and those planning to submit proposals are encouraged to review the information posted there.

Proposals may also be mailed to the AMS San Francisco Program Committee, attn: Robert Judd, American Musicological Society, Bowdoin College, 6010 College Station, Brunswick ME 04011-8451, to be received by 18 January 2011. If mailed, proposals must be printed in 10- or 12-point single-spaced typeface on one 8.5 x 11-inch or A4 page. Proposals sent by regular mail must include (on a separate page): the author's name, institu-



tional affiliation or city of residence, audio-visual requirements, and full return address, including e-mail address whenever possible.

Receipts will be sent to all who submit proposals. Those who submit proposals via mail should provide either an e-mail address or self-addressed stamped postcard for this purpose. Receipts will be sent by the beginning of February 2011.

**Organized, ongoing affiliated societies.** Such groups should contact Robert Judd at the AMS office about scheduling a room for their meetings rather than applying through program committee procedures.

—Caryl Clark  
Program Committee Chair

### Call for Nominations: Session Chairs, AMS San Francisco 2011

Nominations are requested for Session Chairs at the AMS Annual Meeting in San Francisco, 10–13 November 2011. Please visit the web site ([www.ams-net.org/sanfrancisco](http://www.ams-net.org/sanfrancisco)) for full details. Self-nominations are welcome. Deadline: 15 March 2011.

## Call for Performances

**Deadline: 5 p.m. EST,  
18 January 2011**

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2011 San Francisco Annual Meeting. The committee encourages proposals that demonstrate the Society's diversity of interests, range of approaches, and geographic and chronological breadth. We welcome performances that are inspired by or complement new musicological finds, that develop a point of view, or that offer a programmatic focus.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals; available times for presentations include lunch hours, afternoons, and Thursday evening (10 November 2011).

Required application materials include: (1) an application cover sheet (available from the AMS office or at [www.ams-net.org/sanfrancisco](http://www.ams-net.org/sanfrancisco)); (2) a proposed program, listing repertory, performer(s), and the duration of each work; (3) a list of audio-visual and performance needs; (4) a short (100-word) biography of each participant named in the proposal; (5) for concerts, a one-page explanation of the significance of the program or

manner of performance; for lecture-recitals, a description (two pages maximum) explaining the significance of the program or manner of performance, and a summary of the lecture component, including information about the underlying research, its methodology, and conclusions; (6) audio or visual materials twenty minutes maximum) that are representative of the program and performers.

An individual may not present both a paper and a performance (or lecture-recital) at the meeting. If an individual submits proposals to both the Program Committee and the Performance Committee and both are selected, she or he will be given an early opportunity to decide which invitation to accept and which to decline. The AMS can sometimes offer modest financial support for performance-related expenses.

Please see the Application Cover Sheet for proposal submission details. Materials must be received at the AMS office no later than 5 p.m. EST, 18 January 2011. Due to the high volume of applications, exceptions cannot be made to this deadline; please plan accordingly. Receipts will be sent to those who have submitted proposals by the deadline, and the committee's decisions will be communicated by 15 April.

—Jeffery Kite-Powell  
Performance Committee Chair

## Committee News

### Committee on the Annual Meeting

The Committee on the Annual Meeting (CAM) has recommended, and the AMS Board has approved, a major change to the Annual Meeting. Beginning with the Indianapolis meeting, the number of concurrent daytime sessions is expanding from seven to nine. One of the nine sessions is reserved for scholarly presentations using alternative formats; the other eight are for formal papers. This increase results in a total of 192 formal papers, up from the previous 144. Selection for the program remains highly competitive, but the expanded program permits more research to be shared; in the past, strong papers had to be turned down for lack of space. We anticipate that session audiences will remain substantial.

Following another recommendation by CAM, the Society wishes to encourage scholars to organize pre-conference symposia before the Annual Meeting. While such symposia are independently organized, the AMS office can advise organizers on meeting space, catering, and guest reservations. Symposium organiz-

ers should contact the AMS office directly for information on such logistical matters.

Finally, due to insufficient interest among the more than thirty universities contacted, there will not be a joint alumni party at this year's Annual Meeting in Indianapolis.

—Honey Meconi

### Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) has put together an exciting array of sessions for the Annual Meeting in Indianapolis, focusing on the issues of tenure, the job market, and alternate career paths in this era of economic uncertainty.

A session jointly sponsored with SMT's Professional Development Committee, along with the Scholars for Social Responsibility, entitled "Tenure and the Musical Scholar: Philosophical and Practical Issues," will feature five speakers, who will address the following topics: the rationale for tenure and its history in American higher education; legal issues involving tenure; issues involving tenure from the point of view of a senior administrator of a school of music; strategies for preparing an

effective tenure case; and the practice of post-tenure reviews.

CCRI will also join forces with the Graduate Education Committee in a discussion forum centered on the state of today's job market in the humanities. Taking several articles that have appeared recently in *The Chronicle of Higher Education* as a starting point, this session promises to be timely, pertinent, and lively. Links to the *Chronicle* articles will be sent via the AMS electronic discussion list (AMS-L) prior to the meeting.

