

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XLI, NUMBER 2

August 2011  
ISSN 0402-012X

## “The Suburb across the Bay”

AMS San Francisco 2011

10–13 November

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

“From its very beginnings Oakland has suffered by comparison with its more illustrious suburb across the bay,” quipped the Local Co-Chairs in this *Newsletter* when the Society last came to the Bay Area twenty-one years ago. They also went on to point out that the previous season, the Athletics had won in four straight games over the San Francisco Giants... But don’t worry—that isn’t true anymore; the Giants beat everybody last year (though this Italian still has no idea how that game works). You will have a swell time in the “suburb across the bay,” the thirteenth most populous city in the U.S. and home to the current World Series champions, the San Francisco Giants.

The San Francisco Bay, protected by the two land “fingers” called the Golden Gate (hence the name of the red bridge), was



San Francisco Convention & Visitors Bureau photo

settled by Ohlone Native Americans probably around eight thousand years ago, the protected bay being a perfect setting for a port for trade as well as warfare activities. The surrounding natural resources provided fertile ground for agriculture and ample opportunity for hunting. The pull of adventure and exploration was also significant, and well before the forty-niners and the gold rush. In 1579, Sir Francis Drake described and mapped the region; he was followed in 1786 by French explorer Jacques-François de Galaup, Comte de la Pérouse. The first Europeans to settle in the area were the Spaniards, in the eighteenth century, who started various missions to convert the Ohlone, eventually driving them away altogether.

San Francisco is a peculiar city, with a feeling that is unlike any other place in this large and multifaceted country. There are dirt-poor and filthy-rich neighborhoods, housing projects and ocean-side villas that sell for millions, as well as pretty much everything in between. Its artistic offerings range the entire spectrum, from the world-renowned opera and symphony to all kinds

of alternative and local events. There are museums for all tastes, and restaurants for all pockets. It may well be the most open city in the country, accepting everyone and everything as an integral part of its mission. It is not a place devoid of problems, but it is a city where the idea of fighting for social justice is ingrained into most of the population.

Whether you want to explore the city’s sporting activities, concerts, nightlife, parks, galleries, restaurants, panoramic stairs, or most anything... there is an app for that. Really. Some notable examples include the SFArts.org one, the SF Weekly app, or the meta-app called SwamiCity San Francisco that lists all sorts of places and events. There are quite a few about restaurants, including one that features specifically Chinatown restaurants. So get those walking shoes on your feet and your smartphone in your pocket and off you go. Speaking of walking, be sure to check elsewhere in this *Newsletter* for events organized by the Ecocriticism Study Group (see p. 27).

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## *President's Message: Forward Thinking / Moving Forward*

In my last column, I began to reflect on what the AMS might do in the coming years to continue achieving its aims. Here I would like to focus on the ways in which forward thinking can benefit the Society as we begin to assess the current state of the AMS in terms of its relationship to its members and the broader world, and its role in academic and cultural life.

Any self-study of the Society should begin by acknowledging that the AMS finds itself in an enviable position in many ways. It enjoys both longevity and stability, having marked its seventy-fifth anniversary and completed a highly successful campaign. Our *OPUS* Campaign, moreover, had a galvanizing effect: for almost a decade—from the first announcement of the idea in 2002 until the mailing of the final report to donors in 2011—we worked together and accomplished important things. The hustle and bustle was invigorating and effective in part because it was out of the ordinary. Remaining in campaign mode, however, is neither desirable nor feasible. Day-in and day-out, societies function in more mundane ways.

And yet, I think we should try to preserve one invaluable by-product of *OPUS*: the forward thinking that this endeavor has fostered. Campaign or no campaign, we are at our best when we are proactive. What directions should the AMS take over the next two decades, as we approach our centenary? What's working, and what needs fixing?

To be sure, the Society already has structures in place to help us move forward as well as operate on a daily basis in the post-*OPUS* era. Our governing bodies and committees carry out activities that range from selecting winners for fellowships, grants, awards, and publication projects; to planning the annual meeting; to reaching out to other scholarly organizations; to communicating both within and outside our ranks through print (e.g. *JAMS*, *AMS Studies*, the *Newsletter*) and word (*AMS-L*); to sustaining our administrative structure; to monitoring the status of the various categories of our membership. We

will certainly maintain these functions as we move ahead.

But I hope that the Society will also consider questions that call for strategic thinking. In certain instances, being proactive might entail something as straightforward as streamlining some of our committees. Our current procedure for weighing applications for travel awards from the Bartlet, LaRue, Powers, and Wolf Funds offers a case in point. Each of these named award funds was set up with a separate committee of three at its inception during the *OPUS* Campaign. Over time, it has become clear that the activities of the four committees, staffed by a total of twelve AMS members, overlap to a great extent. To maximize their chances for success, students currently submit virtually identical, yet separate, proposals for awards with similar missions (e.g. LaRue and Wolf, both providing support for research in Europe). Recommenders write letters for each application; duplication and triplica-

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*We are at our best when  
we are proactive*

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tion of effort are common. Beginning in 2012, the Board will establish a five-person Committee on Travel Grants that will read applications for all four funds. Under the new procedure, applicants will write a single proposal describing the work to be undertaken, and recommenders will write a single letter in support. It will be left to the committee to decide which fund best suits which project. Not only do we anticipate that this means of vetting travel proposals will work more efficiently, but it will reduce the number of AMS members administering these awards from twelve to five, making it possible for some to focus their efforts on equally important work that is currently languishing in other areas of the Society.

Reviewing the organization of our travel fund committees is an obvious way of addressing a perceived problem. Other issues, however, will require more sustained

thought. How can we strengthen our core mission “to advance research in the various fields of music as a branch of learning and scholarship?” Are we serving all our constituencies, particularly our graduate students and our younger, emeritus, minority, and independent scholars, as well as we can? Does the time-honored format of the annual meeting work as it should? What administrative bodies do we need to establish, restructure, or eliminate? Is the role of teaching properly recognized in the AMS? What plans for ongoing, post-campaign development might we consider? Should *JAMS* become a quarterly publication? Should the Society institute a second, online journal? How can we effectively share the fruits of our research with wider audiences through print, broadcast, and digital media? What particular forms of communication—ones similar, for instance, to our podcast initiative and our lecture series at the Library of Congress and the Rock and Roll Hall of Fame—might further help the work of our members reach the public? What new technologies can benefit the Society to these ends? How can the AMS position itself to serve as a more prominent voice in American academic and cultural life, as a go-to advisory body for policy makers in the arts and humanities?

In order to help us engage in the kind of dedicated forward thinking that these questions call for, the Board has approved plans for a retreat, to be held in conjunction with its meeting in March 2012. Preparations for this event are now underway. Your guidance and counsel will be an essential and welcome part of our deliberations; we are considering how we can involve the membership formally and informally in the process. As always, I encourage you to discuss these matters amongst yourselves and on *AMS-L*—at least two of the questions I mentioned above were already being debated there as I was polishing my own thoughts in May and June—or to communicate your thoughts directly to me ([awrx@uchicago.edu](mailto:awrx@uchicago.edu)).

—Anne Walters Robertson

## AMS San Francisco 2011

*continued from page 1*

As the membership is well aware, as I write (early June) there is a labor dispute between the Hyatt and its workers. Many of you have signed a petition urging the AMS to consider the issue of crossing picket lines as well as the possibility of relocating, but as AMS President Anne Walters Robertson has communicated, since there is no escape clause for labor disputes in our contract, we cannot afford the penalty for cancellation. It is everyone's hope that the dispute will be resolved by the time we meet there, and some of us are looking for means to show support for the workers in other ways, without filling the Hyatt's coffers with our cancellation money or penalty fees for unoccupied rooms. Please check the AMS web site for updates and for the Society's official position ([www.ams-net.org/sanfrancisco/union.php](http://www.ams-net.org/sanfrancisco/union.php)).

San Francisco can be reached easily through all major and most not-so-major airlines. The San Francisco International Airport (SFO) is located about ten miles south of the city. Sometimes people find cheaper flights to the Oakland International Airport (OAK) across the bay, a major hub for Southwest Airlines. From there a quick ride on the subway (BART), accessed through a shuttle (AirBART), takes the traveler to the city (see p. 22 for travel information).

**The Program.** This year's meeting will include fifty-six sessions. As usual, the topics form a very broad array, from chant and medieval song to hip hop and "Maps, Paths, and Temporalities: Music in the Twentieth and Twenty-first Centuries." "Mad, Bad, and Lewd on the Seventeenth-Century Italian Stage" may be found in the program, as well as sessions on theosophy, Marx (Karl), Weber (Gottfried) and Riemann, the labor movement, and "Music and the Law." There are nine sessions directly related to operatic topics, including an "alternative format" session on recent opera production and performance. All in all, the rich and varied selection will present attendees with delightfully difficult choices.

Attendees may also choose from three daytime lecture-recitals: songs from the German Democratic Republic, the organ works of Alain and Liszt (at nearby Grace Cathedral), and French Romantic guitar music. Evening Panels include sessions

on C. P. E. Bach, jazz and gender, Boym and nostalgia, and Broadway, in addition to panels by AMS Committees and Study Groups. Browse the Preliminary Program (pp. 13–22) to see the delights that await you!

**Special Performances.** As anticipated in the February issue of the Newsletter, we are lucky to have the meeting in San Francisco coincide with the Centennial Celebration of the San Francisco Symphony. We will have a block of tickets to an all-Schubert concert conducted by Michael Tilson Thomas ([www.sfsymphony.org](http://www.sfsymphony.org)). There will also be a special event for us, a pre-concert roundtable discussion on Friday evening about the role of a musicologist at a performing organization ("The View from Backstage: Musicologists on Staff at the San Francisco Symphony"). The San Francisco Opera is also offering us discounted tickets for three fabulous productions ([www.sfoopera.com](http://www.sfoopera.com)). First, on Thursday, there is Mozart's *Don Giovanni* with Lucas Meachem in the title role, in a new SFO production by Gabriele Lavia, conducted by SFO conductor Nicola Luisotti. On Friday they offer Handel's *Serse*, with Susan Graham in the title role and countertenor David Daniels as Arsamenes, led by Patrick Summers, in the visually stunning, Olivier Award-winning staging for the English National Opera by Nicholas Hytner. Finally, on Saturday, there is Bizet's *Carmen*, with Kate Aldrich in the title role, in a classic SFO production by Jean-Pierre Ponnelle, led by Nicola Luisotti. There will also be a special AMS-sponsored performance by the acclaimed early music ensemble the American Bach Soloists ([www.americanbach.org](http://www.americanbach.org)), led by Jeffrey Thomas, who will present both well-known and somewhat rare works by J. S. Bach, Buxtehude, and Weckmann. For those interested in jazz, there are quite a few jazz clubs in the city, and during the meeting the San Francisco Jazz Festival ([www.sfjazz.org](http://www.sfjazz.org)) will be in full swing (schedule not announced yet).

**Weather.** San Francisco is a paradise—never cold and never hot. November is the tail end of the best season—the fall, with its blue skies and balmy temperatures. In mid-November one is likely to need a sweatshirt or light jacket, though it will not be as cold or foggy as in the summer. As Mark Twain unfortunately is supposed *not* to have remarked, "the coldest winter I lived was a summer in San Francisco." He should have said it... Daytime temperatures will range

from the high 50s to the low 60s, with a very slight chance of rain.

**Ancillary Meetings.** Organizations with ties to the AMS continue to participate enthusiastically during the Annual Meeting. This year, the American Bach Society, American Beethoven Society, American Brahms Society, American Handel Society, American Institute for Verdi Studies, Early Music America, Forum on Music and Christian Scholarship, Lyrica Society, Mozart Society of America, North American British Music Studies Association, Society for Eighteenth-Century Music, and 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, and announcements from the membership about meeting events can be found at the meeting web site.

**Interviews.** A limited number of rooms at the conference 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): \$105 (\$45, student/retired); Regular (1 to 31 October): \$135 (\$75, student/retired); Late/Onsite: \$155 (\$85, student/retired). AMS members receive a conference registration form via U.S. mail; a PDF version, as well as online registration, is available at the web site.

**Child Care.** If a sufficient number wish 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 San Francisco meeting web site provides further information.

**Student Assistants.** The AMS seeks 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.

—Alexandra Amati-Camperi  
Local Arrangements Chair

## JAMS News

Scholars who plan to submit an article to *JAMS* will note a change in the “Directions to Contributors” that addresses a long-debated aspect of the Journal: the length and number of articles in each issue. With the support of the AMS Board of Directors, the Editorial Board has approved the following guideline:

The Journal encourages submission of articles and essays up to 15,000 words in length, including notes and appendices. Studies exceeding this length will be considered at the discretion of the Editor and the Editorial Board.

The new guideline responds to deliberations over the past years by the AMS Council and other committees, and to informal discussions on the AMS listserv. We wish to encourage a broader pool of submissions to the Journal and publish a greater number of articles per issue with more diverse content, while not excluding longer contributions.

*JAMS* is committed to the highest standards of scholarship. The way we receive and select articles for publication will not change. Discussions on the AMS listserv have expressed concern that issues organized by theme or other criteria might displace articles submitted in the normal way. In the eyes of the Editorial Board, any such change of policy would be unacceptable.

The postings on the AMS listserv and elsewhere have also raised the question of editorials. Their role, as we perceive them, is to provide an overview of the content of a given *JAMS* issue, also with an eye to matters of broader interest to the field. Feedback suggests that readers welcome the opportunity to preview the contents of the Journal in ways that encourage engagement beyond their own specialist interests. To add to a diversity of perspectives, each Editorial will have a different author.

*JAMS* will continue to publish colloquies on topics of current interest, with short contributions by five or six scholars (one past example is the colloquy “Finishing Mozart’s Requiem,” from Spring 2008). We welcome suggestions on topics from the membership.

Neither of these initiatives—the editorials nor the colloquies—detracts from the number of pages available in the Journal for the scholarly articles and reviews that are central to its mission. The AMS and the University of California Press do not impose limits on the number of pages available per issue or per volume—within reason—and these articles and reviews will continue to be its chief focus.

We regularly review all aspects of the Journal, and we welcome constructive feedback from AMS members as we further the Journal’s goal of serving the Society and the discipline at large.

—*Annegret Fauser and the JAMS Editorial Board*

### AMS San Francisco 2011: Conservation Notes

In response to many members’ requests to be more conservation-minded at the Annual Meeting, the AMS office plans to undertake the following: 1) tote bags will be available for those who request them while registering; those who do not wish to receive a tote bag may decline. 2) The *Program and Abstracts Book* will be made available as a download or on a thumb drive upon request. 3) Paper materials formerly given in the tote bag will be available on display tables in the registration area. See the meeting web site for further details: [www.ams-net.org/sanfrancisco/](http://www.ams-net.org/sanfrancisco/).

## AMS / Rock and Roll Hall of Fame and Museum Lecture Series

The AMS and the Rock and Roll Hall of Fame and Museum (RRHOFM) in Cleveland, Ohio, are collaborating on a new lecture series that brings scholarly work to a broader audience and showcases the musicological work of the top scholars in the field.



Albin J. Zak III

Albin J. Zak III, Professor of Musicology at the State University of New York, Albany, will give the inaugural lecture, “‘A Thoroughly Bad Record’: Elvis Presley’s ‘Hound Dog’ as Rock and Roll Manifesto,” on Wednesday, 5 October at 7:00 p.m. in the Rock and Roll Hall of Fame and Museum. Zak describes his lecture as follows: “The pop music upheavals of the 1950s were fraught with crosscurrents and paradoxes. As fundamental changes in musical sound and language accrued rapidly, their significance was masked by a veneer of trivia. It was impossible for anyone at the time to imagine the long-range implications of what was happening. In retrospect, however, we can recognize defining moments of crystallization. This talk examines the implications of the market success of Elvis Presley’s ‘Hound Dog,’ which claimed the number-one spot on the Pop, Country, and R&B charts in the summer of 1956. The record was widely scorned by music industry veterans and high-pop aficionados, yet in its rude enthusiasm it represents an emphatic assertion of aesthetic principle at the dawn of rock and roll.”

The AMS/RRHOFM Lecture Series will continue in Spring 2012 with a lecture by David Brackett (McGill University) entitled “Fox-Trots, Hillbillies, and the Classic Blues: Categorizing Popular Music in the 1920s.”

Webcasts of the lectures will be available on the AMS web site. Special thanks to Jason Hanley, Director of Education at RRHOFM, for helping to organize and coordinate this series. The Communications Committee would be happy to receive proposals from AMS members interested in giving a lecture as part of this series; see the web site, [www.ams-net.org/RRHOFM-lectures/](http://www.ams-net.org/RRHOFM-lectures/), for full details.

—*Anna Maria Busse Berger*



The Rock and Roll Hall of Fame and Museum  
Cleveland, Ohio

## AMS / Library of Congress Lecture Series

The AMS / Library of Congress Lecture Series will continue this fall. The Communications Committee welcomes proposals from AMS members interested in giving a lecture as part of this distinguished series, which is intended to showcase research conducted using the extraordinary resources of the Library of Congress Music Division. All lectures are available as webcasts.

The next lecture will take place in the Coolidge Auditorium at noon on 10 September. William Meredith, Director of the Ira F. Brilliant Center for Beethoven Studies and Professor of Music at San Jose State University, and pianist Malcolm Bilson will team up to give a lecture-recital entitled “What the Autograph Can Tell Us: Beethoven’s Sonata in E Major, Opus 109.” Meredith describes the lecture as follows: “One of the treasures of the autograph collection of the Library of Congress is the manuscript of Beethoven’s late piano sonata in E Major, Opus 109. Setting aside its status as a treasure, however, the manuscript is worth careful investigation for the record of its compositional history embedded on its

pages. More, perhaps, than any other composer, Beethoven is famous for his notoriously illegible manuscripts. As musicians and scholars, we should be grateful for that illegibility, not because it seems to record the heat of composition, but rather because it demonstrates that Beethoven often prematurely began writing out what often became the final score. The number of compositional decisions made when the single-staff sketches of piano music were fleshed out to two staves can be astonishing to observe at times. Indeed, as he once noted, if a manuscript of a work were lost and he had to write it out again, the



William Meredith  
AMS / Library of Congress Lecturer

new version would not be the same as the first version. Deconstructing the work’s creation forces us to re-interpret what we argue Beethoven wished to express. The point of such an intellectual and musical venture is not to turn musicology into music pathology, but to see that sketch and autograph studies are most informative for what they tell us about meaning and thus interpretation.”

Meredith continues: “This talk and performance focus on two elements of the creative process visible in this autograph, one abstract, the other practical. The act of ‘capturing’ a work on paper that had been created both while improvising at the piano and writing sketches sometimes entailed the regularization of any element outside the norm. On occasion, that normalization probably diminished our understanding of what Beethoven wished to express in this complex late-period work. These studies are also eminently practical. While it is true that a carefully proofed first edition must be seen as authoritative in many instances, the autographs often reveal performance details about things Beethoven

does *not* want the pianist to do. For instance, he originally wrote that the pianist should immediately attack the second movement upon the peaceful completion of the first. That “attaca” mark is vigorously crossed out in the autograph; nothing appears in the first edition to tell the player how to connect the two movements temporally.”

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 2012–Spring 2013 series is 1 December 2011.

—Anna Maria Busse Berger

## Jann Pasler Appointed Editor of AMS Studies in Music

Jann Pasler has been appointed the new Editor of AMS Studies in Music, beginning November 2011. A musicologist, pianist, and documentary filmmaker, Pasler has published widely on contemporary American and French music, modernism and postmodernism, interdisciplinarity, intercultural transfer, and especially cultural life in France and the French colonies in the nineteenth and twentieth centuries. Her most recent book, *Composing the Citizen: Music as Public Utility in Third Republic France* (University of California Press), was published in 2009. She has served as founding member of the Editorial Board for

*Women and Music*, and as a member of the Advisory or Editorial Boards of *19th-Century Music*, *Music Humana* (Korea), *Journal of Musicological Research*, and *Transpositions* (Paris). Pasler was the first scholar to receive the AMS H. Colin Slim Award (2005), and she has served on numerous AMS committees, most notably as Chair of the Annual Meeting Program Committee (2003). She is Professor of Music at the University of California, San Diego.

Jann Pasler will take the opportunity to discuss her vision for AMS Studies in the February 2012 issue of the *AMS Newsletter*.



Jann Pasler  
AMS Studies Editor

## Awards, Prizes, and Honors

### AMS Awards and Prizes 2011

Six doctoral candidates in musicology received **Alvin H. Johnson AMS 50 Dissertation Fellowship Awards** for 2011–12: **Andrea Bohlman** (Harvard University), “Music and Activism in Poland, 1978–1990”; **Sean Curran** (University of California, Berkeley), “Vernacular Piety, Polytextual Polyphony, and the Motets of the ‘La Clayette’ Manuscript”; **Chantal Frankenbach** (University of California, Davis), “Disdain for Dance, Disdain for France: Choreophobia in Musical Modernism”; **Jessica Schwartz** (New York University), “Resonances of the Atomic Age: Hearing the Nuclear Legacy in the United States and the Marshall Islands, 1945–2010”; **Beverly Wilcox** (University of California, Davis), “The Music Libraries of the Concert Spirituel: Canons, Repertoires, and Bricolage in Eighteenth-Century Paris”; and **Emily Zazulia** (University of Pennsylvania), “Verbal Canons and Notational Complexity in Fifteenth-Century Music.” Three of the recipients accepted the award on an honorary basis.

The **Howard Mayer Brown Fellowship** is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2011–12 fellowship recipient is **Harald Kisiedu** (Columbia University).

A grant from the **M. Elizabeth C. Bartlet Fund for Research in France** was awarded to **Mary Channen Caldwell** (University of Chicago) for research on the project “Singing,

Dancing, and Rejoicing in the Round: Latin Sacred Songs with Refrains in Musical, Ritual, and Liturgical Perspective, ca. 1000–1582.”

The **2011 Jan LaRue Travel Grant** was awarded to **Martha Sprigge** (University of Chicago) to conduct research in Berlin on the project “Abilities to Mourn: Musical Commemoration in the German Democratic Republic (1945–1989).”

The **2010 Jan LaRue Travel Grant** was awarded to **Matthew Mugmon** (Harvard University) to conduct research in Europe on the project “Mahler and American Modernism, 1920 to 1960.”

The **Janet Levy Fund for Independent Scholars** supports travel and research expenses for independent scholars. In late 2010, **Janie Cole** received a Levy Grant to travel to South Africa to work on the project “Music and Anti-Apartheid in South Africa: Nelson Mandela and Robben Island”; and **Claudia Jensen** received a Levy Grant to purchase microfilms of sources of late seventeenth-century Russian music and theater. In early 2011, **Kara Gardner** received a Levy Grant for travel to Washington D.C. to work on the project “Agnes de Mille on Broadway.”

A grant from the **Harold Powers World Travel Fund** was awarded to **Hannah Lewis** (Harvard University) for research on her dissertation, “The Changing Soundtrack: Music’s Role in Early Sound Film in the U.S. and France, 1926–1934.”

Grants from the **Eugene K. Wolf Travel Fund** were awarded to **Monica L. Roundy** (Cornell University) for work on her dissertation, “Investigating the Manuscript Sources for Thirteenth-Century Motets in England,” and to **Alexandra Apolloni** (University of California, Los Angeles) for work toward her dissertation on American popular music in post-war Britain.

### Other Awards, Prizes, and Honors

**Aaron Allen** (University of North Carolina, Greensboro) received a 2011–12 Rome Prize from the American Academy in Rome for the project “Fidelio in Italy: Reception, Historiography and the Crisis of Nineteenth-Century Opera.”

**Gregory Barnett** (Rice University) received a Fellowship from the ACLS and a Residency from the Rockefeller Foundation Bellagio Center to work on the project “Emblems of



Andrea Bohlman  
AHJ AMS 50 Fellow

Faith and Authority: The Modes in Italian Baroque Music.”

**Karol Berger** (Stanford University) is the recipient of the 2011 Glarean Award for musical research, presented by the Swiss Musicological Society.

**Alexander Bonus** (Duke University) received an ACLS New Faculty Fellowship for the project “The Metronomic Performance Practice: A History of Rhythm, Metronomes, and the Mechanization of Musicality.”

**Benjamin Brand** (University of North Texas) received a 2011–12 Rome Prize from the American Academy in Rome for the project “The *Historiae Sanctorum* of Medieval Rome.”



Sean Curran  
AHJ AMS 50 Fellow



Emily Zazulia  
AHJ AMS 50 Fellow





Harald Kisiedu  
Howard Mayer Brown Fellow

**Thomas Christensen** (University of Chicago) was awarded a Fellowship by the Wissenschaftskolleg in Berlin for a yearlong residency starting this fall. He will work on a monograph on the historiography of tonality.

**Richard Freedman** (Haverford College) was awarded a 2011–12 Digital Innovation Fellowship from the ACLS for the project “Recovering Lost Voices: A Digital Workshop for the Restoration of Renaissance Polyphony.” For more information, see p. 28 (under Internet Resources News).

**Emily Green** (Yale University) received an ACLS New Faculty Fellowship for the proj-



Beverly Wilcox  
AHJ AMS 50 Fellow

ect “Dedications and the Reception of the Musical Score, 1785–1850.”

**Mark Kroll** (Boston University) received a Franklin Research Grant from the American Philosophical Society, which will support research for a biography of Ignaz Moscheles to be published by Boydell & Brewer.

**Margaret Notley** (University of North Texas) received a Franklin Research Grant from the American Philosophical Society for a project entitled “Understanding Berg’s Libretto for ‘Lulu’ and the Contexts for It.”

**J. Griffith Rollefson** (University of California, Berkeley) received an ACLS New Faculty Fellowship for the project “Musical (African) Americanization in the New Europe: Hip Hop, Race, and the Cultural Politics of Post-coloniality in Paris, Berlin, and London.”

**Arman Schwartz** (Columbia University) received an ACLS New Faculty Fellowship for the project “Modernity Sings: Rethinking Realism in Italian Opera.”

**Jessica Schwartz** (New York University) received an Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program Dissertation Completion Fellowship for the dissertation “Resonances of the Atomic Age: Hearing the Nuclear Legacy in the United States and the Marshall Islands, 1945–2010.”

**W. Anthony Sheppard** (Williams College) was offered membership for 2011–12 at the Institute for Advanced Study, Princeton, where he will launch a new research project titled “The Performer’s Voice: Timbre and Expression in Twentieth-Century Vocal Music.”

**Peter Wright** (University of Nottingham) was awarded a British Academy/Leverhulme Trust Senior Research Fellowship for his project “The Aosta Codex: An Early Fifteenth-Century Source of Sacred Polyphony.”

**David G. Yearsley** (Cornell University) received an ACLS Fellowship for the project “Anna Magdalena Bach and the Musical Lives of a Lutheran Woman.”

**Emily C. Zazulia** (University of Pennsylvania) received an Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program Dissertation Completion Fellowship for the dissertation “Verbal Canons and Notational Complexity in Fifteenth-Century Music.”

**Carla Zecher** (Center for Renaissance Studies, The Newberry Library) received an NEH Fellowship at the Huntington Library for 2011–12 for the project “Things Heard in Distant Lands: Descriptions of Music in French and English Travel Accounts, 1550–1700.”



Jessica Schwartz  
AHJ AMS 50 Fellow

### Correction

In the paper version of the February 2011 *AMS Newsletter*, **Tilden Russell** (Southern Connecticut State University) was listed as having received an NEH Summer Stipend. Russell received an NEH Fellowship to complete his book *The Compleat Dancing Master: A Translation of Gottfried Taubert’s Rechtschaffener Tantzmeister (1717). Introduction, Translation, and Annotations* (Peter Lang; forthcoming).

**Detailed guidelines for awards announcements** may be found at [www.ams-net.org/newsletter/](http://www.ams-net.org/newsletter/).



Chantal Frankenbach  
AHJ AMS 50 Fellow

# Musicology and the Documentary Film: Reflections from the Field

Even twenty years ago the idea that making a documentary film could really be an “act of musicology” might have been a stretch. Where, after all, were the footnotes? How could a “fair and balanced” reading of history emerge with the seduction of visual images getting in the way? Doesn’t the collaborative nature of film making itself detract from the introspective scholarship necessary to create painstaking, accurate, and memorable views of the past? Three scholar-documentarians—Michael Beckerman (New York University), M. Jennifer Bloxam (Williams College), and Margot Fassler (University of Notre Dame)—have answered these and other questions in a variety of ways, and presented some of their views in an evening panel at last year’s Annual Meeting in Indianapolis. They believe that the “sources”—in the form of other scholars, interview subjects, and documents—are right there on the screen where you can see them; that written scholarship has its own seductions that can sometimes be avoided on film; and that powerful visions of the past, using both traditional and innovative approaches, emerge from thoughtful documentaries. *AMS Newsletter* editor Marica Tacconi interviewed Beckerman, Bloxam, and Fassler to learn more about their experience working on some recent documentary projects.

**Tacconi:** *Each of you recently created documentary films that enabled you to expand your scholarly and pedagogical work in new directions. What did you find most rewarding about the experience?*

**Bloxam:** The close collaboration with Stratton Bull and the singers of Cappella Pragensis was more illuminating, stimulating, and gratifying than I could have imagined. We worked together on our film from initial concept to final product to promotion; for me it was the “applied musicology” dream come true. Working with Stratton to re-create a particular occasion and its music in film sparked my historical imagination and truly re-energized and re-oriented my scholarship. Ultimately, this project profoundly changed the way I hear and think about this music.

**Fassler:** It has been challenging and exhilarating to move from a purely historical realm into that of contemporary practice. There are things about music that only the practice of music can teach, especially in regard to memory and the oral tradition, and about the ways that music works as the glue that sustains community life. I have relied heavily on the expertise of performers, other musicologists, and ethnomusicologists, then worked to visualize their words and actions. *You Can’t*

features a critique of the film by ethnomusicologist Mellonee Burnim; she also helped us shape the history lesson in this film. I don’t see how strong documentary work can be done alone. No one knows enough; it is always going to be a group project, and I like that.

**Beckerman:** For me the most exciting thing was the collaboration and the challenge. My film tries to bring together scholars, performers of all kinds, and former prisoners in Terezin to explore a range of questions about music, expression, historical formulations, and ethics. We began this project by asking what it is that we do not know about these questions and how might we move in the direction of some possible solutions. In the end we learned that much of what we had thought about Terezin and music was in need of revision; so it was an exciting process. I also feel that working with film allows us to do more successful “close readings” of musical compositions than we can do on the printed page. And we can give more points of view as well about the issues, either by using “talking heads” to give viewpoints, or having performers demonstrate them.

**Tacconi:** *In the process of creating the films, you worked closely with colleagues outside of musicology. What are the rewards and the challenges of working collaboratively with such partners?*

**Fassler:** Most of my documentaries have been made with Jacqueline Richard, who was my student at Yale, a theologically trained documentarian. Now we learn from each other, and we have an honesty that is crucial for the work. We can fight to the death over some footage and then come back to the studio the next day and be friends.

**Beckerman:** I learned so much from my collaborators. Whether it was listening to the cellist Jan Vogler as he went through the original manuscript of the Gideon Klein Trio while we were in Terezin, instantly spotting twenty differences between the manuscript and the published score, or hearing the well-known ethnographer Dušan Holý explain

how a particular song migrated west from Slovakia, or speaking with Zuzana Ruzickova about her studies with Klein in Terezin, this was an eye-opening experience for me. The challenges of working with collaborators are there too. At times my cinematographer and co-director Pavel Kolouch wanted to go in the direction of “docu-drama,” and I just could not bring myself to do it.

**Bloxam:** Collaborators from outside musicology bring different priorities to a project.

**Michael Beckerman’s** forthcoming film *Gideon Klein’s Terezin Requiem* is an exploration of Klein’s final composition, a string trio, finished just a week and a half before the composer was transported to Auschwitz, where he died in one of the satellite camps. It is important both to embrace the work’s dire context and to reclaim the Trio from some well-worn paths of “Holocaust filmmaking.” It is almost certain that Klein was using the work as an artistic and personal statement, but also as a way of sending out coded messages about what was really going on in the camp. Thus using discussions with performers, scholars and survivors we ask: what are the limits of musical expression?

**M. Jennifer Bloxam** collaborated with Stratton Bull, Artistic Director of the Dutch ensemble Cappella Pragensis, on a commercial DVD that situates Jacob Obrecht’s Mass for St. Donatian—a commemorative mass for a Bruges fur merchant composed in 1487—within its ritual and historical landscape. A re-creation of the Mass service in which Obrecht’s polyphony was first heard is followed by on-location interviews between Bloxam and Bull about the inner workings of the Mass, aspects of performance practice, the people involved, the church and chapel, and documents key to the re-creation. (*Jacob Obrecht: Missa de Sancto Donatiano (Bruges 1487)*, FineLine Classical, FL72414, 2009. Available on Amazon.com.) Bloxam and Bull reflect on their process in an article in the *Journal of the Alamire Foundation* (vol. 2, 2010, pp. 111–25), and Bloxam has developed a web site focused on the Mass of St. Donatian that incorporates segments of the film with annotated and animated scores ([www.ObrechtMass.com](http://www.ObrechtMass.com)).

**Margot Fassler** has worked on four documentary films, three of which are being distributed at present (the first two are available on Amazon.com): *Work and Pray: Living the Psalms with the Nuns of Regina Laudis* (W. W. Norton); *Performing the Passion: J. S. Bach and the Gospel According to John* (with Jacqueline Richard; W. W. Norton) and *You Can’t Sing It for Them: Change, Continuity, and a Church Musician* (with Jacqueline Richard; Ntime-music.com). Fassler and Richard are now finishing *Where the Hudson Meets the Nile: Coptic Chant and Liturgy in Jersey City*. Fassler has written on the processes of making these films, with an article in *Religion Compass* on *Work and Pray* and another piece for the Society of Oriental Liturgy on the Coptic cantors film.



Cappella Pratensis was keen to make a film with commercial appeal that would showcase their expertise and commitment to historically-informed performance, and I was keen to make an educational film that would showcase a piece of music in its ritual context and explore its historical background. To satisfy both aims was the challenge; the reward was discovering how complementary our priorities were.

**Tacconi:** *The documentary film can be a great teaching tool. What are the advantages and disadvantages of using documentary film for educational purposes?*

**Beckerman:** The advantages are obvious, as I have tried to outline above. But the danger is that people think there is an automatic connection between “documentary” and “truth.” And of course, like all media, those in search of truth need to have their skeptical antennae up at all times. Often the somewhat easy pace and voice of authority presented by a documentary make its conclusions seem inevitable. In my film I tried to introduce multiple points of view. Sometimes I was more successful than others.

**Fassler:** Disembodied music makes me increasingly uncomfortable; I want to see and hear all at once. I hope documentaries can encourage greater attendance at musical events and concerts. If there is a downside, it is that film can make research look easy. Our students have to get into the library, too, and look at editions themselves, and do the kind of work it takes to make a strong documentary. Now I’m routinely making shorts with students as part of our class work.

**Bloxam:** Sometimes, in the classroom, topics are simply too distant, too foreign, too “other”—it’s difficult to find a point of entry. The film medium fires students’ imaginations, which is the crucial first step to historical understanding and appreciation. In the case of the polyphonic Mass of the Middle Ages and Renaissance, for example, we are hard-pressed as teachers to communicate the function of this music to students who often have little or no experience of the power of ritual. There is no more effective way of capturing the dra-

matic significance of the Sanctus “movement” than seeing and hearing how it frames the action of the Elevation—a film can accomplish this. Film can also capture a lively sense of the sleuthing that we do, the intriguing kinds of evidence that come into play, and the intersection of scholarship and practice. Documentary film can show musicology in action in meaningful and even moving ways.

**Tacconi:** *What are the special challenges you faced and what do you wish you had known before embarking on your project?*

**Beckerman:** Oy, can we talk! Never trust a billionaire who promises he’ll support your film to the death. Less than two months after a meeting in which the film’s main financial supporter said, “This is a riveting and important film. I will support it completely,” the same person could not remember anything about the meeting. So I wish I had been less naïve and more hardheaded about budgets. And a few things about rights and permissions...

**Fassler:** I didn’t understand that it takes a long time to make a good documentary, especially if one works with communities of song, as I do. You learn patience and you must learn to think in new ways about scholarship and ideas; I was too “wordy” at first. It is expensive, so you must have strong institutional support and you have to go after grant money. But I didn’t realize that the most difficult thing is getting work distributed. The next most difficult thing is permissions, especially if one works on any repertory of contemporary music.

**Bloxam:** The purely practical constraints of working with a professional film crew were most challenging—I gained a new appreciation for the expression “time is money,” both in the production and post-production phases of the project. I hadn’t realized how time-consuming the editing process would be; the intensive decision-making didn’t end with the conclusion of filming—indeed, many of the most critical decisions, in terms of the effectiveness of the final product, were made post-production. Knowing more about what was involved in post-production would certainly have helped us make better use of the production time.

**Tacconi:** *In what ways can the documentary film relate to and even reshape the discipline of musicology?*

**Fassler:** There has been a conversation in recent weeks on the AMS-L about reaching a wider audience. Only musicologists can make the kinds of well-informed teaching films we need. But some of our documentaries could also walk out of the classroom and onto the screen, bringing our work to larger audiences. *Performing the Passion* was screened on the



Documentarians Margot Fassler and Jacqueline Richard discuss a shot at St. Mark’s Coptic Orthodox Church, Jersey City, with Deacon David Labib

leading public television channel in Mexico City; *You Can’t Sing It for Them* has been chosen for several film festivals this year, and if we had the time and money to promote it, I think it would have been in more.