In addition to these joint sessions, CCRI will host other offerings, some old and some new. This year's "Master Teacher" session will feature Marjorie A. Roth, associate professor of music history and studio flute, and the director of the honors program at Nazareth College. Our student session will focus on how to choose a dissertation topic, and will include the perspectives of senior as well as younger scholars you have recently completed their doctoral studies. Another session is devoted to alternate career paths and will feature archivists, editors, music critics, program an-

*continued on page 26*

## Committee News

*continued from page 25*

notators, and librarians who utilize their musicological expertise daily, although not in the confines of the classroom. CCRI will again sponsor its very successful Buddy Program, which links new conference attendees with experienced society members, and its C.V./Cover Letter Workshop.

—James P. Cassaro

### Committee on Membership and Professional Development

As incoming chair of the Committee on Membership and Professional Development (CMPD), I look forward to working with our several constituent groups (the Committee on Career-Related Issues, the Committee on Cultural Diversity, the Committee on Women and Gender, and the Graduate Education Committee) in order to coordinate our various initiatives.

Under Richard Freedman's leadership, twenty-four travel grants were awarded in 2009 to students, faculty, and independent scholars (ranging from \$100 to \$350) to attend the Annual Meeting in Philadelphia. The AMS Board has generously voted to increase the Committee's budget for travel grants for this year's meeting from \$6,600 to \$7,200.

At the upcoming AMS/SMT Annual Meeting in Indianapolis, the Committee will continue to explore initiatives that extend access of digital resources to independent scholars, as discussed at last year's Annual Meeting. One such resource brought to our attention is the web site of the National Coalition of Independent Scholars ([www.ncis.org](http://www.ncis.org)).

For more information, please visit our web site ([www.ams-net.org/committees/mpd](http://www.ams-net.org/committees/mpd)). Your suggestions and comments are always welcome ([papane@bgsu.edu](mailto:papane@bgsu.edu)).

—Eftychia Papanikolaou

### Committee on the Publication of American Music

The Committee on the Publication of American Music is glad to report that, on 1 April 2010, Dorothea Gail began her work as Executive Editor of Music of the United States of America (MUSA), a national series of scholarly editions sponsored by the AMS. She is a graduate of the Institute of Music and the Performing Arts in Frankfurt, Germany, and a scholar specializing in the music of Charles Ives. She succeeds James Wierzbicki, who served ably in the post from 2003 through 2009 before leaving for a position on the faculty of the University of Sydney in Australia. Thanks are due to Nathan Platte for filling in efficiently as Interim Executive Editor in February and March.

We are also pleased to announce that the publication of *Six Marches* by John Philip Sousa, edited by Patrick Warfield, is expected some time this summer as volume 21 in our projected forty-volume series, which is funded in part by the National Endowment for the Humanities and the American Music Institute of the University of Michigan School of Music, Theatre and Dance.

Dorothea Gail will gladly respond to anyone contemplating an editorial project in the field of American music. She can be reached at (734) 647-4580; [musa-info@umich.edu](mailto:musa-info@umich.edu). For additional information, please visit MUSA's web site: [www.umich.edu/~musausa](http://www.umich.edu/~musausa).

—Richard Crawford

### Committee on Women and Gender

At its March meeting, the AMS Board approved the Committee's proposal to change the name from the "Committee on the Status

of Women" to the "Committee on Women and Gender." There are a number of reasons why this seemed to be the right moment to make this important change. As we acknowledged the crucial work that the Committee on the Status of Women has done during the past twenty-five years, it was evident that both the field of musicology and the demographics of the profession have changed enormously. While the Committee recognizes that gender discrimination is by no means a thing of the past, it is also apparent that *status* is no longer the central issue with which the Committee is concerned. The changing and improving status of women, both in our Society and elsewhere in the academy, means that this Committee can now expand its focus and better safeguard gender equality in all of its complexities. At the same time, the Committee will continue to fulfill its stated mission to represent the professional needs of women in the Society and to promote research on women and gender.

The Committee has had a particularly exciting year. At the Annual Meeting in Philadelphia, we had the opportunity for the first time to present a session during "prime time," featuring speakers who had served either as chairs or members of the Committee on the Status of Women. The panelists spoke with eloquence and passion about the challenges of the past and extraordinary accomplishments that women in our Society have made over the past few decades. Our next Open Meeting will be held at the Annual Meeting in Indianapolis on Thursday, 4 November at 8 p.m. Organized by the incoming chair, Bonnie Gordon (University of Virginia), Laurie Blunsom (Morehead State University) and myself, our program, entitled "Beyond Women and Music," will be dedicated to the memory of Adrienne Fried Block.

—Wendy Heller

## Study Group News

### Cold War and Music Study Group

The Cold War and Music Study Group (CWMSG) aims to encourage new research and foster discussion about music of the Cold War era. The CWMSG will sponsor an evening session at the 2010 Annual Meeting in Indianapolis entitled "The Cold War Sensorium: Sound, Affect, Politics." Panelists Nikita Braguinski, Brigid Cohen, Ryan Dohoney (organizer), Michael Ethen, Philip Gentry, and Jessica Schwartz will address how music and sound marked assemblages of affect and ideology during the second half of the twentieth century and will consider the implications

for Cold War historiography. Caroline Polk O'Meara will be the respondent. Information about the panel will be posted to the Cold War and Music Study Group blog in advance of the meeting ([amscoldwar.blogspot.com](http://amscoldwar.blogspot.com)).

Our web site ([www.ams-net.org/study-groups/cwmsg](http://www.ams-net.org/study-groups/cwmsg)) offers information about past and future activities, membership information, and a directory of current members and research interests. If you are interested in becoming involved with the CWMSG, please contact me at [laura.silverberg@areditions.com](mailto:laura.silverberg@areditions.com).

—Laura Silverberg

### Ecocriticism Study Group

At the 2010 Annual Meeting in Indianapolis, the Ecocriticism Study Group will host the panel "A Changing Climate: Ecomusicology and the Crisis of Global Warming" to discuss recent environmental, ecocritical, ecomusicological, and musicological writings in the context of climate change. Before arriving in Indianapolis, panelists and interested participants will read a variety of works, have an electronic discussion, and develop a short list of supplementary readings. Rather than formal papers, this discussion allows for more

voices to be heard regarding this developing topic. By addressing the changing climate in the context of musicology and music theory, we hope to demonstrate the broadening of scholarly inquiry in music and to provide greater understanding of musical communities in the context of a warming world.

The session will address the following questions: How do musical communities fit into the global warming conversation? How do composers and performers engage with this ecological and cultural crisis? What role do critics have in interrogating music-cultural products in relation to the environment? How do music industries contribute to global warming? How can academics question and teach music as part of a dialogue between art and environmental crisis? What roles have these constituencies had, and what might they yet have?

Readings include: Al Gore, *Our Choice: A Plan to Solve the Climate Crisis* (2009); Cheryl Glotfelty, "Literary Studies in an Age of Environmental Crisis" (in *The Ecocriticism Reader: Landmarks in Literary Ecology*, 1996); and Nancy Guy, "Flowing Down Taiwan's Tasumi River: Towards an Ecomusicology of the Environmental Imagination," *Ethnomusicology* 53/2, 2009. Further information will be posted at [www.ams-esg.org](http://www.ams-esg.org).

—Aaron S. Allen

### **International Hispanic Music Study Group**

Walter A. Clark, director of the Center for Iberian and Latin American Music at the University of California at Riverside, is the new coordinator of the International Hispanic Music Study Group (IHMSG). For information about the IHMSG, please visit the Center's web site ([www.cilam.ucr.edu](http://www.cilam.ucr.edu)). Those wishing to contact the IHMSG with questions, comments, suggestions, or to be put on the mailing list should contact Walter A. Clark at [walter.clark@ucr.edu](mailto:walter.clark@ucr.edu).

—Walter A. Clark

### **Jewish Studies and Music Study Group**

In recent years, an increasing number of AMS members have engaged in the study of a wide range of topics related to Jewish studies. They petitioned the AMS Board for a new study group, and the Board approved its establishment last March. The Jewish Studies and Music Study Group welcomes all work concerning the musical aspects of Jewish culture, yet its focus is not necessarily "Jewish music," a concept with disquieting historical connotations, but the social, historical, and cultural significance of music in Jewish culture and of

Jewish participation in Western music. The study group aims to offer a forum for scholars working on related topics, and encourages research in unexplored areas. For more information please visit our web site at [www.ams-net.org/studygroups/jsmsg](http://www.ams-net.org/studygroups/jsmsg).

In musicological studies, most Jewish topics appear under the rubrics "Jewish music" and "Jewish musicians." The second category is notoriously problematic. What (and, most difficult, whose) are the pertinent criteria for inclusion in this category? The category of "Jewish music" is perhaps even more slippery. No wonder that in the 1980 edition of the *New Grove Dictionary of Music and Musicians*, under "Jewish Music" the authors limited the topic to "the traditional music of the Jews, reflected in oral tradition as well as written documents," and excluded "individual composers of Jewish descent working outside the Jewish tradition" and "the music of modern Israel." Acknowledging new research in the field in the revised version of the entry (now online), the new, more extensive team of authors has widened the scope of the entry to include "the contribution of Jewish performers and composers within their surrounding non-Jewish societies, and the musical culture of ancient Israel/Palestine." It is here, namely in "the contribution of Jewish performers and composers within their surrounding non-Jewish societies" that most musicologists, working on topics related to the history of Western music, regularly encounter questions relevant to Jewish studies.