**Bloxam:** Documentaries can function as another kind of research method, allowing different kinds of insights and connections to emerge that might be difficult or even impossible through more conventional methods. Building context around an historical remnant (in the case of my project, a Mass Ordinary setting from fifteenth-century Bruges) through a “re-create” process enabled me to understand, for example, how ritual context and the lived experience of the composer and the singers as clerics determined the shape, content, and meaning of the music. The process of making the film allowed me to close the gap that can sometimes persist between the study of context and the study of the object.

**Beckerman:** This is a remarkable time for music scholarship. A range of new technologies, from digital sound recorders to iPads, gives us fresh ways of communicating with a larger public. In the past, art historians could write about a painting and have the image available on the same page, while we were stuck either trying to describe a passage or offer a musical example, which most people can’t read. The documentary film combines the ability to make immediate points about music with the potential for powerful visual images.



Dušan Holy, noted singer and ethnographer, and Michael Beckerman singing “The Kneždub Tower,” the song at the heart of Gideon Klein’s Trio



The Cappella Pratensis on location in Bruges

# National Humanities Alliance Annual Meeting and Humanities Advocacy Day 2011

The National Humanities Alliance (NHA) Annual Meeting and Humanities Advocacy Day took place on 7–8 March 2011 in Washington, D.C. The event is a meeting ground for members of the Alliance—such as the 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.

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 \$21 million (13%) cut proposed by the Obama administration for NEH programs in the fiscal year (FY) 2011 budget, and NHA urges Congress to secure the \$167.5 million in program funds for NEH, the same as in FY 2010. Because of the severe reduction of NEH budgets since 1979—when it was \$429.2 million in constant dollar values (based on the 2010 annual consumer price index)—NEH supports only 16.6% of peer-reviewed project proposals, compared to about a third reported by the

National Science Foundation (NSF). While the NEH budget peaked at about 17% of the NSF budget in the past, it is now merely 2.5%—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 Members of Congress, and to petition them directly to sign a Dear Colleague letter supporting the preservation or increase of the current NEH budget. Given the current economic situation, it was NHA's strategic plan not to request an increase this year.

The first day of the event is devoted to an overview of the activities of NEH and to developing arguments to be used the next day on the Hill. As NHA meeting participants were reminded, the U.S., unlike other countries, does not have a Department of Culture, and the NEH is the only federal agency tasked with advancing U.S. achievement in the entire range of academic fields in the humanities. Two complementing quotations capture the urgent relevance of humanities in our time: "Too many mistakes have been made over the years because our government

and military did not understand—or even seek to understand—the countries or cultures we were dealing with" (Robert M. Gates, Secretary of Defense); "When military leaders talk of winning the hearts and minds of the populace in another country, they are talking about understanding language, culture, values, religion and history... Just as surely, the State Department, Department of Homeland Security, and the intelligence agencies will only be as effective as their analysts are educated in the humanities" (David J. Skorton, President of Cornell University).

Along with other Virginian academics, I met two congressional staffers and two senators' staffers. I was honored to meet Congressman Gerry Connolly (Virginia, 11th district) last year and his staffers this year, and to learn that he is an avid reader of biographies and an active advocate for the humanities. Since we AMS members are beneficiaries of NEH support, I strongly encourage us all to meet with policy makers and underscore the value of the Endowment's work at every opportunity.

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

—Ronit Seter

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## Executive Director's Message

My messages usually touch upon what's currently happening at the AMS office, often focusing on the Annual Meeting (which forms a large part of what I spend time doing for the AMS). But this time, I'd like instead to look back over the past nine years, quite a bit of which was spent working for our *OPUS* Campaign. I was present when Jessie Ann Owens planned the March 2002 Board retreat that led to the campaign. At the retreat, so many ideas and goals surfaced that it became clear to everyone that our endowment needed a major boost, and the 2009 target date (the Society's seventy-fifth anniversary) was natural.

Jump to Spring 2011: I was busier than usual with Annual Meeting work earlier this year, what with a 15% increase in proposal submissions compared to 2010, but I also had two quite significant *OPUS*-related tasks. The first was finalizing the commemorative booklet *Celebrating the American Musicological Society at Seventy-Five*, which should now be in all members' hands. The second was the *OPUS Report to Donors*, likewise sent to all members.

(Both are also available at the web site.) These two print publications, in addition to all the other usual things I have to do, made for a hectic six months. I worked on *Celebrating the AMS* with Jane Bernstein, who invested countless hours on the project. Much of my job was making sure the look and layout of the booklet were satisfactory. In the *Report to Donors*, I prepared the layout, the list of donors, and the numbers behind the financial statement. That too was a significant, once-in-a-lifetime activity. But now, more than nine years later, the campaign is a thing of the past. I'd like to indulge in a brief reflection.

There were many fun aspects to the campaign, a very large amount of small details to tend to and sums to add up (I was once called "the Herbert L. Clark of Excel spreadsheets" by a fellow-trumpeter!), emails to write, web pages to update, and so on. And working with Society Presidents Jessie Ann Owens, Peter Burkholder, Elaine Sisman, Chuck Atkinson, Jane Bernstein, and Campaign Co-Chairs Kern Holoman and Anne Walters Robertson was truly inspiring: the amount

of energy and thoughtfulness they invested in the campaign was phenomenal, and clearly it reaped significant rewards for the Society. But I think most often about the people memorialized through the *OPUS Campaign*, many of whom were friends and acquaintances. I was privileged to work with Wendy Allanbrook, Beth Bartlet, and John Daverio on the Board of Directors; with Martin Picker, who served for a time as Executive Director; with Janet Levy, on the Publications Committee; with Howard Brown and Harry Powers, both of whom generously read my scholarly work; with Gene Wolf, a gracious friend at Penn; and with my predecessor Alvin Johnson, who often phoned the office. It's extremely gratifying and humbling to work with their unseen, but deeply felt, memorials surrounding me. *OPUS* was a very special project, one that will remain and grow with the AMS as long as we are a society. The "unlimited" in the acronym was very well chosen.

—Robert Judd

## Cockrell's *The Ingalls Wilder Family Songbook*: Scholarship and Outreach



Dale Cockrell with a Murfreesboro, Tenn., after-school program enjoying music from the *Ingalls Wilder Family Songbook*

Dale Cockrell's edition *The Ingalls Wilder Family Songbook* was published in early 2011 as volume 22 in the Music of the United States of America (MUSA) series. In the making for almost a decade, the project had its origins at the editor's family fireside. As a dad who was also a professor of musicology at Vanderbilt University, in Nashville, Tennessee, Cockrell noticed, while reading Laura Ingalls Wilder's *Little House* books to his young son, that music played a substantial role in the stories. Wilder named and quoted many of the songs the family sang and danced to, and she often described their performances.

Cockrell realized that Wilder's books constituted a map for a songbook representing the Upper Midwest in the latter 1800s, with contents chosen not by a modern editor but the members of an American family for whom the music was an essential element of life. One illustration of this claim concerns the Civil War song "When Johnny Comes Marching Home." Cockrell writes: "After the grasshopper swarms destroyed the Ingalls' crops, Pa went east to find work. Weeks later, after he had returned, Pa turned to his fiddle and 'tuned it lovingly.' 'I have missed this,' he said, looking around at them all. Then he began to play. Tellingly, his first song was this anthem of return."

Replacing his parental hat for a scholarly one, Cockrell set to work constructing the edition, supported in part by a fellowship from the National Endowment for the Humanities. First he identified 127 pieces named by Wilder. Some were from oral tradition (children's songs, fiddle tunes,

folk songs) and others from published sources (concert and theater songs, hymns and Sunday school songs, parlor songs, Scottish and Irish songs, singing school music, and patriotic songs). Tracing each song to its origins or earliest known printing, and finding a characteristic version of each to preserve in print, he assembled the musical part of the edition, adding

critical commentary for each example, together with a note about its context. Then he added an essay about the Wilders and their musical life, and the story of his own latter-day involvement with that life.

As MUSA volume 22, Cockrell's edition is now making its way into the marketplace for such scholarly projects. But the editor, having tapped into a vein of American culture inviting wider distribution, has also discovered interested parties in the Nashville music industry, founding a recording firm, Pa's Fiddle Recordings ([www.pasfiddle.com](http://www.pasfiddle.com)), which has issued three CDs of the music. Twelve thousand copies of these recordings have been sold thus far.

Cockrell has also been a prime mover in organizing a concert devoted to music from *The Ingalls Wilder Family Songbook* that is scheduled for November 2011 at the Tennessee Performing Arts Complex in Nashville, featuring nationally known performers. If all goes according to plan, it will be recorded and broadcast by PBS television stations throughout the country as a special "pledge-drive" concert program in spring 2012. Thus the project is leading to a second and broader outcome. It will give rise to a concert designed to educate viewers on the role and function of music on the nineteenth-century American frontier; to entertain audiences with music from a great American literary legacy performed in compelling present-day performances; and to help provide financial support for local non-profit public broadcasting stations.

Efforts to extend the reach of *The Ingalls Wilder Family Songbook* also include Cockrell's working with A-R Editions, MUSA's

## Inaugural AMS Teaching Award

The AMS Teaching Fund was established in 2009 as part of the *OPUS* Campaign to support and encourage innovative teaching practices in the music history and appreciation classroom. The first AMS Teaching Award has been given to Alice V. Clark (Loyola University New Orleans) to help develop a web-based pedagogical module focusing on Guillaume de Machaut. She writes: "By combining primary sources with explanatory materials, this site will be used to underpin classes in music history and medieval studies, as well as to increase the knowledge of Machaut and his work among the general public. I hope it also inspires the creation of more modules of this sort, facilitating a broader conversation about how we teach undergraduates." The review committee (Craig Wright, Chair, Carol Hess, and Stephen C. Meyer) received fifteen applications for the award.



Alice V. Clark  
AMS Teaching Award Recipient

publisher, to produce smaller songbooks from the content of the parent volume. The result will be songbooks for amateur music makers that are both affordable and reliably edited.

In a fourth endeavor, Cockrell is working with an educator who is classroom testing a set of lesson plans to integrate the music into third- to fifth-grade music, reading, and social studies curricula. Thus the AMS-sponsored MUSA project has helped to inspire research in education involving schoolchildren for whom performing the music will be explored as a way to show connections among subjects such as reading, social studies, and music.

—Richard Crawford

## 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, 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

### Teaching Fund

for innovative teaching projects

Deadline: 1 March

### Eugene K. Wolf Travel Fund

for European research

Deadline: 1 March

### AMS Publication Subventions

Deadlines: 15 March, 15 September

### 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: 1 May

### Lewis Lockwood Award

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

Deadline: 1 May

### Music in American Culture Award

for outstanding scholarship in music of the United States

Deadline: 1 May

### Claude V. Palisca Award

for an outstanding edition or translation

Deadline: 1 May

### H. Colin Slim Award

for an outstanding article by a scholar beyond the early stages of her or his career

Deadline: 1 May

### Ruth A. Solie Award

for an outstanding collection of essays

Deadline: 1 May

### Robert M. Stevenson Award

for outstanding scholarship in Iberian music

Deadline: 1 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: 26 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

## Noontime Performances in San Francisco

The AMS San Francisco 2011 Performance Committee, in conjunction with the Local Arrangements committee, has selected three particularly interesting programs. Two will take place at noon Friday and Saturday, and one will take place Friday at 1:30 p.m. at Grace Cathedral, a short distance from the conference hotel.

On Friday at Grace Cathedral, 1:30 p.m., Phillip Kloeckner will present a recital of organ music by Jehan Alain and Franz Liszt, observing the centennial and bicentennial of their births. The program will include Alain's *Trois Danses* and Liszt's Fantasy and Fugue on "Ad nos, ad salutarem undam." Kloeckner is on the faculty of the Shepherd School of Music, Rice University, where he teaches applied organ, music theory, ear training, continuo, keyboard skills, and topics in church music.

On Saturday, 11 November at 12:15 p.m., Margaret Jackson (Troy University), Michael Hix (Troy University), and Allen Perriello

(Seattle Opera) will present a lecture-recital of songs by Hanns Eisler and Paul Dessau. Eisler and Dessau were friends who actively composed Socialist agitpropaganda music in pre-World War II Berlin and who spent the majority of the war in the United States. This lecture-recital explores the Lieder they composed after returning to East Germany. Both composers embraced an art form fraught with cultural and political tensions; the emergent songs reflect both an enthusiasm for the young country and ambivalence about how to navigate uncharted musico-cultural terrain. The lecture-recital also examines the dynamic relationship between politics and compositional aesthetics, censorship, musical propaganda, and reception history abroad in the East German post-War era.

On Saturday, 12 November at 2:00 p.m., Pascal Valois will present a program on period French romantic guitar entitled "*Guitaromanie* and Interpretation: Guitar Per-

formance Practice in France between 1800 and 1830." *Guitaromanie* is the word coined by author Charles de Marescot in the early nineteenth century to describe the rise in popularity of guitar music in Paris during this period. Virtuosos came from all over Europe to meet amateurs' ever-growing demand for guitar music, but native French composers and performers were also very active. This concert presents music by Louis-Ange Carpentras, Prosper Bigot, and Victor Magnien, together with a discussion of their music and performing style.

Pascal Valois was until recently a postdoctoral fellow at Schola Cantorum Basiliensis. He coordinates the publication of music scores for French guitar for the Palazetto Bru Zane and the Centre de Musique Baroque de Versailles. He studied romantic guitar under Hopkinson Smith.

—Jeffery Kite-Powell  
Performance Committee Chair

AMS Newsletter

# AMS ANNUAL MEETING

## San Francisco, 10–13 November 2011

### Preliminary Program

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#### WEDNESDAY 9 November

- 9:30–12:00 **Grove Music Editorial Board**  
 12:30–5:00 **Grove Music Editorial Board  
and Advisory Panel**  
 2:00–8:00 **AMS Board of Directors Meeting**

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#### THURSDAY 10 November

- 7:30–9:00 **Meeting Worker Orientation**  
 8:00–12:00 **AMS Board of Directors Meeting**  
 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 **Membership and Professional Development  
Committee Meeting**  
 1:00–6:00 **Exhibits**

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#### THURSDAY AFTERNOON SESSIONS

2:00–5:00

##### Americans in Opera

- Katherine K. Preston (College of William and Mary), Chair  
 Katherine Graber (Worthington, Ohio), “From Festivals to Organ Grinders: Race and Opera in Nineteenth-Century Chicago”  
 Esmeralda Rocha (University of Western Australia), “‘Upon the Yellow Brick Road’: Opera on the Gold Rush Circuit (San Francisco to Melbourne, 1851–1861)”  
 John Graziano (Graduate Center, CUNY), “The Rise and Fall of German Opera in 1860s New York”  
 Hannah Chan-Hartley (University of Illinois at Urbana-Champaign), “Americans at Bayreuth: ‘Pilgrims’ at the 1876 Festival and the Responses of the American Press”

##### Constructions of Devotion in the Sixteenth Century

- Marica Tacconi (Pennsylvania State University), Chair  
 David Crook (University of Wisconsin-Madison), “The Exegetical Motet”  
 Jane Hatter (McGill University), “Constructed Tenor, Constructing the Composer, ca. 1500”  
 Frank D’Accone (University of California, Los Angeles), “Liturgy, Polyphony and Tradition: An Episcopal Entrance into Florence in 1567”  
 Helena Kopchick Spencer (University of Oregon), “The Coronation of Two Marys in William Mundy’s *Maria Virgo Sanctissima*”

##### French Echoes

- Katharine Ellis (Royal Holloway, University of London), Chair  
 Rebekah Ahrendt (Tufts University), “‘Qui veut ouïr, qui veut scavoïr’: Society and Tradition in the *chanson à danser*”  
 Steven Zohn (Temple University), “Aesthetic and Stylistic Mediation in Telemann’s *VI Ouvertures à 4 ou 6*”  
 Erin Brooks (East Central College), “Pourquoi ajouter à qui n’a besoin de rien?: Debating Tradition and Innovation through Massenet and Saint-Saëns’s Music for Racine”  
 Bruce Alan Brown (University of Southern California), “*Weiß und Rosenfarb*: The End of Noverrian Ballet in Vienna and the Beginnings of the *Wienerischer Musenalmanach*”

##### Institutionalizing Music

- Karen Ahlquist (George Washington University), Chair  
 Leta Miller (University of California, Santa Cruz), “Ernest Bloch at the San Francisco Conservatory, 1924–30”  
 Michael Mauskopf (University of Michigan), “New York Goes Corporate: The Philharmonic’s Shift to a Nonprofit Operating Model”  
 Michael Joiner (University of California, Santa Barbara), “‘This Most Refining and Humanizing of the Arts’: Music, the American University, and the Tenets of Liberal Culture”  
 Edward Jurkowski (University of Lethbridge), “*Koevat Auki!* The ‘Ears Open!’ Society and its Role in Late Twentieth-Century Finnish Musical Culture”

##### Keyboards Around the World

- James Parakilas (Bates College), Chair  
 Hyun Kyong Chang (University of California, Los Angeles), “The Meaning of Piano in Colonial Korea: Womanhood and Nationalism in Yi Kwangsu’s Fiction”  
 Jessica Wood (Durham, North Carolina), “An Old World Instrument for Cold War Diplomacy: The Touring Harpsichord in 1950s Asia”  
 Ivan Raykoff (New School), “Play It Again, Franz: The Recital as Technology”  
 Kathryn Libin (Vassar College), “Daily Practice, Musical Accomplishment, and the Music Collection of Jane Austen and Her Family”

##### Revisiting History from Hip Hop to Honkey Tonk

- David Ake (University of Nevada, Reno), Chair  
 Stephanie Vander Wel (University at Buffalo), “Voices of Angels: Kitty Wells and the Emergence of Women’s Honky-Tonk Music”  
 Dana C. Gorzelany-Mostak (McGill University), “‘Beautiful Girl’ or ‘big strong tower’? Hillary Clinton’s Sonic Identity and *Feminist* Destiny”  
 Loren Kajikawa (University of Oregon), “‘Bring That Beat Back!’: Sounding Race in Hip Hop and Rap Songs”  
 Ken McLeod (University of Toronto), “Afro-Samurai: Hybridity and Techno-Orientalism in Hip Hop”

## Sensible Number: Geometry, Mathematics, and Sound in the History of Musical Thought

Ryan McClelland (University of Toronto), Chair

Elizabeth Mellon (University of Pennsylvania), "The Picture of Sound: Mathematics and Visual Listening in the Diagrams of Boethius's *De institutione musica*"

Alexander Ness (New York University), "The Ethics of Approximation in Italian Renaissance Tuning Theory"

Jairo Moreno (University of Pennsylvania), "Rameau's Last Music Treatise and Spinoza's Ethics of Affect"

Roger Mathew Grant (University of Michigan), "On Harmonic 'Progressions' and Infinite Quantities in the Music Theory of Leonhard Euler"

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## THURSDAY AFTERNOON SHORT SESSIONS

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2:00–3:30

### Creating Opera and Ballet

Francesco Izzo (University of Southampton), Chair

Andreas Giger (Louisiana State University), "A New Partially Autograph Source of *I due Foscari* and Its Significance for Verdi's Early Career"