Our inaugural meeting will be held on 4 November 2010 at the Annual Meeting in Indianapolis. We invite scholars to make short presentations (ca. ten minutes) that address the question of integrating Jewish topics into the historiography of music. In the past, musicology has tended to remain silent about various composers' ties to Jewish culture; or else, during politically tumultuous times, has been overly loud about it. Both attitudes have created difficulties for historians today. We invite scholars whose research has intersected with Jewish topics to reflect on these questions and to propose new approaches. Please send short (one paragraph) proposals to Klara Moricz ([kmoricz@amherst.edu](mailto:kmoricz@amherst.edu)) or Ronit Seter ([rseter@mindspring.com](mailto:rseter@mindspring.com)) by 15 September.

—Klara Moricz and Ronit Seter

### **Music and Philosophy Study Group**

The establishment of the AMS Music and Philosophy Study Group was approved by the AMS Board at its March 2010 meeting. The Group takes the word "philosophy" in a broad sense, including analytic and continental phi-

losophy, as well as literary, cultural, gender and psychoanalytic theory, and beyond. We do not wish the term to be restrictive and we thus expect to cultivate a rich and extensive purview. In coming years, we hope to provide a forum for the discussion and analysis of topics as diverse as musicology's recent engagements with critical theory and philosophy; historical points of contact between music and philosophy, as well as historical philosophies of music; and even, continuing an impulse at work in the writings of Adler and Seeger, the philosophical examination of musicology's foundations as a discipline. To a large extent, the newly established AMS Music and Philosophy Study Group is modeled on the SMT Music and Philosophy Interest Group, which has experienced a renaissance in recent years, hosting discussion sessions on Gilles Deleuze (2007), Jean-Luc Nancy (2008), Stanley Cavell (2009) and Ludwig Wittgenstein (2010), as well as special evening sessions on Deleuze (2008) and Nancy (2009). This year, at the Annual Meeting in Indianapolis, the SMT Group will host a special evening session on Maurice Merleau-Ponty; the Group's 2009 discussion of Stanley Cavell has led to a forthcoming special issue of the *Journal of Music Theory* (fall 2010) devoted to his writings on music, co-edited by myself and Brian Kane (Yale). The AMS Group plans to maintain a close relationship with its SMT counterpart, including joint meetings when AMS and SMT meet together, as will be the case this year in Indianapolis.

If you are interested in learning more about the group, being added to our e-mail list, or joining as a member, feel free to contact me ([Stephen.Smith@nyu.edu](mailto:Stephen.Smith@nyu.edu)) or any member of our organizing board: Seth Brodsky (Yale University), Keith Chapin (New Zealand School of Music), Amy Cimini (NYU), Michael Gallope (NYU), Jairo Moreno (University of Pennsylvania), and Holly Watkins (Eastman School of Music). We are very excited to be up and running, and we hope to see many of you at our inaugural events in Indianapolis.

—Stephen Decatur Smith

### **Pedagogy Study Group**

The Pedagogy Study Group (PSG) is pleased to announce that the inaugural issue of the *Journal of Music History Pedagogy (JMHP)* will appear this fall. The *JMHP* is a biannual, peer-reviewed, open-access, on-line journal dedicated to the publication of original articles and reviews related to teaching music history of all levels (undergraduate, graduate, or general studies) and disciplines (western, non-western, concert and popular musics). It

*continued on page 29*

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## News Briefs

Bärenreiter has announced a new edition of the **complete works of Gabriel Fauré**. General editor Jean-Michel Nectoux and a team of a dozen European and American scholars are collaborating on the project. The set will extend to twenty-seven volumes of music, plus a catalogue of works and an iconography. The Editor invites communications from any individual or library owning manuscripts by Fauré (or printed music bearing his marks); please send information to [jmnectoux@gmail.com](mailto:jmnectoux@gmail.com).

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The **Grove Dictionary of American Music, second edition**, will contain 9,000 articles that address the musical life and cultures, past and present, within the regions now constituting the fifty states, the District of Columbia, and U.S. territories. The revised dictionary will be published electronically ([www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)) and in an eight-volume hardbound set. The editorial team seeks specialists from a wide variety of disciplines to write articles on topics across the musical spectrum. See <http://list.bowdoin.edu/pipermail/ams-announce/2010-May/002072.html> for details and for a list of dictionary subject areas with available articles.

## Internet Resources News

The Centre d'Études Supérieures de la Renaissance in Tours, France, has launched a new electronic resource, *Les livres de chansons nouvelles de Nicholas Duchemin*, dedicated to sixteen sets of books expertly crafted by the Parisian printer Nicolas Du Chemin between 1549 and 1568. Focusing on a neglected but important repertory of polyphonic songs from mid-sixteenth-century France, this unique project puts old books before a diverse audience of modern scholars and musicians in ways that will prompt renewed understanding of these cultural artifacts and their meanings. [ricercar.cesr.univ-tours.fr/3-programmes/EMN/Duchemin](http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/Duchemin)

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Wurlitzer-Bruck has published on its web site a catalog of music of the Bach Family (J.S. Bach and his sons, C.P.E. and J.C.). The list comprises twenty first and early printed editions (1761–1840) and sixteen facsimile editions. For a description of the collection and links to the online catalog: [www.wurlitzerbruck.com/News/music-of-the-bach-family](http://www.wurlitzerbruck.com/News/music-of-the-bach-family)

New blog: Bibliolore. By virtue of what they do, RILM editors have a unique perspective on music literature, and they have launched the blog “Bibliolore” for sharing their observations with people who find them interesting and relevant to their work.

[bibliolore.org](http://bibliolore.org)

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New online journal: *Hellenic Journal of Music, Education, and Culture* (HeJMEC). HeJMEC is a new international, open-access, and peer reviewed online journal devoted to critical study and analysis of issues related to the fields of music, education, and culture. The journal offers a unique forum for researchers to develop views on music as a social and cultural product, as part of human behavior, and in relation to broadly perceived educational issues at the leading edge of musical and multidisciplinary scholarship. The editors welcome submissions for the forthcoming issues. The deadline for submissions for the next issue is 31 October 2010.

[www.hejmec.eu](http://www.hejmec.eu)

## Conferences

This is a highly selective listing: comprehensive and up-to-date listings of conferences in musicology are posted online. See the AMS web site ([www.ams-net.org/announce.php](http://www.ams-net.org/announce.php)) for full details.

### Music for the Office and Its Sources in the Low Countries, 1050–1550 (IMS “Cantus Planus” Study Group)

21–24 August 2010

Antwerp, Belgium

[www.cantusplanus.org](http://www.cantusplanus.org)

### College Music Society Annual Conference

23–26 September 2010

Minneapolis, Minnesota

[www.music.org/Minneapolis.html](http://www.music.org/Minneapolis.html)

### Tonality 1900–1950: Concept and Practice

1–2 October 2010

University of North Carolina at Chapel Hill and Duke University

[www.music.duke.edu/performances/tonality1900-1950](http://www.music.duke.edu/performances/tonality1900-1950)

### Jazz and Race, Past and Present

11–12 November 2010

The Open University, Milton Keynes, England

[www.open.ac.uk/researchprojects/blackbritishjazz/events](http://www.open.ac.uk/researchprojects/blackbritishjazz/events)

### Con la mente e con le mani: Teaching and Learning the Art of Counterpoint on the Keyboard (1581–1671)

18–20 November 2010

Smarano (Trento), Italy

[www.albengamusica.it/counterpoint](http://www.albengamusica.it/counterpoint)

### Italy and Its Pasts: An Interdisciplinary Conference (Association for the Study of Modern Italy Annual Conference)

19–20 November 2010

Institute of Germanic & Romance Studies, University of London

[www.asmi.org.uk/conferences](http://www.asmi.org.uk/conferences)

## Calls for Papers

### France the Lewd—France the Prude France Erotique—France Pudique (Lyrica Society)

1–2 April 2011

Dialogues at Harvard, Harvard University, Cambridge, Massachusetts

CFP deadline: 1 September 2010

[www.lyricasociety.org](http://www.lyricasociety.org)

### International Council for Traditional Music, World Conference

13–19 July 2011

Memorial University, St. John's, Newfoundland, Canada

CFP deadline: 7 September 2010

[www.mun.ca/ictm](http://www.mun.ca/ictm)

### Enhancing Music Iconography Research (Répertoire International d'Iconographie Musicale)

20–22 July 2011

Salvador (Bahia), Brazil

CFP deadline: 25 September 2010

[www.ridim-br.mus.ufba.br/ridim2011](http://www.ridim-br.mus.ufba.br/ridim2011)

### Society for Seventeenth-Century Music Annual Conference

7–10 April 2011

Minneapolis, Minnesota

CFP deadline: 1 October 2010

[www.arts.uci.edu/sscm/SSCMCall10.html](http://www.arts.uci.edu/sscm/SSCMCall10.html)

### Franz Liszt: 1811–2011

1–3 April 2011

Utrecht University, The Netherlands

CFP deadline: 1 November 2010

[list.bowdoin.edu/pipermail/ams-announce/2010-June/002124.html](http://list.bowdoin.edu/pipermail/ams-announce/2010-June/002124.html)

### American Handel Festival (American Handel Society)

24–27 March 2011

Seattle, Washington

CFP deadline: 15 November 2010

[www.americanhandelfestival.org](http://www.americanhandelfestival.org)

### Claude Debussy's Legacy: Du Rêve for Future Generations

29 February–3 March 2012  
Montreal, Canada

CFP deadline: 1 December 2010  
[www.oiccm.umontreal.ca/doc/appels/call-for-papers\\_Debussy\\_2012.pdf](http://www.oiccm.umontreal.ca/doc/appels/call-for-papers_Debussy_2012.pdf)

### Thanatos as Muse? Schubert and Concepts of Late Style

21–23 October 2011

National University of Ireland, Maynooth

CFP deadline: 31 January 2011  
[music.nuim.ie/newsevents/schubertandconceptsflatestyle](http://music.nuim.ie/newsevents/schubertandconceptsflatestyle)

## Study Group News

*continued from page 27*

holds no single viewpoint on what constitutes good teaching and endorses all types of scholarship on music history pedagogy that are well-researched, objective, and challenging.” Edited by Matthew Balensuela, the journal will use Open Journal Systems software and be hosted on the AMS web site. Prospective authors can submit articles via the web site or by contacting the editor at [balensue@depauw.edu](mailto:balensue@depauw.edu).