Laura Watson (National University of Ireland, Maynooth), "Paul Dukas' *Le sang de Méduse*: The Rediscovery of a 'Lost' Scenario"

### Theosophy and Music

Sander van Maas (University of Utrecht), Chair

Rachel Cowgill (Liverpool Hope University), "Filling the Void: Theosophy, Modernity, and the Rituals of Armistice Day in the Reception of John Foulds's *A World Requiem*"

Anna Gawboy (Ohio State University), "What does Theosophy Tell Us about Scriabin's *Prometheus, Poem of Fire?*"

3:30–5:00

### Echoes of Marx

Jamie Currie (University at Buffalo), Chair

P. Murray Dineen (University of Ottawa), "Hans Wind (Kurt Blaukopf), *Die Endkrise der bürgerlichen Musik*, Schoenberg, and Marxist Musical Historiography"

Kailan Rubinoff (University of North Carolina, Greensboro), "A Passion According to St. Marx: Andriessen's *Mattheus Passie* (1976), Historical Performance and Bach Reception in the Netherlands"

### The 'Livre d'or' of Charlotte de Rothschild and Nineteenth-Century Autograph Albums

Philip Gossett (University of Chicago / University of Rome "La Sapienza"), speaker, piano

Francesco Izzo (University of Southampton), piano

Charlotte de Rothschild (Southampton, England), soprano

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4:30–5:30      **Development Committee Meeting**

5:00–7:00      **Mozart Society of America Board Meeting**

5:15–6:15      **Committee on Career-Related Issues  
Conference Buddy Meeting**

5:30–8:00      **Opening Reception**

6:00–7:30      **Journal of Musicology Board Meeting**

6:00–8:00      **Journal of Seventeenth-Century Music,  
Editorial Board**

7:30      **San Francisco Opera: *Don Giovanni***

8:00      **San Francisco Symphony: "Project San  
Francisco: Joshua Bell in Recital"**

8:00–9:30      **Alvin H. Johnson AMS 50 Open Forum**

8:00–10:00      **M.I.T. Alumni, Applicants,  
and Friends Reception**

9:30–11:00      **Student Reception**

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## THURSDAY EVENING SESSIONS

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8:00–11:00

### The Beginnings of a Composer: The Early Works of Carl Philipp Emanuel Bach

Jason B. Grant (Packard Humanities Institute), Chair

Christoph Wolff (Harvard University), Peter Wollny (Bach-Archiv Leipzig), Darrell M. Berg (Washington University in St. Louis), Laura Buch (Packard Humanities Institute)

Performers: Robert D. Levin (Harvard University), Steven D. Zohn (Temple University), Julie Andrijeski (Case Western Reserve University)

Respondents: Paul Corneilson (Packard Humanities Institute), Mark W. Knoll (Packard Humanities Institute)

### Composing Ecology: The Art of Soundscape and the Science of Field Recording

Sponsored by the Ecocriticism Study Group

Aaron Allen (University of North Carolina, Greensboro), Tyler Kinnear (University of British Columbia), Naomi Perley (Graduate Center, CUNY), Rachel Mundy (Columbia University), Aaron Ximm (San Francisco, Calif.)

### The Ethics of Musical Labor

Sponsored by the AMS Music and Philosophy Study Group in collaboration with the Royal Music Association Music Philosophy Study Group

### "If You're Going to San Francisco": Popular Music and the Bay Area

Sponsored by the Popular Music Study Group

Jessica A. Schwartz (New York University), "Listening Beyond Myth: The San Francisco Bay Area Punk Scene (1978–Present)"

Lincoln Ballard (University of Puget Sound), "Preservation or Profiteering? The Fillmore, from Bill Graham to Live Nation"

Michael T. Spencer (Michigan State University), "At Night We Wail: West Coast Jazz and the Challenge of Jazz (FM) Radio"

### Interpreting Tereźin: Works, Contexts, Sources

Sponsored by the Jewish Studies and Music Study Group

Michael Beckerman (New York University), opening remarks

Wayne Alpern (Mannes College), "Images of the Broader World"

**Works:** Klára Mórica (Amherst College), Chair

Candace Aippersbach (Texas Tech University), "*Brundibar*: An Afterlife"

Peter Laki (Bard College), "*Le petit macabre*: The Personification of Death in Ullmann's *Kaiser von Atlantis* and Ligeti's *Le grand macabre*"

Sivan Etedgee (Boston, Mass.), "Viktor Ullmann's 'Variations and Fugue on a Hebrew Folksong' as a Means of Resistance"



**Contexts and Sources:** Ronit Seter (Hebrew University), Chair

Amy Lynn Wlodarski (Dickinson College), "Musical Memories of Terezín: A Trans-traumatic Approach"

David Fligg (Leeds College of Music), "Searching for Gideon"

Emile Wennekes (Utrecht, Netherlands), "Musicians in Exchange for Medicines: The Terezín Red Cross List"

Judah Matras (Hebrew University), "Note on Israeli Sources and Data Concerning Music in Terezín/Theresienstadt"

### Musicological Conformities

Sponsored by the Committee on Women and Gender

Jane A. Bernstein (Tufts University), Chair

Craig Monson (Washington University in St. Louis), "How Do You Solve a Problem Like Maria?—They Would Claw Each Other's Flesh if They Could: Conflicting Conformities in Convent Music"

Emily Wilbourne (Queens College / Graduate Center, CUNY), "Same old story: Women artists and the persistence of biographical reductionism"

Sindhumathi Revuluri (Harvard University), "Civilizing Harmonies: Folksong Collection in Fin-de-siècle France"

Melanie Marshall (University College Cork), "The Sound of Whiteness: Early Music Vocal Performance Practice in Britain"

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## FRIDAY 11 November

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7:00–8:45	<b>Chapter Officers' Meeting</b>
7:00–8:45	<b>Committee on Career-Related Issues Meeting</b>
7:00–8:45	<b>Committee on Communications Meeting</b>
7:00–8:45	<b>History of the Society Committee Meeting</b>
7:30–8:45	<b>Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Meeting</b>
7:30–8:45	<b>Graduate Education Committee Meeting</b>
7:30–8:45	<b>Program Committees for the 2011 and 2012 Annual Meeting</b>
7:30–8:45	<b>Student Representatives to AMS Council Meeting</b>
7:30–9:00	<b>American Brahms Society Board Meeting</b>
8:00–10:00	<b>Oxford University Press Breakfast</b>
8:30–6:00	<b>Registration</b>
8:30–6:00	<b>Exhibits</b>

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### FRIDAY MORNING SESSIONS

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9:00–12:00

#### Cage and Friends

Michelle Fillion (University of Victoria) and Gordon Mumma (University of California, Santa Cruz), Chairs

Brett Boutwell (Louisiana State University), "Morton Feldman's *Projections*: Origins, Development, and Spin"

You Nakai (New York University), "To Imitate Their Manner of Operation: John Cage's Use of Technological Media as Metaphorical Models in the 1950s and '60s"

Richard Brown (University of Southern California), "Hearing Through, Seeing Through: John Cage, Richard Lippold, and Open Sculpture"

Philip Gentry (University of Delaware), "Writing *Silence*"

### Chant across the Ages

Luisa Nardini (University of Texas), Chair

Calvin Bower (University of Notre Dame), "Notker and Neumes"

Lorenzo Candelaria (University of Texas), "Bernardino de Sahagún's *Psalmodia Christiana*: A Christian Songbook from Sixteenth-Century New Spain"

Deborah Kauffman (University of Northern Colorado), "Guillaume-Gabriel Nivers's *plain-chant musical* Motets in the Repertory of the Maison royale de Saint-Louis at Saint-Cyr"

Lori Kruckenberg (University of Oregon), "The New Sequence, *Nova Cantica* and the Relationship to the Festal Offices"

### Cold War Conflicts

Joy Calico (Vanderbilt University), Chair

Elaine Kelly (Edinburgh University), "Late Beethoven and Late Socialism in the German Democratic Republic"

Peter Schmelz (Washington University in St. Louis), "Cycles of Kitsch: Valentin Silvestrov's Conflicted Soundscapes"

Lisa Jakelski (Eastman School of Music, University of Rochester), "New Sounds, New Ears: Listening at the Warsaw Autumn in the Early 1960s"

Andrea F. Bohlman (Harvard University), "Reviving the Popular: Sacred Song and the Polish Opposition"

### Highbrow/Nobrow

Robert Fink (University of California, Los Angeles), Chair

John Howland (Rutgers University Newark), "Nobrow Pop in the New Millennium? Nico Muhly and Post-2000 Chamber Pop"

Andre Mount (SUNY Potsdam), "Happenings, Freak Outs, and Radical Reflexivity: Avant-garde and Countercultural Overlap in 1960s Los Angeles"

Sarah F. Williams (University of South Carolina), "From Marketplace Tabloid to Operatic Entertainment: Musical Notation and the Broadside Ballad in Late Seventeenth-Century London"

Tes Slominski (Northampton, Mass.), "Following 'The High Road to Galway': Class, Gender, and Style in Early Twentieth-Century Irish Music Competitions"

### Masculinities

Suzanne G. Cusick (New York University), Chair

Alexandra Wilson (Oxford Brookes University), "Becoming a Modern Milo: Opera Propaganda, Imperialism and Masculinity in 1920s Britain"

Mark Seto (Connecticut College), "Wagnerism and the Aesthetic of Virility in Augusta Holmès's *Les Argonautes*"

Corbett Bazler (University of Rochester), "Reforming Handel: The Failed Heroics of *Imeneo* (1740) and *Deidamia* (1741)"

Paula Higgins (University of Nottingham), "Josquin and the Dormouse: Aesthetic Excess, Masculinity, and Homoeroticism in the Reception of *Planxit autem David*"

### Mourning and Purging in the Renaissance

Cristle Collins Judd (Bowdoin College), Chair

Vincenzo Borghetti (University of Verona), "*Fors seulement l'attente que je meure*: Ockeghem's Rondeau and the Gendered Rhetoric of Grief"

Sean Hallowell (Columbia University), "*In Epitaphis Gasparis Othmari*: A Memorial Volume of *Déplorations* from the German Renaissance"

Randall Goldberg (Youngstown State University), "Purging Heretics through Music Theory: Gioseffo Zarlino and the *Sopplimenti musicali*"

Kateljne Schiltz (Ludwig-Maximilians-Universität, Munich), "Deep Mourning in Cinquecento Venice: Gioseffo Zarlino's *Tres lectiones pro mortuis*"

## Nature and Science

Julian Rushton (University of Leeds), Chair

Jonathan Gibson (James Madison University), “The Rhetoric of *Roland: L’Artifice* and *Le Naturel* in Lully’s France”

Stephen Groves (University of Southampton), “The Picturesque Glee: New Horizons in Late-Eighteenth Century English Vocal Music”

Chien-Chang Yang (National Taiwan University), “Music as Abstract Energy: On the Genealogies of Music Aesthetics 1770–1830”

Emily Dolan (University of Pennsylvania), “Charles Burney’s Natural History: A Musical Empiricist Enters the Laboratory”

## Simply Brahms

David Brodbeck (University of California, Irvine), Chair

Matthew Werley (University of Cambridge), “*Von Salonkleinigkeiten bis Moderne*: Toward a History of the Gavotte in Late Nineteenth-Century Germany”

Roger Moseley (Cornell University), “Technologies of Symmetry in Brahms’s ‘Double’ Concerto”

Paul Berry (Yale University), “Gestures of Effacement in Johannes Brahms’s *Intermezzo*, Op. 118/6”

Christopher Reynolds (University of California, Davis), “Brahms’s Forlorn Bridal Song: The Alto Rhapsody as Wedding Cento”

## Thinking Through Performance:

### Operatic Production since 1960

Emanuele Senici (University of Rome “La Sapienza”), Chair

Mary Ann Smart (University of California, Berkeley), Ryan Minor (Stony Brook University), Richard Will (University of Virginia), Nancy Guy (University of California San Diego), Heather Wiebe (University of Virginia), David Levin (University of Chicago)

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12:00–1:30	<b>Committee on Cultural Diversity: Reception for Travel Fund Recipients, Associates, and Alliance Representatives</b>
12:15–1:15	<b>Committee on Career-Related Issues, Session I: Master Teacher Session</b>
12:15–1:45	<b>AMS Music and Philosophy Study Group Business Meeting</b>
12:15–1:45	<b>JAMS Editorial Board Meeting</b>
12:15–1:45	<b>Mozart Society of America Meeting</b>
12:15–1:45	<b>SSCM Business Meeting</b>
12:30–1:30	<b>Internship Possibilities in The Library of Congress Collections</b>
12:30–2:00	<b>Friends of Stony Brook Reception</b>
1:30–2:30	<b>Recital: “Organ Works of Jehan Alain and Franz Liszt” Phillip Kloeckner, organist Grace Cathedral</b>

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## FRIDAY AFTERNOON SESSIONS

2:00–5:00

### Fin-de-siècle France

Jane Fulcher (University of Michigan), Chair

David Kasunic (Occidental College), “Beethoven in the Background: Music and Fine Dining in Nineteenth-Century France”

Matthew Mugmon (Harvard University), “Annotating Mahler: Boulanger’s Take on the Fourth Symphony”

Julianne Lindberg (University of California, Los Angeles), “Satie’s Looking Glass World: Pedagogy, Play, and the Future of France”

Jann Pasler (University of California, San Diego), “Performing Frenchness: A View from the Colonial Edge”

## The Idea of Opera

Ryan Minor (Stony Brook University), Chair

Emanuele Senici (University of Rome “La Sapienza”), “Memory, Textualization, and the Early Reception of Rossini’s Self-Borrowing”

Douglas L. Ipson (Southern Utah University), “Leagued with Desperadoes’: The Risorgimento Romance of Brigandage in Verdi’s *Ernani* and *I masnadieri*”

Martin Harlow (Royal Northern College of Music), “Wordless Theatre: *Harmoniemusik* Arrangements and the Reception of Opera and Ballet in Early Nineteenth-Century Vienna”

Matthew D. Blackmar (California State University, Long Beach), “Piano-forte Students of Wagner: The Ring Domesticated, Wagner Democratized”

## Interrogating Swing

Scott DeVeaux (University of Virginia), Chair

C. Matthew Balensuela (DePauw University), “Conflicting Strategies of Management and Memory at the Indiana Roof Ballroom in the Early 1930s”

Matthew Butterfield (Franklin and Marshall College), “Swing as the Rhythmic Essence of Jazz: A History of Its Meaning”

Laura Risk (McGill University), “‘The Bronze Gypsy and Her Violin’: Writing a Biography of Ginger Smock”

Rika Asai (Indiana University), “Music, Advertising, and Radio: The National Biscuit Company and *Let’s Dance*”

## Late Twentieth-Century Avant-garde and Theory

Anne Shreffler (Harvard University), Chair

Adalyat Issiyeva (McGill University), “‘Connected by the Ties of Blood’: Russian Music Theory and the Quest for the Asian/Aryan Identity”

Marcus Zagorski (Bowling Green State University), “Stockhausen’s Theory of Experimentation and Dahlhaus’ Writing of History”

Jennifer Iverson (University of Iowa), “Stockhausen, Boulez, and the Shared Concept of Statistical Form”

Holly Watkins (Eastman School of Music, University of Rochester), “The Economics of Musical Space”

## Local Musics and Global Perspectives: Reimagining Eastern Europe in Post-Cold-War Musicology

Sponsored by the Cold War and Music Study Group

Kevin Bartig (Michigan State University), Michael Beckerman (New York University), Andrea F. Bohlman (Harvard University), Lynn Hooker (Indiana University), Lisa Jakelski (Eastman School of Music, University of Rochester), Kevin C. Karnes (Emory University)

## Mad, Bad, and Lewd on the Seventeenth-Century Italian Stage

Wendy Heller (Princeton University), Chair

Francesco Dalla Vecchia (University of Iowa), “Sopranos Gone Wild: Flashing in Seventeenth-Century Venetian Opera”

Thomas Lin (Harvard University), “*Giasone*’s Transformations: Narrative and Action in a Forty-Year Journey”

Maria Anne Purciello (University of Delaware), “Madness, Myth, and Identity in *L’Egisto* (1643)”

Emily Wilbourne (Queens College and the Graduate Center, CUNY), "Reviving *Arianna* (1608): Claudio Monteverdi, Virginia Andreini, and the Popularization of Opera"

### New Paradigms of Medieval Song

Anne Stone (Queens College, CUNY), Chair

Mark Everist (University of Southampton), "Organum and Heresy"

Jeremy Llewellyn (Schola Cantorum Basiliensis), "Paradigms of Secular Monophony from the Middle Ages: Workers' Songs"

Jennifer Saltzstein (University of Oklahoma), "Vernacular Hermeneutics and the Thirteenth-Century Motet: The Case of *Ceste quadruple/Vos n'i dormires/Biaus cuers/Fiat*"

Anna Zayaruznaya (Princeton University), "'Severing Speech to Bind It in Silence': Hockets as Compositional and Scribal Practice in the *Ars nova* Motet"

### Twentieth-Century Nationalisms

Beth Levy (University of California, Davis), Chair

Jennifer Sheppard (London, England), "Muscle Tone: Music, Sports, and the Modern Olympic Games"

Louis Epstein (Harvard University), "Music in the Service of the Nation: The *Fêtes de la Lumière* at the 1937 Paris Expo"

Sheryl Kaskowitz (Harvard University), "'God Bless America' in War and Peace: Irving Berlin, Kate Smith, and the Evolution of an Interventionist Anthem, 1918–1940"

Michael Ethen (McGill University), "The American Revolution: Live Popular Music in the Bicentennial Era"

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### FRIDAY AFTERNOON SHORT SESSIONS

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2:00–3:30

#### Confraternity and Carnival in France and Florence, ca. 1500

Laurie Stras (University of Southampton), Chair

Sarah Long (Katholieke Universiteit Leuven), "Plague, Popular Devotions, and the French Realm: Musical and Textual Imagery in Monophonic Votive Masses from a Late Fifteenth-Century Parisian Confraternity Manuscript"

Patrick Macey (Eastman School of Music, University of Rochester), "Henricus Isaac and Carnival Songs on Texts by Lorenzo de' Medici"

3:30–5:00

#### Sounds of Early Modern Germany

Mary Frandsen (University of Notre Dame), Chair

Alexander Fisher (University of British Columbia), "The Uses of Bells in Counter-Reformation Bavaria"

Esther Criscuola de Laix (University of California, Berkeley), "'Hört man die Bergleut singen': The *Bergreihen* as Early Modern Work Song"

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3:30–5:00

**AMS/MLA Joint RISM Committee Meeting**

5:00–6:30

**Graduate Education Committee Open Session**

5:00–6:30

**Rice University Alumni Reception**

5:15–6:15

**Committee on Career-Related Issues, Session II: Grant Writing for Music Faculty I**  
Richard Benedum (University of Dayton)