At the Annual Meeting in Indianapolis, the PSG will sponsor two sessions devoted to music history teaching. The first, a daytime Alternative Format session entitled “Rethinking Classrooms, Homework, and Learning: New Models for Teaching Music History in the Online Age,” turns a critical eye towards technology in the classroom. Panelists José Antonio Bowen, Mark Clague, and Jocelyn Neal will engage the question “Can the online environment improve our students’ ability to learn, or does technology at some point become the master rather than the servant?” The second session, an Evening Panel entitled “The Emerging Scholarship of Pedagogy,” features Matthew Balensuela, James Briscoe, Robin Elliott, Jessie Fillerup, and Mary Natvig, and seeks to define the scope and aims of research in the field. The PSG business meeting, which is open to all, will follow this session. We welcome all who are interested in attending these sessions and in participating in the PSG.

—*Matthew Baumer*

### Ongoing Grants and Fellowships

Grants and fellowships that recur on annual cycles are listed at the AMS web site.  
[www.ams-net.org/grants.php](http://www.ams-net.org/grants.php)

## RISM Catalog of Music Sources Goes Online

A new online, open-access catalog of the Répertoire International des Sources Musicales (RISM) was announced last June. The database includes around 700,000 sources—primarily music manuscripts before 1800—catalogued in detail according to academic criteria. The manuscripts are currently housed in hundreds of libraries and archives around the world. They include the musical works of 30,000 composers. The catalog, compiled by researchers in over thirty countries, was made possible through the cooperative efforts of RISM, the Bavarian State Library (Bayerische Staatsbibliothek), and the State Library of Berlin (Staatsbibliothek zu Berlin).

The manuscripts included in the catalog are described in detail, with information provided about scribes and the sources’ dating and place of origin. Music incipits are provided for nearly every work. The catalog includes search facilities for composers, work titles, genres, performance forces, date, place of origin, librettists, previous owners, and dedicatees. To access the online catalog, visit [opac.rism.info](http://opac.rism.info).



Indianapolis Canal Walk along the Historic Central Canal

## Policy on Obituaries

The following, revised policy on discursive obituaries in the *Newsletter* was approved by the Board of Directors in 2002.

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*.
2. Obituaries will normally not exceed 400 words and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.
3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the editor of the *Newsletter*. The editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.
4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the executive director (chair), the secretary of the Council, and one other member.

## 50 Years Ago: 1960

- William Mitchell represented the AMS at a meeting of President Eisenhower's Advisory Committee concerned with the creation of a National Cultural Center in Washington, D.C. (a preliminary meeting to the formation of the National Endowment for the Humanities).
- Considerable Society energy was devoted to getting caught up with the publication of *JAMS*; the Spring 1959 issue came out in May; the Summer and Fall 1959 issues appeared in October. Volume 13, a special three-issue volume that served as festschrift for Otto Kinkeldey, was in page proofs by December.
- Planning for the New York Congress of the International Musicological Society (1961) engaged a large part of the Society.
- Twelve papers were presented at the Annual Meeting in Berkeley and Palo Alto. Sixty-five members attended the meeting.
- Board and Council members held informal talks concerning a possible merger with the Society for Ethnomusicology; no action was taken.

## 25 Years Ago: 1985

- Cynthia Verba's essay "The Ph.D. and Your Career: A Guide for Musicologists" was published and distributed to the student membership.
- The Board received a petition submitted by twelve of the fifteen chapters requesting that chapter dues be collected together with national dues.
- 632 ballots were received in the AMS election. Membership stood at 3,456 (with an additional 1,241 institutional subscribers).
- Executive Director Alvin H. Johnson "observed that the AMS typewriter has reached the end of its usefulness, and he proposed that it be replaced by a computer system. He will investigate the various possibilities and report back to the Board concerning them."
- Philip Gossett was appointed chair of the AMS 50 Capital Campaign committee. James Haar was appointed chair of the first AMS 50 Fellowship Award committee.
- The U.S. RILM office at Cornell University was opened, under the directorship of Lenore Coral.
- Martin Picker retired from the Publications Committee after ten years of service.

## AMS Legacy Gifts

### Otto Kinkeldey (1878–1966)

Otto Kinkeldey grew up in New York City and attended City College and New York University. In 1902 he went to Berlin, where he completed his Ph.D. on sixteenth-century keyboard music in 1909. Returning to New York in 1914, he became head of the Music Division of the New York Public Library (1915-23, 1927-30). He took the first chair in musicology in the United States at Cornell University, where he also served as University Librarian (1930-46). He also served at the American Council of Learned Societies, the Music Teachers' National Association, and as first President of the Music Library Association.

Kinkeldey was closely involved with the genesis of the American Musicological Society, and served as its first President (1935-36). He was presented with a festschrift from the Society that appeared as volume 13 of *JAMS* (the only festschrift to have appeared in the journal). Shortly after his death, the Board of Directors instituted the Kinkeldey Award for distinguished musicological scholarship, first awarded in 1968.



Otto Kinkeldey in 1914

Otto Kinkeldey left bequests to the New York Public Library, Cornell University, and the AMS. Five percent of his estate (\$30,000) came to the American Musicological Society in 1968. Its current value is \$180,000. The Kinkeldey Endowment generates about \$9,000 annually, used to support fellowships and publications in musicology. Some of the books that have received Kinkeldey support are listed at [www.ams-net.org/pubs/Books.php](http://www.ams-net.org/pubs/Books.php).

## Best Practices in the Fair Use of Copyrighted Materials in Music Scholarship

Following extended discussion and preparation, the AMS Council has prepared a statement on the fair use of copyrighted materials in music scholarship. The Board of Directors approved the statement in March 2010, and it may now be found at the web site and in the *AMS Directory*. The statement outlines the legal basis for copyright and fair use, and clarifies certain situations pertaining to printed music, lyrics, music recordings, transcriptions of recordings or live performances, paintings and photographs, film stills and publicity photographs, and video recording.

The right of fair use of copyrighted material for scholarly purposes is important to claim, and the AMS Board and Council hope that members find the new statement helpful in clarifying their rights in reproducing material still under copyright. Please bear in mind that an initial consideration always should be whether the work is in the public domain and therefore no longer protected under copyright law. As of January 2010, any U.S. work published prior to 1923 is in the public domain. For works published after 1923, several variants affect its copyright status. To learn more, and find guidance for determining whether a work is in the public domain, the "Copyright Term and the Public Domain in the United States" chart at Cornell University's Copyright Information Center should be consulted: [www.copyright.cornell.edu/resources/publicdomain.cfm](http://www.copyright.cornell.edu/resources/publicdomain.cfm). If you determine that the work you are using is in the public domain, there are no restrictions on how much or for what purpose the work is used.

# Obituaries

The Society regrets to inform its members of the deaths of the following members:

Janet Knapp, 22 January 2010

James Boyce, 21 February 2010

Toni E. Stanick, 4 March 2010

Margaret G. Cobb, 24 March 2010

Paul Newton, 1 May 2010

Siegmund Levarie, 7 May 2010

## Janet Knapp (1922–2010)

Janet Knapp was born on 1 September 1922 and raised in New York State. She received both bachelor's and master's degrees from Oberlin College and participated in the Oberlin in China program between 1946–49, just prior to the Cultural Revolution. She earned the Ph.D. from Yale University in 1961, where she was a student of Leo Schrade. Her teaching career was spent at Oberlin, Yale (1958–1963), Boston University (1963–66), Brown University (1967–1971), and Vassar College (as Mellon Professor of Music, 1971–86), leaving a trail of dedicated students and colleagues who remained lifelong friends. Following her retirement with emeritus status from Vassar, she and her husband, G. Huntington Byles, a prominent church musician, moved to the Raleigh-Durham area in North Carolina, where they spent a number of years before settling in the Oberlin community. Knapp was also a visiting professor at the University of Pittsburgh in 1982–83 and at the University of North Carolina at Chapel Hill while a resident in North Carolina.

Knapp was the first woman to be elected President of the AMS, serving in that capacity in 1975–76. One of her important acts as President was to establish the Committee on the Status of Women, which today, as the Committee on Women and Gender, still plays a significant role in the Society. Prior to her election as President, Knapp served as Chair of the New England Chapter (1963–65), as a member of the AMS Council (1965), and as a Member-at-Large of the Board (1972–73). She was twice a member of the Nominating Committee (in 1972 and in 1981, as chair), and in 1983 she served on the Program Committee for the Annual Meeting in Louisville, KY. From 1984 to 1989 she was a member of the AMS 50 Campaign Committee, which worked to raise the initial endowment for AMS 50 dissertation fellowships in honor of the Society's fiftieth anniversary.

Knapp's scholarly work focused on the music, notation, and theory of the School

of Notre Dame, in particular the genre of the conductus. Beginning as the subject of her doctoral dissertation, her research on the conductus extended to numerous publications: the performing edition *Thirty-five Conductus for Two and Three Voices* (Yale, 1965); articles, translations, and reviews in *JAMS* and in the *Journal of Music Theory*; the article on conductus in *The New Grove Dictionary of Music and Musicians* (1980 edition); nine articles on Notre Dame topics in *The New Harvard Dictionary of Music* (1986 edition); the chapter on the School of Notre Dame in *The New Oxford History of Music* (1990 edition); and a chapter in *Essays in Musicology: A Tribute to Alvin Johnson* (AMS, 1990). Knapp was a frequent invited participant in international conferences and the recipient of prestigious fellowships from the Guggenheim Foundation (1966–67) and the National Humanities Institute (1987–88). She was elected an honorary member of the AMS in 2000. Her husband preceded her in death, but she continued to enjoy living as a member of the Kendal at Oberlin retirement community until her passing on 22 January 2010, following a brief illness.