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**

6:00–7:30

**Popular Music Study Group Business Meeting**

6:00–7:30

**W. W. Norton Reception**

6:00–8:00

**Boston University Alumni Reception**

6:00–8:00

**Florida State University College of Music Alumni Reception**

6:30–8:00

**Oxford University Press and Grove Music Reception**

6:45–7:45

**Committee on Career-Related Issues, Session III: Grant Writing for Music Faculty II**  
Donald Polzella (University of Dayton)

7:00–9:00

**A-R Editions Online Music Anthology Reception**

7:30

**San Francisco Opera: *Xerxes***

8:00

**San Francisco Symphony: "Michael Tilson Thomas Conducts Schubert"**

9:00–11:00

**Eastman School of Music Alumni Reception**

9:00–12:00

**University of Chicago Alumni Reception**

9:00–12:00

**University of Pittsburgh Alumni and Friends Reception**

10:00–12:00

**LGBTQ Study Group Party**

10:00–12:00

**Columbia University Department of Music Reception**

10:00–12:00

**Harvard Music Reception**

10:00–12:00

**Reception, Forum on Music and Christian Scholarship**

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### FRIDAY EVENING SESSIONS

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7:00–9:00

#### Lyrca Society Paper Session

Paul-André Bempéchat (Lyrca Society/Harvard University), Chair

8:00–9:30

#### Trans/gendering the Voice: Julia Serano in Conversation with Stephan Pennington. LGBTQ Study Group Program and Business Meeting

Julia Serano (University of California, Berkeley; Oakland-based trans activist, musician, and writer) and Stephan Pennington (Tufts University)

8:00–11:00

#### Challenges in Latin American Music Research and Pedagogy

Sponsored by the Ibero-American Music Study Group  
Carol Hess (Michigan State University), Chair

Susan Thomas (University of Georgia), “Lost in Translation: Navigating Cuban Musicologies”

Luiz Fernando Lopes (Indiana University), “Indiana University’s Latin American Music Center at Fifty (1961–2011): Past Challenges and Future Plans”

Leonora Saavedra (University of California, Riverside), “One More Time: Musical Identities, the Western Canon and Speech about Music, Revisited”

### **Examining the Legacy of Nationalism and Area Studies in Recent Research on Music and Musicians in Bohemia and Moravia**

Michael Beckerman (New York University), Chair

Andrew Burgard (New York University), Scott Edwards (University of California, Berkeley), Erika Honisch (University of Chicago), Jennifer Sheppard (London, England), Clare Thornley (New York University)

### **Jazz and Gender: The Melba Liston Research Collective**

Sherrie Tucker (University of Kansas), Chair

Tracy McMullen (University of California, Berkeley), Respondent  
Tammy Kernodle (Miami University), Lisa Barg (McGill University), Dee Spencer (San Francisco State University), Monica Hairston (Center for Black Music Research)

### **Music and the Future of Nostalgia**

Patrick Burke (Washington University in St. Louis), Chair

Alejandro L. Madrid (University of Illinois-Chicago), Ruth Rosenberg (University of Illinois-Chicago), Peter Schmelz (Washington University in St. Louis), Gabriel Solis (University of Illinois at Urbana-Champaign)

### **Pedagogy Study Group Business Meeting and Program: Reconsidering Narrative in the Music History Survey**

Travis Stimeling (Millikin University), Chair

Michael Puri (University of Virginia), “Memory as Master Trope? Strategies for Integrating Memory Studies into the Pedagogy of Music History”

Ilana Schroeder (University of Wisconsin-Madison), “Virtuosity as an Alternative Narrative of the Twentieth Century”

Christopher Wilkinson (West Virginia University), “Reinventing the Survey Course”

### **Researching Broadway Legacies**

Geoffrey Block (University of Puget Sound), Chair

Todd Decker (Washington University in St. Louis), Kara Gardner (University of San Francisco), Jeffrey Magee (University of Illinois), Carol Oja (Harvard University)

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## SATURDAY 12 November

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7:00–8:30	<b>Haydn Society of North America Business Meeting</b>
7:00–8:45	<b>Committee on Women and Gender Meeting</b>
7:00–8:45	<b>Publications Committee Meeting</b>
7:00–9:00	<b>A-R Recent Researches Series Editors’ Breakfast Meeting</b>
7:00–9:00	<b>Journal of Music History Pedagogy Editorial Board</b>

7:00–9:00

### **Web Library of Seventeenth-Century Music Editorial Board**

7:30–8:45

### **Committee on Cultural Diversity Business Meeting**

7:30–9:00

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

7:30–9:00

### **Society for Eighteenth-Century Music Board of Directors Meeting**

7:30–9:30

### **Journal of Musicological Research Editorial Board Meeting**

7:45–8:45

### **American Bach Society Editorial Board Meeting**

8:30–5:00

### **Registration**

8:30–6:00

### **Exhibits**

9:00–12:00

### **Committee on Career-Related Issues, C.V. and Cover Letter Workshop**

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## SATURDAY MORNING SESSIONS

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9:00–12:00

### **Beethoven**

Daniel Chua (University of Hong Kong), Chair

Martin Nedbal (University of Arkansas), “Enlightenment Censorship in Vienna as a Source of Creative Inspiration: *Fidelio* and Franz Karl Hägelin’s Notes on the Tasks of Theatrical Censors”

Mark Ferraguto (Cornell University), “Beethoven à la *moujik*: Russianness and Learned Style in the ‘Razumovsky’ String Quartets”

Peter Tregear and Michael Christoforidis (Monash University), “Athenian Ruins, Austrian Despots, and the Turkish Music in Beethoven’s Ninth”

Nicholas Mathew (University of California, Berkeley), “Joining In and Joining Up: Military Attention, Active Listening, and Beethoven’s Public Music”

### **Bounding Music of the Americas**

Carol Oja (Harvard University), Chair

Sarah Gerk (University of Michigan), “Irish? American? Rethinking Irishness in Amy Beach’s *Gaelic Symphony*”

Christine Fena (Stony Brook University), “The ‘Sensational’ *Ballet Mécanique*: the General Public and American Musical Modernism in the 1920s”

Matthew McDonald (Northeastern University), “Cumulative Composition: The Apotheosis of Ives’s ‘Emerson’”

Carol A. Hess (Michigan State University), “Revisiting Rosenfeld: Carlos Chávez and the Boundaries of American Music”

### **Italian Traditions**

Roger Parker (Kings College London), Chair

Margaret Butler (University of Florida), “‘Non bisogna tutto d’un colpo introdurre un gusto straniero’: Traetta’s Reform Operas for Parma and du Tillot’s ‘French Project’”

Nicholas Baragwanath (University of Nottingham), “Methods and Formulas for Composing Opera in Nineteenth-Century Italy”

Stefano Mengozzi (University of Michigan), “Between Church and State: The Inauguration of Guido’s Monument in Arezzo (1882) and the Birth of Modern Musicological Research in Italy”

Laura Protano-Biggs (University of California, Berkeley), “Conducting Teatro alla Scala: Before Toscanini”

## Pedagogies

David Gramit (University of Alberta), Chair

Stuart Cheney (Texas Christian University), "French Choirboys and the Viol, ca. 1580 to 1700"

Guido Olivieri (University of Texas), "At the Origins of Music Education: New Sources for the History of the Early Conservatories"

Amanda Eubanks-Winkler (Syracuse University), "High School Musicals: Understanding Seventeenth-Century English Pedagogical Masques"

Gabriel Ferraz (University of Florida), "Heitor Villa-Lobos and Getúlio Vargas: Indoctrinating Children through Music Education"

## Text Settings and Adaptations

Susan Youens (University of Notre Dame), Chair

Sarah Day-O'Connell (Knox College), "Origins and Journeys of Haydn's English Canzonetta 'The Wanderer'"

Daniel Donnelly (McGill University), "Endless Falling: Musical Glossing in Parallel Settings of 'Ma di che debbo lamentarmi'"

Melina Esse (Eastman School of Music, University of Rochester), "Saffo's Lyre: Improvisation and Neoclassicism in Nineteenth-Century Italian Opera"

Andrew Shryock (Boston University), "Scene Unseen: The Sublime Role of the Oratorio Messenger"

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## SATURDAY MORNING SHORT SESSIONS

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9:00–10:30

### Acoustic Imagination and Film

Sherry Lee (University of Toronto), Chair

James Deaville (Carleton University), "Seeing and Hearing Is Believing: The Role of Music and Sound in the First 'Talking' Newsreels"

Heather Wiebe (University of Virginia), "Humphrey Jennings and the Auditory Nation"

### Imaging New Sounds: The Invention of Electronic Instruments

Friedemann Sallis (University of Calgary), Chair

Thomas Patteson (University of Pennsylvania), "Electric Music of the Spheres: Jörg Mager's Technologies of Enchantment"

Emily C. Hoyer (Northwestern University), "Bridging the Gap Between Music and Machine: Cyril N. Hoyer's Lecture Demonstration of the RCA Mark II Synthesizer ca. 1958"

### Music and the Law

Jennifer Shaw (University of New England), Chair

Lily Hirsch (Cleveland State University), "Music and Criminal Law: Rap Lyrics as Evidence of Crime"

Derek Miller (Stanford University), "Copyright Law's Absolute Music and the Impossibility of Absolute Musicology"

### Workshop: Sixteenth-Century Solmization in Practice: What Use Does It Have in the Twenty-first Century?

Anne Smith (Schola Cantorum Basiliensis)

10:30–12:00

### Also Sprach Weber und Riemann

Brian Hyer (University of Wisconsin-Madison), Chair

Kathy Fry (King's College London), "Theories of Rhythm: Nietzsche and Riemann"

Suzannah Clark (Harvard University), "*Dichterliebe* as Schumann's Critique of Gottfried Weber's Music Theory"

## Mass Cultural Appropriations

Stephen Hinton (Stanford University), Chair

Christopher Williams (University of Toledo), "Bach in the Shop Window: Weill's *Mabagony* and the Commodification of Musical Style"

Joanna Love-Tulloch (University of California, Los Angeles), "When Soda Met Pop: Re-presenting Michael Jackson and His Music in Pepsi's 1984 Campaign"

## The Myth of Venice Revisited

David Kidger (Oakland University), Chair

Jamie Greenberg Reuland (Princeton University), "Voicing the Doge's Sacred Image"

Masataka Yoshioka (Frisco, Texas), "Cultural Dialogue and Political Power of Singing: The Mass of Andrea Gabrieli at the 1585 Visit of the Japanese Delegation"

## Workers Unite!

Amy Beal (University of California, Santa Cruz), Chair

Andrew Burgard (New York University), "Janáček's 'Svatopluk' Choir and the Making of the Czech Working Class in Late-Habsburg Brno"

Jane Ferencz (University of Wisconsin-Whitewater), "*How Long, Brethren?* Geneviève Pitor's Music for the WPA's Federal Dance Project"

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12:00–2:00	<b>American Bach Society Advisory Board, Luncheon Meeting</b>
12:00–2:00	<b>American Handel Society, Board Meeting</b>
12:00–5:00	<b>Committee on the Publication of American Music, Luncheon Meeting</b>
12:15–1:45	<b>Committee on Career-Related Issues, Session IV: "How to Secure a Tenure Track Position,"</b> joint with Committee on Cultural Diversity and Committee on Women and Gender
12:15–1:45	<b>AMS Council Meeting</b>
12:15–1:45	<b>Early Music America Open Session for Early Music Directors</b>
12:15–1:45	<b>Haydn Society of North America General Meeting</b>
12:15–1:45	<b>North American British Music Studies Association Meeting</b>
12:15–1:45	<b>Lecture-Recital: "Songs of a New German Democratic Republic: The Post-War Songs of Hanns Eisler (1898–1962) and Paul Dessau (1894–1979)</b> Margaret Jackson, soprano, Michael Hix, baritone, Allen Periello, piano
12:15–1:45	<b>Presentations and Reception in Honor of Richard Crocker</b> Richard Taruskin (University of California, Berkeley), Anna Maria Busse Berger (University of California, Davis), James Grier (University of Western Ontario), Sean Curran (University of California, Berkeley), and Lori Kruckenberg (University of Oregon)

**2:00–3:00**      **Lecture-Recital: *Guitaromanie* and Interpretation: Guitar Performance Practice in France between 1800 and 1830**  
Pascal Valois, guitar

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## SATURDAY AFTERNOON SESSIONS

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**2:00–5:00**

### Early Twentieth-Century Genealogies

Michael Puri (University of Virginia), Chair

Timothy Cochran (Rutgers, State University of New Jersey), “The Stone in the Water’: Debussy, Messiaen, and the Meaning of Rhythmic Contrast”

Jessie Fillerup (University of Richmond), “Ravel and Robert-Houdin, Magicians”

Joseph Auner (Tufts University), “Weighing, Measuring, Embalming Tonality”

Daniel Guberman (University of North Carolina, Chapel Hill), “Elliott Carter’s Cello Sonata: Mediating Schoenberg and Stravinsky in Post-War America”

### Exoticism Revisited

W. Anthony Sheppard (Williams College), Chair

Ralph P. Locke (Eastman School of Music, University of Rochester), “Musical Exoticism 1500–1750: Some Methodological Considerations and Case Studies”

Kirsten Sullivan (University of Washington), “Puccini’s *La fanciulla del West* and the ‘Eastern’ Western”

Zarah Ersoff (University of California, Los Angeles), “Succumbing to the Orient’: Homoerotic Orientalism and the Arabesque in Ravel’s *Shéhérazade*”

David Kjar (Boston University), “Wanda, Sting, and ‘Other Performance’: Perceptions of Exoticism in the Early Music Movement”

### Histories of Mediation

Mark Katz (University of North Carolina, Chapel Hill), Chair

Mauro Calcagno (Stony Brook University), “Negotiating Text and History in Recent Multimedia Productions of Early Baroque Works”

Beau Bothwell (Columbia University), “Sounding American: Radio Sawa’s Musical Diplomacy in the Middle Eastern Radioscape”

Lynda Paul (Yale University), “Liveness Reconsidered: Sound and Concomitment in Cirque du Soleil”

Sarah Carsman (University of California, Berkeley), “The YouTube Symphony: Orchestrating an Image of Inclusion On and Offline”

### Instruments as Social Forces

John Spitzer (San Francisco Conservatory of Music), Chair

Christina Bashford (University of Illinois at Urbana-Champaign), “Art, Commerce and Artisanry: Violin Culture in Late Nineteenth-Century Britain”

Marcelo Campos Hazan (Columbia University), “*Nabucco’s* Band”

Anna-Lise Santella (University of Chicago), “The Orchestra Metaphor: Music as a Social Force in America”

Craig B. Parker (Kansas State University), “Sousa’s Band in the South Pacific”

### The Jewish Connection

Klára Móricz (Amherst College), Chair

Yael Sela (Hebrew University of Jerusalem), “From Mendelssohn to Men-

delsohn (Bartholdy): Reconsidering Jewish Participation in German Musical Culture in Late Eighteenth-Century Berlin”

Carol Baron (Stony Brook University), “The Reality Veiled in the Nightmare Scenarios of Schoenberg’s Early Opera Librettos”

Elizabeth Wells (Mount Allison University), “The Jewish *West Side Story*”

Katherine Baber (University of Redlands), “Repositioning Bernstein’s Symphony no. 2: *The Age of Anxiety*”

### Music and Philosophy

Leo Treitler (Graduate Center, CUNY), Chair

Amy Cimini (New York University), “Thomas Hobbes and the Unlikely Sonorous Subject of Seventeenth-Century Political Philosophy”

Tomas McAuley (King’s College London), “Kant’s Transcendental Idealism and the Doctrine of the Affects”

Stephen Decatur Smith (New York University), “Nature Opens Its Eyes: Adorno, Music and Non-Human Nature”

Eric Drott (University of Texas), “Re-reading Jacques Attali’s *Bruits*”

### Pre-modern Materialities

Susan Boynton (Columbia University), Chair

Mitchell Brauner (University of Wisconsin-Milwaukee), “Scribal Publication and the Sixteenth-Century Italian Madrigal”

Lauren McGuire Jennings (University of Pennsylvania), “Words without Song: Genova, Biblioteca Universitaria A.IX.28 and Intersections between the Notated and Un-notated Transmission of Trecento ‘*Poesia per Musica*’”

Eva M. Maschke (Universität Hamburg and University of Southampton), “Material Culture and Music: Thirteenth-Century Conductus and Sigillography”

Emily Zazulia (University of Pennsylvania), “Tinctoris the Reader”

### Twenty-First-Century Methodologies for Teaching Music History: A Roundtable Discussion

Colin Roust (Chicago College of Performing Arts, Roosevelt University), Chair; James Briscoe (Butler University), Steven Cornelius (Boston University), Mary Natvig (Bowling Green State University)

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## SATURDAY AFTERNOON SHORT SESSIONS

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**2:00–3:30**

### Opera and Oratory in Seventeenth-Century Rome

Anne MacNeil (University of North Carolina, Chapel Hill), Chair

Ayana Smith (Indiana University), “Deceiving the Eye and Pleasing the Ear in Alessandro Scarlatti’s *La Statira* (Rome, 1690)”

Virginia Christy Lamothe (Belmont University), “The Cardinal-Patron as Saint: Opera and the Oratory in Seventeenth-Century Rome”

**3:30–5:00**

### German Opera: Future/Past

Bryan Gilliam (Duke University), Chair

Daniel Sheridan (Carleton University), “The Sovereign Art of the Present’: The *Lobengrin* Premiere, Franz Brendel, and the ‘War’ for German Music”

Jason Geary (University of Michigan), “Strauss’s *Elektra* and the Modernist Assault on Antiquity”



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5:30–7:00	<b>AMS Business Meeting and Awards Presentation</b>
7:00–9:00	<b>University of Illinois Reception for Alumni and Friends</b>
7:30–9:30	<b>North American British Music Studies Association Reception and Musicales</b>
7:30	<b>San Francisco Opera: <i>Carmen</i></b>
8:00	<b>American Bach Soloists</b> St. Mark's Lutheran Church, San Francisco
8:00	<b>San Francisco Symphony: "Michael Tilson Thomas Conducts Schubert"</b>
8:00–10:00	<b>University of Texas at Austin Reception</b>
9:00–11:00	<b>AMS Dessert Reception</b>
9:00–11:00	<b>Indiana University Reception</b>
9:00–12:00	<b>Brandeis University Alumni Reception</b>
10:00–1:00	<b>Cornell Reception</b>
10:00–1:00	<b>Duke University Alumni 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 California—Berkeley, Davis, Irvine, Los Angeles, Riverside, and Santa Barbara 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

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7:30–9:30

### **American Beethoven Society Panel: Future Directions in Beethoven Studies**

Joanna Biermann (University of Alabama, Tuscaloosa), "Current Research On and Around Beethoven in Europe"

Norbert Gertsch (Henle) and Julia Ronge (Beethoven-Archiv, Bonn), "The New Beethoven Catalog: What's to Be Expected"

William Kinderman (University of Illinois), "Creative Process Studies on Beethoven"

David Levy (Wake Forest University), "How Recent Editions Have Affected Performances of Beethoven"

William Meredith (Ira F. Brilliant Center for Beethoven Studies), "Forensic Beethoven: The Conflicting Results on Lead Testing"