—Rebecca A. Baltzer

## Siegmund Levarie (1914–2010)

With the passing of Siegmund Levarie on 7 March 2010, the musicological community has lost a distinguished colleague whose vast learning embraced the entirety of Western music in the richness of its cultural milieu, and whose extraordinary mind seemed to retain it all, in meticulous detail and uncommon depth. For Levarie, the adventure of music meant always a marriage of intellectual reflection with the making of music as a shared experience, touching mind and soul. This invigorated his teaching, first at the University of Chicago, where he taught from 1938 until 1952, and where his duties included directing the university orchestra and a collegium musicum. Among the first of its kind in American universities, the collegium performed under his direction at the An-

nual Meeting of the AMS in 1948. Levarie joined the Society in 1940, serving on the Committee on Education in 1949 and on the Council for several terms beginning in 1958. Following an assignment as Dean of the Chicago Musical College in 1952, a year in which he was appointed director of the newly established Fromm Music Foundation, Levarie was invited to take on the chairmanship of the Department of Music at Brooklyn College, where he taught from 1954 until his retirement in 1984. He was among the founding fathers of the doctoral program at the Graduate Center of the City University of New York.

Levarie's published writings embrace those timeless themes that were at the root of his music making. The modestly titled *Guillaume de Machaut* (1954; reprint 1969) sets its subject against the violent tapestry of France during the Hundred Years' War. At the heart of this little book is an appreciation of the Mass; the experience of having performed it leads to fresh hearings and sage reflections on the resonance over the centuries of this singular work, and a resistance to antiquarian performance that would stress only its distance from us. In *Mozart's Le Nozze di Figaro: A Critical Analysis* (1952), the daunting detail of analysis never obscures those splendid insights of a mind saturated in the performance of the work. *Musical Italy Revisited* (1963; reprint 1973) is pure Levarie, a warmly engaging companion for that obligatory journey. Here, as everywhere in Levarie's writing, the encyclopedic learning is worn with grace and wit. The anecdotes spill freely, always with point, each with its lesson.

Of foundational meaning for Levarie was the exploration of what might be called the Pythagorean tradition, a way of thinking about musical phenomena shared with the composer and pianist Ernst Levy, whose prolific work Levarie celebrated in many ways. About their most significant collaboration, *Musical Morphology: A Discourse and a Dictionary* (1983), Joscelyn Godwin wrote: "It is a book for the future, if the future holds any promise of an enlargement of man's view of himself, his world, and his art."

Levarie was forced to leave his Vienna in 1938, which by then had ceased to exist. Educated in the midst of its vibrant turbulence, this wise and humane man bequeathed to us the legacy of a cultural moment now vanished.

—Richard Kramer

## American Musicological Society

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### Meetings of AMS and Related Societies

#### 2010:

CMS: 23–26 Sept., Minneapolis, Minn.  
AMS/SMT: 4–7 Nov., Indianapolis, In.  
SEM: 11–14 Nov., Los Angeles, Ca.

#### 2011:

CMS: 20–23 Oct., Richmond, Va.  
SMT: 27–30 Oct., Minneapolis, Minn.  
AMS: 10–13 Nov., San Francisco, Ca.  
SEM: 17–20 Nov., Philadelphia, Pa.

#### 2012:

AMS/SEM/SMT:  
1–4 Nov., New Orleans, La.  
CMS: 15–18 Nov., San Diego, Ca.

### Next Board Meetings

The next meetings of the Board of Directors will take place on 3 November 2010 in Indianapolis, and on 6 March 2011 in San Francisco.

### Interested in AMS Committees?

The president would be pleased to hear from members who wish to volunteer for assignments to committees. Send your assignment request and CV to Jane Bernstein, Tufts University: jane.bernstein@tufts.edu.

### AMS Publications Available Electronically

Electronic versions of AMS publications from 1962 to 1990 are now freely available at the AMS web site, courtesy of Google Books.

[www.ams-net.org/GoogleBooks.php](http://www.ams-net.org/GoogleBooks.php)

### Moving?

To send AMS mailings accurately, the AMS must receive notice of changes of address at least four weeks prior to each mailing.

AMS

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The interior of Christ Church Cathedral, site of AMS Indianapolis 2010 concerts

### Society Election Results

The results of the 2010 election of AMS officers and the Board of Directors:

Vice President: Michael Beckerman

Treasurer: James Ladewig

Directors-at-Large:

Bonnie Blackburn

Wendy Heller

James Parakilas

### Newsletter Deadline

Items for publication in the next issue of the *AMS Newsletter* must be submitted by 1 December to:

Marica Tacconi, *AMS Newsletter* Editor  
Pennsylvania State University  
[mst4@psu.edu](mailto:mst4@psu.edu)

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All back issues of the *AMS Newsletter* are available at the AMS web site: [www.ams-net.org](http://www.ams-net.org)

Claims for missing issues must be made within 90 days of publication (overseas: 180 days).