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## SUNDAY 13 November

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7:00–8:45 **AMS Board of Directors Meeting**

7:00–8:45 **Performance Committee Meeting**

8:30–12:00 **Registration**

8:30–12:00 **Exhibits**

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## SUNDAY MORNING SESSIONS

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9:00–12:00

**1811/1911**

Dana Gooley (Brown University), Chair

David Cannata (Temple University), "Liszt: Organist, Lector, Acolyte & Rubrician"

Rena Mueller (New York University), "'Form aus jeder Note': Liszt's Intentions—The Devil's in the Details"

Timothy David Freeze (Indiana University), "The Topicality of Nostalgia: Multiplicity of Reference in the Posthorn Solos of Mahler's Third Symphony"

Julian Johnson (Royal Holloway, University of London), "Mahler and the Breaking of the Musical Voice"

### **African American Migrations**

Charles Carson (University of Texas), Chair

Michelle Boyd (Acadia University), "Border Crossings: The Anti-Slavery Movement and the Entrepreneurship of Señor Louis Casseres, a Spanish-African Pianist in Nova Scotia and Massachusetts, 1851–1862"

Christina Gier (University of Alberta), "'On Patrol in No Man's Land': Black Soldiers and Sheet Music during World War I"

Nita Karpf (Case Western Reserve University), "Playing Eastern, Enacting Afro-Orientalism: The Hampton Singers and William Bradbury's *Esther, the Beautiful Queen*"

Felicia Miyakawa (Middle Tennessee State University), "'Many Are the Roads Which Lead to Hampton': The Curious Case of the Institutional History of 'Sometimes I Feel Like a Motherless Child'"

### **Composition and Theory in the Fifteenth Century**

Jessie Ann Owens (University of California, Davis), Chair

Linda Cummins (University of Alabama), "The *Coniuncta* in Fifteenth-Century Italian Music Theory"

Julie Cumming (McGill University), "From Two-Part Framework to Movable Module: Changing Compositional Process in the Fifteenth Century"

Jesse Rodin (Stanford University), "Pacing as Form in Fifteenth-Century Music: A Tale of Two Tracts"

Jennifer Thomas (University of Florida), "Motivic Organization in Josquin's Core-Repertory Motets: Innovation and Convention"

### **Couperin's Quiet Hand, Rameau's Terrifying Orchestra**

Downing Thomas (University of Iowa), Chair

Eric J. Wang (University of California, Los Angeles), "The Quiet Hand: Aesthetics of Bodily Decorum in the Keyboard Music of François Couperin"

Byron Sartain (Stanford University), "'Unpardonable Negligence': Aesthetic Contingency and the Manuscript Dissemination of François Couperin's *Pièces de clavecin*"

Olivia Bloechl (University of California, Los Angeles), "The Tormenting Orchestra"

David A. Wells (Stockton, Calif.), "The Case of Rameau's *Parques*: Cross Casting in *Hippolyte et Aricie*"

### **Genre, Code, and Tradition in Film Music**

Jim Buhler (University of Texas), Chair

Kevin Clifton (Sam Houston State University), "Unraveling Music in Hitchcock's *Rope*"

Andy Fry (King's College London), "*Paris Blues*: History by Hollywood"

Cormac Newark (University of Ulster), “The Phantom on Film”

Raymond Knapp (University of California, Los Angeles), “Getting off the Trolley: Musicals *contra* Cinematic Reality”

### Instruments from the Inside Out

Elisabeth Le Guin (University of California, Los Angeles), Chair

Graham Freeman (University of Toronto), “Writing, not about the body, but the body itself: Lute Manuscripts and the Resistance to Print in Early Modern England”

Aaron Allen (University of North Carolina, Greensboro), “Fatto di Fiemme’: Forests, Stradivari, Music, and Sustainability”

Joshua Walden (Johns Hopkins University), “The Hora Staccato in Swing’: Jascha Heifetz and Musical Eclecticism”

Kira Alvarez (Stanford University), “The Politics of Music: Bronislaw Huberman’s Musical Internationalism”

### Maps, Paths, and Temporalities: Music in the Twentieth and Twenty-first Centuries

Seth Brodsky (Yale University), Chair

William Kinderman (University of Illinois at Urbana-Champaign), “The Elusive Path: The Genesis of Kurtág’s *Kafka Fragments* and Its Paradoxes”

Caroline O’Meara (University of Texas), “Musical Mappings: The Culture of Late Twentieth-Century New Music in New York City”

Robert Lintott (University of Maryland, College Park), “No more minutes, no more seconds!': The Manipulation of Time in Act II of John Adams’ *Doctor Atomic*”

Arman Schwartz (Columbia University), “Germany Year 38,969,364,735: Operatic Remediation and Contemporary Art”

### The Operatic Voice in the Age of Mechanical Reproduction

Hilary Poriss (Northeastern University), Chair

Ellen Lockhart (Cornell University), “Giuditta Pasta and the History of Musical Electrification”

Roger Freitas (Eastman School of Music, University of Rochester), “The Art of Artlessness, or, Adelina Patti Teaches Us How to Be Natural”

Kunio Hara (University of South Carolina), “Recollections of Puccini’: Tamaki Miura’s Final Recording of *Madama Butterfly*”

Karen Henson (Columbia University), “Rough Tunes: Enrico Caruso and the Emergence of the Operatic Recording Artist”

### Seeing the Body

Susan McClary (Case Western Reserve University), Chair

Louise K. Stein (University of Michigan), “*Siface* (Giovanni Francesco Grossi), a Castrato, Voice and Virility”

Berta Joncus (Goldsmiths College, University of London), “Listening to Portraits: Music and the Eighteenth-Century Opera Celebrity”

Kira Thurman (University of Rochester), “‘She is neither Cleopatra nor the Queen of Sheba, neither Aida nor L’Africaine’: The Black Female Other in Postwar German Opera Productions”

Silvio dos Santos (University of Florida), “Feminine, Masculine, and ‘In-Between’: Geschwitz as *neue Frau* in Berg’s *Lulu*”

### Hotel and Travel Information

A block of rooms has been reserved at the **Hyatt Regency San Francisco**; rates are \$195 for a single or double (taxes additional). Reservations may be made via the web site or by telephone: (888) 421-1442 (ask for “American Musicological Society Meeting”). See [www.ams-net.org/sanfrancisco/](http://www.ams-net.org/sanfrancisco/).

## San Francisco Program Selection

The Program Committee for the San Francisco Annual Meeting had the happy task of following through on the procedural changes implemented the preceding year for the Indianapolis meeting by the AMS Board and the Committee on the Annual Meeting. The task included vetting 350-word (rather than 500-word) abstracts alongside proposals for Formal Sessions (a thematic panel of four papers in a three-hour session or two papers in a ninety-minute session), Alternative Format Sessions for non-traditional daytime presentations, and Evening Panels of a more informal or investigative nature. It is worth noting that Alternative Format proposals were up threefold over last year, suggesting that members of the AMS are exploring research partnerships and embracing more flexible modes of scholarly inquiry and exploration.

I had the privilege of working alongside a wonderfully supportive, industrious, and congenial Committee consisting of David Brackett, Andrew Dell’Antonio, Emma Dillon (2012 Chair), Judy Lochhead, Michael Marissen, and Roberta Marvin. Over

a ten-week period during the busy winter term, we evaluated over 700 individual proposals (a 13% increase over last year), culminating in a marathon meeting in early April in Philadelphia that stretched across two-and-a-half days (an additional half-day over past years). From the start, our work was ably facilitated by Bob Judd.

The AMS/SMT Indianapolis post-conference survey indicated that a large percentage of respondents were in favor of the increase from seven to nine simultaneous sessions. As a result, more members found their way onto the program, and everyone has a greater range and variety of presentations from which to choose at the Annual Meeting. This year we observed a continuation in the trend towards greater inclusion of avant-garde and contemporary music, and music of the Americas and beyond. Interdisciplinary dialogues with film, visual arts, philosophy, politics, and post-colonial studies continue unabated, as do investigations into historical soundscapes, musical technologies and materialities, and lives on and off the operatic stage. Beethoven is back

(was he ever really gone?) as are other nineteenth-century favorites (this is a Liszt and Mahler anniversary year), along with investigations into mass media and mediation, and instruments as social forces. We have programmed a number of half sessions, pairing complementary papers in stand-alone sessions for greater visibility—and additional charring opportunities. There are also six evening panels, three each for Thursday and Friday, leaving attendees free to program their own Saturday evening in San Francisco. Inevitably, the diverse range of repertoires, disciplinary approaches, and topic areas contained in this year’s program are but a representative sample of the burgeoning research projects of the AMS membership at large. As in the past, proposals selected for inclusion on the program were those that communicated most effectively to the Committee the thoughtfulness of the scholarly endeavor as well as the significance and broader relevance of the research or creative/pedagogical inquiry.

—Caryl Clark  
Chair, Program Committee

## ACLS Annual Meeting 2011

The annual meeting of the American Council of Learned Societies (ACLS) took place in Washington, D.C. on 5–7 May 2011; over 250 people attended, 113 of them delegates and chief administrative officers from the seventy-one constituent societies. AMS members were well represented: not only is Richard Leppert a member of the ACLS Board, but delegates from SMT (Cristle Collins Judd) and SAM (John Graziano) are AMS members, and in their roles as humanities administrators Beth Levy and Jeffrey Kallberg attended as well.

One theme of the meeting that emerged in several sessions was the paradox that American liberal-arts education is under attack at home while passionately desired abroad. At a well-attended session entitled “The Consequences of Financial Turbulence in the Academy,” Srinivas Aravamudan, President of the Consortium of Humanities Centers and Institutes (and humanities dean and English professor at Duke), suggested that we counteract the problems of hard times by sticking together as humanists while cultivating heterogeneous scholarly priorities and vocabularies and a robust internationalism. David Marshall, Dean of Humanities and Fine Arts at the University of California at Santa Barbara, urged us to resist the siren song of pre-professional students and parents.

In his talk “Defending the Liberal Arts,” frequent ACLS luncheon speaker Jim Leach, Chairman of the NEH, argued that “the humanities are America’s stock in trade,” and that professors disseminating ideas are just as “infrastructural” as workers building roads. Leach warned that although the NEH is fighting to keep the federal government involved in humanities research, it is a “forgotten institution” in Washington.

As AMS delegate, I was pleased to be elected to the Executive Committee of the ACLS Council, which develops topics for the annual meeting sessions and nominates speakers for the prestigious Charles Homer Haskins lecture, “A Life of Learning,” only one of whom has been in music (Milton Babbitt, 1991). This year the lecture was delivered by Henry Glassie, emeritus professor of folklore at Indiana University, who reflected about what drew him to the study of material culture and ethnography in Ireland, Turkey, Bangladesh, and the U.S.

In the 2010–11 competition, the ACLS gave \$14.2 million in fellowships to 294 domestic scholars (ten of them musicologists); see [www.acls.org](http://www.acls.org). Remarkably, the fiscal year just ending has shown a 15% increase in net assets, with a 13.9% increase in investment income. The New Faculty Fellows program was

funded for a second year by the Andrew W. Mellon Foundation; last year it placed fifty recent Ph.D.s in two-year positions, while this year it placed another sixty-four, four in musicology. Intended to cover serious gaps in what has been called the “jobless market,” the program will not be renewed in 2011–12, as ACLS continues to ponder “the most effective regime for postdoctoral appointments in the humanities.”

Two final highlights of the meeting: ACLS president Pauline Yu’s characteristically eloquent report noted the crisis in public funding and the historic difficulty of defending the humanities. For example, drawing upon *Moby Dick*, the sympathetic Rockefeller Foundation report of 1980 used Captain Ahab’s gold-doubloon reward as an image for the humanities because its interpretable markings “mirror our image of the world.” The metaphor drew this tart rejoinder from Yu: “the reward of a vengeful obsessive to a ship of doomed men is hardly a salubrious image for the humanities.” Yet the panel “Global Perspectives on U.S. Higher Education” seemed optimistic, as John Sexton, president of NYU, emphasized the “worldwide celebration of the importance of thought” in higher education.

—Elaine Sisman

## RILM News

The Governing Board of the U.S.-RILM Office is exploring ways to increase author participation and would like to hear from AMS members with suggestions as to how this might best be accomplished. Please send your ideas to Sarah Adams, chair of the Governing Board, at [sjadams@fas.harvard.edu](mailto:sjadams@fas.harvard.edu). Author-submitted abstracts facilitate the professional bibliographic work of the RILM office, and AMS members are encouraged to visit [www.rilm.org/submissions](http://www.rilm.org/submissions) and follow the link for “submissions by individuals” to begin the simple process of updating their entries. RILM records are viewed 184,000 times per week around the world; keeping your entries current is one of the best ways to ensure that your scholarship reaches the broadest possible audience.

The work of U.S.-RILM receives much-appreciated support from the AMS’s Lenore Coral Fund, created in honor of the founder and first director of the U.S.-RILM office at Cornell University. Those who would like to contribute to this fund can easily do so online at [www.ams-net.org/endowments/coral.php](http://www.ams-net.org/endowments/coral.php), or simply write a check to the American Musicological Society, stipulate that it is for the Coral Fund, and send it to the AMS office. All contributions to the Lenore Coral Fund are tax-deductible.

—Honey Meconi

## News from the AMS Board

The AMS Board met in New York City in March 2011. In addition to reviewing reports from the officers and committees of the Society and reviewing nominations and appointments to committees and Society positions, the Board:

- Approved a proposal from the Editorial Board and Editor-in-Chief of *JAMS* regarding the length of articles that appear in *JAMS* [see p. 4].
- Considered the Society’s options regarding its hotel negotiation processes, and its specific obligations and alternatives with regard to the 2011 Annual Meeting.
- Agreed to schedule a Board retreat in Spring 2012.
- Agreed to consolidate the Bartlet, LaRue, Powers, and Wolf travel award committees into one Travel Grant committee for the 2012 round of applications.
- Agreed to restore funding for the U.S. RILM office to its 2009 level (\$7,500 per year).
- Appointed an ad hoc committee to review various aspects of the Society’s Study Groups.
- Agreed to provide an annual honorarium to the Treasurer in recognition of the service he provides the Society.
- Received reports regarding the conclusion of the *OPUS* Campaign, and affirmed the publication of a formal “Report to Donors” within three months.
- Agreed upon a dues increase in the 2012 calendar year.
- Agreed to increase the Society’s fellowship stipends by \$500 to \$19,500 per year.
- Agreed to incremental increases in travel awards that reflect the increased value of the respective endowments.

### AMS Musicology Podcasts

Phil Ford is organizing the Communications Committee podcast initiative announced in the February 2011 *AMS Newsletter*. Brief videos (three to five minutes long) will feature a broad array of scholars speaking informally on the topic “What I Do in Musicology.” Winners of AMS awards have been invited to participate, but anyone may send suitable podcasts for consideration. Our target release date is 20 October 2011. Contact Phil Ford ([fordp@indiana.edu](mailto:fordp@indiana.edu)) for additional information.

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# Annual Meeting, New Orleans, Louisiana

## 1-4 November 2012

### Call for Papers

**Deadline: 5 p.m. EST,  
17 January 2012**

The 2012 Annual Meeting of the AMS will be held jointly with the Society for Ethnomusicology (SEM) and Society for Music Theory (SMT) in New Orleans, Louisiana, from Thursday, 1 November, to Sunday, 4 November. The Program Committee welcomes proposals for individual papers, formal sessions, evening panel discussions, sessions using alternative formats in all areas of scholarship on music, and joint sessions with SEM and SMT. **Please read the guidelines carefully:** proposals that do not conform will not be considered.

Proposals will be accepted according to the following five 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. All proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. **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. As with the individual proposals (see above), all submissions should be anonymous and should contain no direct or indirect signal of authorship. The organizer should also include a proposal for each paper, which conforms to the guidelines for individual proposals (see 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. 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. Submissions that reflect the joint nature of the 2012 meeting are also warmly encouraged, and may be submitted under the rubric outlined for Joint Sessions (see below). 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:** With the exception of papers in the joint sessions, 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.

**Joint sessions.** For this special meeting the Program Committees of the three societies enthusiastically invite proposals for joint sessions, bringing together participants from across the societies. These may take the form of a joint session paper panel or a joint session of alternative format. Guidelines for both are set out below.

A joint session paper panel is a session that includes a balance of participants from two or three societies and in which multiple approaches, methodologies, or framing discourses are presented. Joint session proposals will be considered as a unit by the relevant program committees for AMS, SEM and SMT, and will be programmed only if accepted by those committees. Proposals must include (1) a session rationale, (2) abstracts for each paper on the session, and (3) a list of equipment needed for the papers. The session rationale must identify the home society of each participant. Paper abstracts included in a joint session proposal are components of the session proposal as a whole, and will not be considered for individual presentation. All proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship.

**Maximum length: 350 words for the rationale, and 350 words for each constituent paper.**

Papers will be allocated thirty minutes each, twenty minutes for the paper and ten minutes for discussion. Proposals may be for sessions of ninety minutes or two hours. Proposals may also be for a session of three hours, which in addition to a maximum of four paper proposals may include one or two respondents.

Joint sessions of alternative format, that is, other than paper panels, are also encouraged. In AMS terms these are "alternative formats" including, but 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; in SEM terms, these are roundtables, workshops, and film/videos; and in SMT terms, these are special sessions and events of unusual format. Proposals for alternative format joint sessions should outline the intellectual content of the session, the individuals who will take part and their home society, and the structure of the session. As with the joint session paper panels, joint sessions of alternative format should

include a balance of participants from two or three societies. Proposals will be considered as a unit by the relevant program committees for AMS, SEM and SMT, and will be programmed only if accepted by those committees. Proposals may be for sessions of ninety minutes, two, or three hours. **Maximum length: 500 words.**

Proposals for joint session paper panels and joint sessions of alternative format will be submitted via a shared web site, to be announced closer to the submission deadline.

AMS presenters please note: the "two-year rule" (see below) will be waived for joint sessions, and therefore anyone may submit a paper proposal for a joint session in 2012, including those who presented at the AMS Annual Meeting in 2011.

**Program Committee procedures.** The Program Committee will evaluate and discuss individual paper proposals and papers for formal sessions and joint sessions observing the paper format anonymously (i.e., with no knowledge of authorship). After an initial selection of approximately four fifths of the final program, including those in the formal sessions, the authors of all proposals will be revealed, and additional papers will be selected from the remaining proposals. 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. Joint session proposals will be evaluated anonymously by members of the AMS, SEM and SMT program committees.

**Application restrictions.** No one may appear on the New Orleans 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 joint 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. With the exception of authors of contributions to joint sessions, authors who presented papers at the 2011 AMS meeting may not submit proposals for the AMS portion of the 2012 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. Authors may not submit the same proposal to more than one of the three program committees. If an author submits different proposals to the AMS, SEM, or SMT, and more than one is accepted, only one of the papers may be presented.

**Submission procedure.** Proposals must be received by 5 p.m., EST, Tuesday, 17 January 2012. No proposals will be accepted after this deadline. 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 twenty-four 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 provided.

Proposals may also be mailed to the AMS New Orleans Program Committee, attn: Robert Judd, American Musicological Society, Bowdoin College, 6010 College Station, Brunswick ME 04011-8451, to be received by Tuesday, 17 January 2012. 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, institutional affiliation or city of residence, audiovisual 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 2012.

**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.

—Emma Dillon  
Program Committee Chair

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## Call for Performances

### Deadline: 17 January 2012

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2012 New Orleans Annual Meeting, held jointly with the annual meetings of SEM and SMT. 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. Performances related to the meeting's venue are especially encouraged.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals. Available times for presenta-

tions include lunch hours, afternoons, and Thursday evening, 1 November 2012.

Required application materials include: (1) an application cover sheet (available from the AMS office or at [www.ams-net.org/neworleans](http://www.ams-net.org/neworleans)); (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, s/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 arrive at the AMS office no later than 5 p.m. EST, 17 January 2012. Due to the high volume of applications, exceptions cannot be made to this deadline, so plan accordingly. Receipts will be sent to those who have submitted proposals by the deadline, and the committee will communicate its decisions by 15 April.

—Steve Swayne  
Performance Committee Chair

# Committee News

## AMS-Music Library Association Joint RISM Committee

The new Frankfurt RISM web site is up at [www.rism.info](http://www.rism.info), with links to the new RISM online public access catalog (OPAC) at [opac.rism.info](http://opac.rism.info), which now includes incipit searching. Scholars now have free access to the international content of the RISM A/II database (music manuscripts ca. 1600–1800, plus more) and no longer must rely on institutional subscriptions.

At the 2010 Committee meeting in Indianapolis, Sarah Adams (Director of the U.S. RISM Office) reported on the successful completion of the two-year project funded by the Andrew W. Mellon Foundation to catalog targeted music manuscripts from Yale University and the Juilliard School for inclusion in RISM A/II. The RISM office and joint AMS-MLA committee now plan to pursue further grant funding to catalog the many music manuscripts still absent from the database that are held by U.S. institutions such as Princeton University, the Morgan Library, the Lilly Library (Indiana University), St. Vincent College in Latrobe, PA (the Boniface Wimmer Music Collection), Yale's Royal Hanover Music Archive (Beinecke Library), and the Library of Congress (with numerous manuscripts beyond the ca. 4,500 already reported). To provide as complete a picture as possible of U.S. holdings in RISM A/II, a survey will go out soon to libraries requesting information on unreported manuscripts (while clarifying the end date of "pre-1801"), corrections and updates to records already in the catalog, and URLs for digital images of catalogued manuscripts now available online.

The Committee hopes to announce a simplified process for libraries to report their many unrecorded holdings of music imprints published before 1801 for inclusion in the RISM A/I catalog. Later this year Bärenreiter (who has rights to the published data) intends to issue a CD-ROM of the updated RISM A/I catalog, to be sent to all subscribers. Eventually Bärenreiter will release this information for inclusion in a greatly expanded online RISM database.

At the RISM Committee meeting, members commented on the awkward gulfs between manuscript catalogs of Renaissance music, described (but without full analysis of contents) in the print-only *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550* (American Institute of Musicology, 1979–1988), medieval music in printed RISM (and other) volumes and specialized web-

based or CD-ROM resources, and music dating from 1600 to 1800 in the RISM database. (Where manuscripts dating 1551–1599 fall into this tangle of sources remains unclear.) Ideally, scholars would enjoy convenient access to this data from a network of interconnected online resources—but such a luxury seems a long way off. Nevertheless, some early steps in this direction are under way.

—Darwin F. Scott

## Chapter Activities Committee

The Chapter Activities Committee encourages chapter officers to consider the funding available through AMS for unusual expenses incurred for chapter meetings or other chapter activities. As described on the AMS web site, such expenses may include the fees or other expenses of guest speakers or performers at chapter meetings, or the costs of duplicating abstracts of papers read at such meetings. The AMS, with approval of the Chapter Activities Committee, offers to fund one-half of such expenses up to \$200.

—Amy Holbrook

## Committee on Cultural Diversity

The Committee on Cultural Diversity invites applications for the 2011 Eileen Southern Travel Fund Award (ESTF). The ESTF helps minority undergraduate students and terminal master's degree candidates to attend the AMS annual meeting and partner up with a mentor during the conference. We encourage all AMS members to identify promising students who have shown interest in doctoral work in the field of musicology, and to advise them to submit an application to the ESTF. Details about the ESTF can be found at the AMS web site. The deadline is 15 September and the application form will be available in August.

The Committee would like to remind all representatives of the universities and colleges belonging to the Alliance for Minority Participation in Musicology that you are invited to meet the ESTF recipients at the luncheon in their honor on Friday afternoon at the Annual Meeting (see the Preliminary Program for details). The ESTF recipients are promising young professionals who are enthusiastic about attending a major conference, and you will certainly want to meet them. For a list of institutions that belong to the Alliance, see the AMS web site ([www.ams-net.org/committees/ccd/alliance.php](http://www.ams-net.org/committees/ccd/alliance.php)).

Finally, we would like to encourage former recipients of the ESTF to contact the Committee and become mentors or conference buddies of the newest generation of ESTF awardees. Please contact co-chairs Roe-Min

Kok ([roe-min.kok@mcgill.ca](mailto:roe-min.kok@mcgill.ca)) and Leonora Saavedra ([leonora.saavedra@ucr.edu](mailto:leonora.saavedra@ucr.edu)).

—Roe-Min Kok and Leonora Saavedra

## Committee on the Publication of American Music

The Committee on the Publication of American Music (COPAM) is pleased to announce the publication of two new volumes of Music of the United States of America (MUSA) in 2011.

Volume 22, *The Ingalls Wilder Family Songbook*, edited by Dale Cockrell, is a collection of the 127 songs and musical numbers mentioned in the eight Little House books by Laura Ingalls Wilder. It constructs an imaginary songbook documenting the musical life of a farm family in the upper Midwest during the late 1800s (see p. 11). Volume 23, *Symphony no. 2 in D Minor, Op. 24 ("Jullien")* by George Frederick Bristow, edited by Katherine K. Preston, is a four movement work from 1853, composed by a Brooklyn-born composer and dedicated to the famous French conductor Louis Jullien, who visited the United States in the early 1850s. In an extensive introductory essay, Preston explains how anti-American prejudice denied Bristow's symphony the life in performance that a work of its artistic quality would seem to have deserved.

MUSA is sponsored by the AMS, funded in part by the National Endowment for the Humanities and the American Music Institute of the University of Michigan, and published by A-R Editions. Anyone contemplating an editorial project in the field of American music is encouraged to contact me, Executive Editor of MUSA, [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).

—Dorothea Gail

## Graduate Education Committee

The Graduate Education Committee will host a reception for prospective graduate students at the Annual Meeting in San Francisco. This event, which will replace the traditional open breakfast meeting, will provide an opportunity for prospective students to meet faculty and students from the schools they are considering and become familiar with graduate programs across the country. Directors of graduate programs in musicology will also have an opportunity to introduce themselves to each other and get to know each other. The reception will take place on Friday, 11 November at 5:00 p.m. (location TBA). The two co-chairs of the committee will contact institutions with graduate programs in August to make arrangements for the event.

—Giuseppe Gerbino and Tamara Levitz



## Publications Committee

In Spring 2011, the Publications Committee awarded subventions totaling over \$36,000 for eighteen books and two scholarly articles:

Naomi André, Karen Bryan, and Eric Saylor, eds., *Blackness in Opera* (University of Illinois Press); supported by the Kinkeldey Endowment

Christine Baade, *Victory through Harmony: The BBC and Popular Music in World War II* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Susan Boynton, *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain* (Oxford University Press); supported by the Hanson Endowment

Maria Cizmic, *Performing Pain: Music and Trauma in Eastern Europe* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Eric Drott, *Music and the Elusive Revolution: Cultural Politics and Political Culture in France, 1968–1981* (University of California Press); supported by the Kinkeldey Endowment

Lydia Goehr, “—wie ihn uns Meister Dürer gemalt! On Prophets, Painters, Musicians, and Mastersingers” (article in *JAMS*); supported by the Brook Endowment

Rufus Hallmark, *Robert Schumann. Frauenliebe und Leben (Op. 42): Context, Composition, and Interpretation* (Cambridge University Press); supported by the Daverio Endowment

Barbara Heyman, *Comprehensive Thematic Catalogue of the Works of Samuel Barber* (Oxford University Press); supported by the Jackson Endowment

Stephen Hinton, *Weill's Musical Theater: Stages of Reform* (University of California Press); supported by the Hibberd Endowment

Tamara Levitz, *Modernist Mysteries: Perséphone* (Oxford University Press); supported by the Kerman Endowment

Jeffrey Magee, *Irving Berlin's American Musical Theatre* (Oxford University Press); supported by the Reese Endowment

Leta Miller, *Music and Politics in San Francisco* (University of California Press); supported by the Plamenac Endowment

Carol Muller, *Musical Echoes: South African Women Thinking in Jazz* (Duke University Press); supported by the Hibberd Endowment

Kristina Muxfeldt, *Vanishing Sensibilities: Essays in Reception and Historical Restoration: Schubert, Beethoven, Schumann* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Judith Peraino, *Giving Voice to Love: Song*

*and Self-Expression from the Troubadours to Guillaume de Machaut* (Oxford University Press); supported by the Hanson Endowment

Giorgio Sanguinetti, *The Art of Partimento: History, Theory and Practice in Naples* (Oxford University Press); supported by the AMS 75 PAYS Endowment

David Schiff, *The Ellington Century* (University of California Press); supported by the Bukofzer Endowment

Bettina Varwig, *Histories of Heinrich Schütz* (Cambridge University Press); supported by the AMS 75 PAYS Endowment

Andrew Weaver, *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* (Ashgate Press); supported by the AMS 75 PAYS Endowment

Jessica Wood, “Pained Expression: Metaphors of Sickness and Signs of ‘Authenticity’ in Kurt Cobain’s *Journals*” (article in *Popular Music*); supported by the Reese Endowment

Funding for AMS subventions is provided through the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the generous support of AMS members and friends. Those interested in applying for AMS publication subventions are encouraged to do so. See the program descriptions for full details ([www.ams-net.org/pubs/subvention.php](http://www.ams-net.org/pubs/subvention.php)). Next deadlines: 15 August 2011, 15 February 2012.

—Susan Youens

## Study Group News

### Cold War Music Study Group

The Cold War Music Study Group (CWMSG) is proud to sponsor a daytime, alternative-format session at the San Francisco meeting entitled “What Was ‘Eastern Europe’? Reconfiguring Cold-War Studies in the Twenty-First Century,” which will investigate the roles of music-making in creating and challenging Cold-War conceptions of “Eastern Europe.” With case studies drawn from Latvia, Poland, and Yugoslavia, panelists reassert the importance of area studies as a basis for finely textured comparative scholarship within a global context. Kevin Bartig, Andrea Bohlman, Lisa Jakelski, and Kevin Karnes will make short presentations, Michael Beckerman will respond, and Lynn Hooker will moderate the open discussion periods. Please join us! In addition to preparing the AMS session, the CWMSG has also discussed appropriate responses to the labor dispute at the San Francisco Hyatt Regency, and members-at-large have undertaken a study of the practices and operations of other AMS study groups.

—Joy H. Calico

### Ecocriticism Study Group

At the 2011 Annual Meeting in San Francisco, the Ecocriticism Study Group (ESG) will sponsor a social outing and an evening discussion session. The ESG invites meeting attendees to join us Thursday morning when we visit San Francisco’s Lands End in the Golden Gate National Recreation Area. Lands End is a windswept bluff on the westernmost corner of San Francisco. This rocky seascape is perhaps more suited to a Friedrich painting than to a major metropolitan area, and the remains of three shipwrecks bear testament to its reputation as San Francisco’s wildest coast. Lands End’s cypress-shaded trails are wheelchair-accessible and of easy to moderate difficulty, with spectacular views of the ocean and surrounding areas. Other attractions include the Legion of Honor fine arts museum, ruins of the Sutro Baths, the Cliff House, and Mile Rock Beach. We will depart the Hyatt at 8:00 a.m. and, after lunch, will return in time for 2:00 p.m. sessions. The cost is \$20/person (depending on enrollment, that fee will include transportation and subsidize lunch); sign up for the trip during conference registration.

Our evening discussion is entitled “Composing Ecology: The Art of Soundscape and the Science of Field Recording.” Combining elements of a traditional panel with an open discussion, this session will consider three recordings of local interest accessible in advance through the ESG web page: Aaron Ximm’s hydrophone study of the Grand Canyon’s Ribbon Falls; Bill Fontana’s sound sculpture “Spiraling Echoes” for the rotunda of San Francisco’s City Hall; and University of California biologist Peter Marler’s field recordings of white-crowned sparrows. After short introductions by scholars or the composers themselves, we will have a general discussion on how recorded sound offers a productive medium through which to reimagine objective inquiry about the environment.

—Aaron S. Allen

### Jewish Studies and Music Study Group

Our inaugural meeting took place at the 2010 Annual Meeting in Indianapolis, where we focused on an array of introductory topics: from Benedetto Marcello’s Orientalism to Schoenberg and the Viennese-Jewish experience, Jewishness in nineteenth-century Polish music and German anti-Semitism, Jewish exiles in China and the Orthodox Jewish Diaspora. Our panelists included Steven Cahn, Rebecca Cypess, Halina Goldberg, Jeremy Leong, Florian Scheduling, Eleanor Selfridge-Field, and

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## News Briefs

The Institute of Jazz Studies' new open-access journal, the *Journal of Jazz Studies* (*JJS*), is now available online. *JJS* is a continuation of the print journal *Annual Review of Jazz Studies*, now defunct.

*JJS* is dedicated to the entire range of jazz studies—from technical analyses to oral history to cultural interpretation.

Details: [jjs.libraries.rutgers.edu](http://jjs.libraries.rutgers.edu)

The **Universal Music Group** (UMG) has donated more than 200,000 historic master recordings—many long out of print or never released—to the Library of Congress's Recorded Sound Section.

Included in the recordings are never-released versions of recordings by Louis Armstrong, Bing Crosby, Tommy Dorsey, Billie Holiday, the Andrews Sisters, Connie Boswell, Jimmy Dorsey, the Mills Brothers, Ella Fitzgerald, Fred Waring, Judy Garland, and many others.

Details: [www.loc.gov/today/pr/2011/11-003.html](http://www.loc.gov/today/pr/2011/11-003.html)

## Internet Resources News

Thomas Holme Hansen has prepared an online catalogue of **Knud Jeppesen's scholarly works, compositions, and editions**.

Details: [www.kb.dk/da/publikationer/online/fund\\_og\\_forskning/download/kjkatalog.pdf](http://www.kb.dk/da/publikationer/online/fund_og_forskning/download/kjkatalog.pdf)

**Les Livres de Chansons nouvelles de Nicolas Du Chemin** makes available an unprecedented range of modern editions, facsimiles, critical commentaries, and practical editorial tools. It focuses on secular polyphonic songs from mid-sixteenth-century Paris. Reconstructions of the last five sets of Du Chemin's series, for which only two of the original four voice parts survive, are provided. This project is a permanent part of the Centre d'études supérieures de la Renaissance (Tours, France), and its program **Ricercar**.

Details: [ricercar.cesr.univ-tours.fr/3-programmes/EMN/Duchemin/](http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/Duchemin/)

The Library of Congress has launched a **Music Consortium Treasures web site** that gives online access to some of the world's most valued music manuscript and print materials from six esteemed institutions, including the Juilliard School's Lila Acheson Wallace Library, the British Library, the Eda Kuhn Loeb Music Library at Harvard University, the Morgan Library and Museum, and the New York Public Library. The music of J. S. Bach, Mozart, Wagner, Debussy, Bizet, Schoenberg, and Stravinsky is included.

Researchers can search or browse materials, access bibliographic information about each item, and view images of the treasure. Details: [www.loc.gov/music/treasures/](http://www.loc.gov/music/treasures/)

Theodor Dumitrescu and Marnix van Berchum (Computerized Mensural Music Editing Project / Universiteit Utrecht) have been awarded a grant from SURFfoundation (Netherlands) for the project **The Other Josquin: A Dynamic Edition of Music Excluded from the New Josquin Edition**. The project was conducted in collaboration with Jesse Rodin's Josquin Research Project at Stanford University. It includes critical editions of compositions attributed to Josquin that are not included in the composer's "opera omnia" due to doubts over their authenticity. The project provides materials both necessary for the evaluation of the Josquin "canon" and aesthetically valuable in their own right. The editions began to appear in May 2011 and will continue.

Details: [www.cmme.org](http://www.cmme.org)

**Oxford University Press** has re-launched its **AMS partnership webstore**, which features hundreds of OUP music titles, including new releases, at discounts exclusive to AMS members.

Details: [www.oup.com/us/ams/](http://www.oup.com/us/ams/)

## Conferences

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

### Music in Divided Germany

9–11 September 2011

University of California, Berkeley  
[list.bowdoin.edu/pipermail/ams-announce/2010-December/002454.html](http://list.bowdoin.edu/pipermail/ams-announce/2010-December/002454.html)

### The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations

15–17 September 2011

University of Göttingen  
[www.uni-goettingen.de/en/195842.html](http://www.uni-goettingen.de/en/195842.html)

### International Alliance for Women in Music

15–18 September 2011

Northern Arizona University  
[www.cal.nau.edu/iawm/](http://www.cal.nau.edu/iawm/)

### Feminist Theory & Music

22–25 September 2011

Arizona State University  
[music.asu.edu/ftm11](http://music.asu.edu/ftm11)

## Study Group News

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finally British musicologist Alexander Knapp, who discussed fundamental dilemmas in the research of Jewish art music. Our respondents were Judah Cohen and Ralph Locke.

Our upcoming session at the Annual Meeting in San Francisco (Thursday, 10 November, 8:00 p.m.) will revolve around music in Terezin. Michael Beckerman, who crafted our call for papers and organized the session, posed central questions: What is the relationship between ethnicity, religion, gender, politics, and musical expression in Terezin? Entitled "Interpreting Terezin: Works, Contexts, Sources," panelists include Candace Aippersbach, Sivan Etedgee, David Fligg, Peter Laki, Judah Matras, Emile Wennekes, and Amy Lynn Wlodarski. See more details about this session in the Preliminary Program and on our web site: [www.ams-net.org/studygroups/jsmg](http://www.ams-net.org/studygroups/jsmg).

—*Klára Móricz and Ronit Seter*

## Music and Philosophy Study Group

At the 2010 Annual Meeting in Indianapolis, the Music and Philosophy Study Group held two events. First, at our business meeting, we conducted a rich discussion of selections from Adriana Cavarero's *For More than One Voice* (Stanford, 2005). Second, we held an evening panel discussion devoted to Vladimir Jankélévitch's philosophy of music. The papers from this session will be published as a colloquy in a forthcoming issue of *JAMS*. The Annual Meeting also included an evening session devoted to the philosophy of Maurice Merleau-Ponty, sponsored by the SMT Music and Philosophy Interest Group. Looking into the future, we are in the process of developing a collaboration with the Music and Philosophy Study Group of the Royal Music Association. Anyone interested in learning more about our group should contact me (SDecaturSmith@gmail.com).

—*Stephen Decatur Smith*

### The Musical Tour in the Nineteenth Century

30 September–2 October 2011

Briosco, Italy  
[www.luigiboccherini.org/europeansound.html](http://www.luigiboccherini.org/europeansound.html)

### Cultural Counterpoints: U.S. and Latin America

19–23 October 2011

Indiana University, Bloomington  
[music.indiana.edu/lamc/conference/](http://music.indiana.edu/lamc/conference/)

**Mozart Society of America**  
20–22 October 2011  
Minneapolis-St. Paul  
[www.mozartsocietyofamerica.org](http://www.mozartsocietyofamerica.org)

**Società Italiana di Musicologia**  
21–23 October 2011  
Genoa, Italy  
[www.sidm.it](http://www.sidm.it)

**Counterpoints: Nineteenth-Century Literature and Music**  
22 October 2011  
Fordham University  
[ucpressjournals.com/journal.asp?j=ncm](http://ucpressjournals.com/journal.asp?j=ncm)

**Tango: Creation, Identification, Circulation**  
27–28 October 2011  
Paris, France  
[list.bowdoin.edu/pipermail/ams-announce/2011-March/002637.html](http://list.bowdoin.edu/pipermail/ams-announce/2011-March/002637.html)

**Re-creation: Musical Reception of Classical Antiquity**  
University of Iowa  
27–29 October 2011  
[www.uiowa.edu/~classics/events/music\\_classics\\_conf.html](http://www.uiowa.edu/~classics/events/music_classics_conf.html)

**Music in the Carolingian World: Witnesses to a Metadiscipline**  
28–30 October 2011  
Ohio State University  
[music.osu.edu/atkinsonconference/](http://music.osu.edu/atkinsonconference/)

**Luigi Boccherini and the Music of His Time**  
2–4 November 2011  
Madrid, Spain  
[www.luigi-boccherini.org/conference/php/](http://www.luigi-boccherini.org/conference/php/)

**Brahms in the Home**  
4–6 November 2011  
Royal College of Music  
[www.rcm.ac.uk/brahms](http://www.rcm.ac.uk/brahms)

**The Gothic Revolution: Music in Western Europe, 1100–1300**  
4–6 November 2011  
Princeton University  
[music.princeton.edu/~rwegman/gothicrevolution.htm](http://music.princeton.edu/~rwegman/gothicrevolution.htm)

**Power of Music**  
30 November–3 December 2011  
University of Western Australia  
[www.music.uwa.edu.au/research/power-of-music/icme](http://www.music.uwa.edu.au/research/power-of-music/icme)

**Luigi Boccherini (1743–1805)**  
1–3 December 2011  
Lucca, Italy  
[www.luigiboccherini.org/boccherinilucca.html](http://www.luigiboccherini.org/boccherinilucca.html)

**The Art of Record Production**  
2–4 December 2011  
San Francisco State University  
[www.artofrecordproduction.com/content/view/243/1/](http://www.artofrecordproduction.com/content/view/243/1/)

**Women and the Nineteenth-Century Lied**  
9–10 December 2011  
National University of Ireland, Maynooth  
[list.bowdoin.edu/pipermail/ams-announce/2011-January/002535.html](http://list.bowdoin.edu/pipermail/ams-announce/2011-January/002535.html)

**After the End of Music History**  
10–12 February 2012  
Princeton University  
[list.bowdoin.edu/pipermail/ams-announce/2011-February/002607.html](http://list.bowdoin.edu/pipermail/ams-announce/2011-February/002607.html)

**Brahms in the New Century**  
21–24 March 2012  
Graduate Center, City University of New York  
[brahms.unh.edu/news.html](http://brahms.unh.edu/news.html)

**Renaissance Society of America**  
22–24 March 2012  
Washington, D.C.  
[www.rsa.org/?page=Washington2012](http://www.rsa.org/?page=Washington2012)

**Music in Goethe's *Faust*: Goethe's *Faust* in Music**  
20–22 April 2012  
National University of Ireland, Maynooth  
[music.nuim.ie/newsevents/conferences/goethesfaustinmusic](http://music.nuim.ie/newsevents/conferences/goethesfaustinmusic)

**Love to Death: Transforming Opera**  
31 May–3 June 2012  
Cardiff, Wales  
[www.rma.ac.uk/conferences/event.asp?id=413](http://www.rma.ac.uk/conferences/event.asp?id=413)

**International Musicological Society**  
1–7 July 2012  
Rome, Italy  
[www.ims2012.net](http://www.ims2012.net)

## *Calls for Papers*

**Conference on Interdisciplinary Musicology**  
CFP Deadline: 30 September 2011  
Göttingen, Germany  
4–5 September 2012  
[gfm2012.uni-goettingen.de/cim12](http://gfm2012.uni-goettingen.de/cim12)

**Historic Brass Society Symposium: Repertoire, Performance, and Culture**  
CFP Deadline: 1 October 2011  
New York  
12–15 July 2012  
[www.historicbrass.org](http://www.historicbrass.org)

**Nineteenth-Century Music**  
CFP Deadline: 1 November 2011  
Edinburgh, Scotland  
27–30 June 2012  
[sites.ace.ed.ac.uk/c19music/](http://sites.ace.ed.ac.uk/c19music/)

**Bach and the Organ**  
CFP deadline: 15 January 2012  
Eastman School of Music  
27–30 September 2012  
[www.americanbachsociety.org/meetings.html](http://www.americanbachsociety.org/meetings.html)

**North American British Music Studies Association**  
CFP Deadline: 1 February 2012  
University of Illinois at Urbana-Champaign  
25–28 July 2012  
[www.nabmsa.org](http://www.nabmsa.org)

### **50 Years Ago: 1961**

- The AMS was feverishly preparing for the eighth Congress of the IMS, which met in New York, Washington, and New Haven in September. Some 450 attendees participated in the week-long meeting. Although an undoubted success, the meeting ran a deficit, leading the Board to institute an Annual Meeting registration fee (\$5 in 1962).
- The Board created an ad hoc committee on Music Education in the Secondary Schools (Arthur Mendel, Chair).
- The Society's annual dues were raised to \$8.
- *JAMS* Editor-in-Chief David G. Hughes began planning a new section of the journal entitled "Studies and Abstracts," "designed to accommodate papers shorter than the articles that usually appear in the Journal. Such papers may be either independent works or abridgements of papers read at Chapter or National meetings."

### **25 Years Ago: 1986**

- A benefit cabaret for the AMS 50 Capital Campaign was held at the Annual Meeting in Cleveland. It was described in the next issue of the *AMS Newsletter* as "a Fellinian romp through Cleveland's version of Arcadia."
- Early Music America was founded, its goal "to promote historically-informed performance by American musicians by advocacy, education, and the dissemination of information."
- Vol. 3 of the *Complete Works of William Billings* was published.
- The Board charged the Publications Committee to explore the feasibility of publishing a monograph series.

## Obituaries

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

Raymond Haggh, 13 March 2011

Alfred Dürr, 7 April 2011

Michael Collins, 12 May 2011

Frederick Steiner, 23 June 2011

### Michael Collins (1930–2011)

Michael Collins died on 12 May 2011. Born on 26 July 1930 in Turlock, California, he earned a B.A., M.A., and Ph.D., the latter in musicology, at Stanford University; his principal teachers were Putnam Aldrich and Leonard Ratner. During the Korean War, Collins interrupted his academic study with military enlistment and enrollment at the Army Language School in Monterey, California, where he acquired native fluency in Russian. Shortly thereafter he was deployed to West Germany for Iron-Curtain duty.

Almost fifty years after defending it, his 1963 dissertation, *The Performance of Coloration, Sesquialtera, and Hemiola (1450-1750)*, continues to impress for its chronological sweep and engaging, lucid prose. As Collins himself observed in the introduction, he sought “to assemble, insofar as possible, all information concerning the notation and performance of triplets between the approximate dates 1450 and 1750.” The study documents Collins’s love of music, desire to engage with performers, thorough understanding of musical notation, passion for archival research, and enviable affinity for languages (Latin, Italian, French, Spanish, and Portuguese)—all of which were his lifelong concerns.

In the decade after his dissertation, Collins published three major essays on Baroque performance practice in *JAMS* and one in *Music & Letters*. Painstakingly researched, these and a number of smaller studies at times engendered controversy. Thus it was with a certain liberation that he took up the more amiable consideration of opera, including those by Alessandro Scarlatti, Vivaldi, Mozart, Rossini, and Bellini. Here he produced critical editions of Scarlatti’s *Tigrane* (Harvard University Press) and Rossini’s *Otello* (Fondazione Rossini), and the 1984 co-edited book *Opera and Vivaldi* (University of Texas Press). Collins served as chair of the Local Arrangements Committee for the 1972 AMS Annual Meeting in Dallas, Texas.

Following three years at the Eastman School of Music, Collins joined the University of North Texas musicology faculty, teaching there from 1968 until 2001. In addition to advanced seminars, including one devoted to Beethoven’s string quartets, his

Baroque performance course was legendary given that it allowed him to put into practice his dedication to Baroque court dances learned from Wendy Hilton. I will never forget Collins breaking into a sarabande in Versailles’s Hall of Mirrors.

As with music, Collins savored life. A virtuoso host, his dinner parties and superb command of French and Italian cuisine remain in the memory of his many grateful friends and students.

—James Parsons

### Alfred Dürr (1918–2011)

Alfred Dürr, arguably the most significant J. S. Bach scholar of the twentieth century, died on 7 April 2011 in Göttingen at the age of 93.

Born in Berlin-Charlottenburg on 3 March 1918, Dürr spent his entire professional life in Göttingen. After returning from military service in 1945, he studied classical philology and (with Rudolf Gerber) musicology at the university, receiving his doctorate in 1950 for his dissertation on Bach’s early cantatas. From 1951 he was at the Johann-Sebastian-Bach-Institut, serving as its director from 1962 until his retirement in 1983.

As the indefatigable principal editor of the *Neue Bach-Ausgabe*, Dürr himself was responsible for 21 of its 102 volumes, among them the *Magnificat*, *St. Matthew Passion*, *Christmas Oratorio*, the *English Suites*, the *French Suites*, the *Well-Tempered Clavier*, and thirteen volumes of cantatas. His editorial standards, both in his own volumes and in his role as guiding spirit for the entire enterprise, were uncompromising and established the model for the numerous complete works editions of the post-war period.

Apart from his editorial work, Dürr’s accomplishments and contributions to Bach research are legendary – especially his establishment, together with Georg von Dadelsen, of a precise chronology of the vast majority of Bach’s vocal music. Dürr’s chronology of the Leipzig vocal music was published in the *Bach-Jahrbuch* 1957. The sophisticated empirical methods Dürr and von Dadelsen employed in this enterprise, especially their imaginative use of paper and handwriting analysis, have long since benefited researchers throughout our discipline.

When it was published, the “new” Bach

chronology – now over a half-century old – was radical, sensational and, in almost all of its innumerable particulars, right. It immediately displaced the chronology propounded by Philipp Spitta, which had been the accepted conventional wisdom for some three-quarters of a century. Most tellingly, Dürr and von Dadelsen demonstrated that most of Bach’s Leipzig cantatas were written between 1723 and 1727 at the astonishing rate of about one per week, rather than over the twenty-seven years of the composer’s tenure as Thomaskantor. Exploring the implications of this new “conventional” wisdom for our understanding of Bach’s artistic development has occupied succeeding generations of Bach scholars ever since.

Dürr is also the author of monographs on the Bach cantatas, the *St. John Passion*, the *Well-Tempered Clavier*, and numerous specialized articles. The recipient of honorary degrees from Berlin, Oxford, and Baldwin-Wallace College, he was elected a Corresponding Member of the AMS in 1988.

Dürr’s brilliance was matched by his unaffected modesty and gentle demeanor, his generosity of spirit and, not least, his delightful wit. Our debt to him is enormous.

—Robert L. Marshall

### Raymond Herbert Haggh (1920–2011)

Raymond Haggh—scholar, musician, and teacher extraordinaire—died in Fort Worth, Texas, on 13 March 2011. Trained as a pianist and organist, he served in the U.S. Armed Forces during World War II, then, supported by fellowships, earned a Ph.D. in musicology from Indiana University. His distinguished translations of two eighteenth-century German classics, Hugo Riemann’s *History of Music Theory*, and Daniel Gottlob Türk’s *School of Clavier Playing*, remain fundamental reading for historians of theory and of Baroque performance practice, and for performers on early keyboard instruments.

In addition to his scholarly publications, Haggh’s enduring legacy will be as a superb teacher. In his nearly thirty years as Professor of Music History and Theory at the University of Nebraska-Lincoln, he established a standard for teaching that has been frequently emulated, and never surpassed. On graduation or receipt of their graduate degrees, his students found that they had mastered the arcaica of part-writing with augmented sixths, of the counterpoint of Webern or Pérotin, of the perfect bibliographic entry and footnote, while discovering a vital world of musical rep-

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ertoire offered up with humor and affection by their professor. Countless students credit their later achievements in performance and scholarship to the inspiration of Haggh's high standards and gentle encouragement.

As Steinhardt Distinguished Professor, Director of the School of Music, and Associate Dean of the College of Arts and Sciences, Haggh worked continually to enhance the academic curriculum, and especially to raise the profile of musicology at the university. His favorite paraphrase of Goethe, "whoever—striving—makes an effort, becomes tired," was prominently inscribed in his administrative notebooks. But it was his work as long-time chair of the Library Committee that was his greatest contribution to the university. On his watch, the music library was transformed from an adequate undergraduate collection housed away from the School of Music into a first-rate research and performance collection, which it remains to this day. His portrait in the reading room named for him oversees the daily acts of teaching and learning that were his greatest commitment and gift.

—Pamela F. Starr

## AMS Legacy Gifts

### Dragan Plamenac (1895–1983)

Dragan Plamenac attended the 1939 New York Congress of the International Musicological Society as representative of Yugoslavia, where he held a musicology appointment at the University of Zagreb. Like a number of attendees, his life was upended by the outbreak of the European war that coincided with the Congress, and he remained in the United States. He quickly found a music position in St. Louis, but went to work for the U.S. Office of War Information in 1943. In 1954 he joined the faculty of the University of Illinois, Urbana-Champaign, and taught there until his retirement in 1963. His prodigious scholarly accomplishments are well-attested in the musicological literature; in addition, he served on the Society's Board of Directors in 1953, 1956–57 (as Vice President), 1960, and 1966. He was named Honorary Member in 1971. But his most enduring association with the AMS was the three-volume edition of the complete works of Johannes Ockeghem that the Society published in 1947, 1959, and (completed by Richard Wexler) 1992. Plamenac's work on Ockeghem spanned his



Dragan Plamenac

entire career (it formed part of his doctoral studies at the University of Vienna, 1925), and the edition remains an enduring legacy.

Dragan Plamenac left \$25,000 to the Society at his death. His bequest, now valued at about \$60,000, provides the Society with funds to support publication activities in perpetuity.

## Society Election Results

The results of the 2011 election of AMS officers and the Board of Directors:

President: Christopher Reynolds  
Secretary: Pamela F. Starr

Directors-at-Large:  
Andrew Dell'Antonio  
Lois Rosow  
W. Anthony Sheppard

### Meetings of AMS and Related Societies

#### 2011:

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

#### 2012:

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

#### 2013:

AMS: 7–10 Nov., Pittsburgh, Pa.  
SEM: Dates TBA, Indianapolis, In.

### 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 C.V. to Anne Walters Robertson, University of Chicago: awrx@uchicago.edu.

### 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)

### Next Board Meetings

The next meetings of the Board of Directors will take place on 9 November 2011 in San Francisco, and in early March 2012 in New Orleans (date TBA).

### Call for Nominations:

#### Session Chairs, AMS/SEM/SMT New Orleans, 1–4 November 2012

Please send nominations via mail, fax, or e-mail to the office of the AMS, including name, contact information, and area of expertise. Self-nominations are welcome. Deadline: 12 March 2012.

### Next 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

The *AMS Newsletter* (ISSN 0402-012X) is published twice yearly by the American Musicological Society, Inc. and mailed to all members and subscribers. Requests for additional copies of current and back issues of the *AMS Newsletter* should be directed to the AMS office.

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).

## American Musicological Society

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## President-Elect Christopher Reynolds

Christopher Reynolds has been elected President of the Society for the term 2013–14. He is currently Editor of *AMS Studies in Music*. In the past he has been chair of the Program Committee and of the Paul A. Pisk Committee, a member of the Committee on the Publication of American Music, a member of the Board of Directors, and President of the Northern California Chapter.

Reynolds received his B.A. from the University of California, Riverside, and his graduate degrees from Princeton University. His teaching career has included positions at the University of Illinois at Urbana-Champaign, and McGill University. Since 1985 he has been a member of the faculty at the University of California, Davis, where he is currently serving his second term as chair of the Music Department. Among other administrative posts, he was for two years Director of the University of California's education abroad program in Germany. He was a founding editor of the journal *Beethoven Forum* and a co-editor of *I Tatti Studies*, volumes devoted to studies of Renaissance culture.

From the beginning of his career, Reynolds has published in three areas: Renaissance music, musical allusion and influence, and American music. His first book, *Papal Patronage and the Music of St. Peter's, 1380-*

*1513*, was supported by fellowships from the NEH (twice) and two residencies at Villa I Tatti in Florence. His second book, *Motives for Allusion: Context and Content in Nineteenth-Century Music*, was aided by a fellowship from the Alexander von Humboldt Foundation and a year at the University of Heidelberg. *Motives for Allusion* was a finalist for the Kinkeldey Award from the Society.

Throughout his career, Reynolds has investigated the ways in which composers have derived musical ideas from each other. His interest in questions of allusion and compositional response has been a constant in his work, whether the repertoire is fifteenth-century chansons and Masses, sixteenth-century madrigals, eighteenth- and nineteenth-century vocal and instrumental music, or twentieth-century opera, film music, and, most recently, rock songs of the 1960s and '70s. His article "*Porgy and Bess: An 'American Wozzeck*,'" marshals both musical and biographical arguments to explain the extent of Gershwin's indebtedness to Berg. It won both the H. Colin Slim Award from the Society and the Kurt Weill Prize from the Kurt Weill Foundation for best article on musical theater published during the preceding two years.

Early in the 1990s Reynolds began to collect sheet music of songs composed



President-Elect Christopher Reynolds

by women between about 1800 and 1950. Since then this collection has grown to approximately 4,000 songs, books, and letters, more than half of which are now housed in Special Collections at the University Library of UC Davis.

Reynolds has held visiting professorships at several institutions, including Yale, Stanford, and UC Berkeley, and in Germany at the University of Göttingen. He received the UC Davis Distinguished Teaching Award in 2000–01.