

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XLII, NUMBER 2

August 2012
ISSN 0402-012X

“Way down Yonder in New Orleans...”

AMS New Orleans 2012

1–4 November

www.ams-net.org/neworleans

The AMS returns to the Crescent City after a twenty-five-year absence, and in true New Orleans fashion, this time we're inviting our sister societies to the party. We'll gather on All Saints Day with the Society for Music Theory and the Society for Ethnomusicology at the Sheraton and Astor Crowne Plaza hotels on Canal Street, right across from the French Quarter (*Vieux Carré*, or simply the Quarter) and a few blocks from the Mississippi. Note that this means early arrivers will be here for Halloween, a major holiday in New Orleans, so book early! Hotel information, along with many other useful things, can be found at the conference web site.

New Orleans is, of course, a city of great historical importance, founded nearly three centuries ago and still an active port at the mouth of the Mississippi. It is a cultural melting pot

whose gumbo consists of Native Americans, eighteenth-century French and Spanish colonists, immigrants from the northern U.S. and the Canary Islands, slaves and free people of color, and many more. It boasted an opera house before New York did, and touring musicians performed there in the nineteenth century. More recently it has become known mostly for jazz, but it is also the birthplace of bounce, and the city abounds with many other types of music, from brass bands to metal. New Orleans is also a food-lover's paradise, with good restaurants for every taste and budget. Those who wish to go further afield than the Quarter and nearby Central Business District may want to explore the Uptown area, from the Magazine Street shops and restaurants to Riverbend (accessible on the St. Charles Avenue streetcar line), where some natives' favorite restaurants are.

Southern Louisiana has largely recovered from the traumas of the levee breaches following Hurricane Katrina and the BP oil spill, though there are areas still in need of work. Pre-conference volunteerism has become a part of life in New Orleans since the storm, and anyone interested in a day (or more!) of service can contact me (avclark@loyno.edu) for assistance. Some may want to come early for the AMS Ecocriticism Study Group pre-conference “Ecomusicologies 2012,” to be held 30–31 October (see p. 29), the New Beethoven Research pre-conference 31 October–1 November (music.ua.edu/departments/musicology/beethoven-research-conference/), or the SEM pre-conference “Crisis and Creativity,” 31 October (www.indiana.edu/~semhome/2012/special.html).



St. Louis Cathedral, New Orleans

New Orleans Convention & Visitors Bureau photo

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Others may come early simply to play tourist: visit the Ogden Museum of Southern Art (www.ogdenmuseum.org), the National World War II Museum (www.nationalww2museum.org), the River Road plantations, or simply sit on the levee and watch the river go by. A wide range of activities can be found at the meeting web site. A Friday evening Riverboat Cruise with dining and live music is also slated. We're also hoping to set up a special visit to the New Orleans Museum of Art (www.noma.org), which owns Maerten van Heemskerck's *Apollo and the Muses*, the subject of a memorable presidential address by H. Colin Slim at the Oakland meeting in 1990.

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President's Message: Retreat to Move Forward

I'm happy to report that the AMS Board retreat in New Orleans last March was very productive, and that we reached strong consensus about the way forward for the Society. In certain ways, the retreat unfolded in textbook fashion. We considered where the Society currently stands, we "looked inward" to examine our core activities, and we "looked outward" to gauge the place of the AMS in the world today. This latter activity inspired the working title of the event, "AMS: 'Going Public' in the Twenty-First Century."

Still, this was definitely not your grandparents' retreat. In a first for the Society, the Board invited guests to join us, some of whom participated in person, others electronically. The former included past presidents Jane A. Bernstein and J. Peter Burkholder and past *JAMS* editors Joseph Auner and Don M. Randel. Our ten "virtual" colleagues, hailing from locales spanning eight time zones, took part in our discussions via Skype.

While "looking inward," we asked ourselves several questions. How can the AMS strengthen its mission and activities? How can we collaborate better with other organizations? Here, colleagues from our sister societies served as interlocutors: Joseph Straus (representing the Society for Music Theory), Judy Tsou (Society for American Music), Steve Waksman (International Association for the Study of Popular Music-US Program Committee), and Deborah Wong (Society for Ethnomusicology). In "looking outward," we consulted first with publishers Vicki Cooper (Cambridge University Press) and Maribeth Payne (W. W. Norton), who pointed to trends in scholarly publishing and strategies for cultivating new audiences. Steven C. Wheatley, Vice President of the American Council of Learned Societies, then underscored the many challenges confronting scholarly societies. Finally, our own Michael Cuthbert and Craig Wright, along with Michael Keller (Stanford University Librarian and Director of Academic Information Resources; Publisher, HighWire Press), suggested how the AMS might employ technology to further our goals. All present, physically or virtually, contributed generously and thoughtfully to our work.

Some of the proposals that came out of our retreat can be implemented quickly, while others, of course, will take time. **I'll first highlight two proposals relating to AMS core activities.**

1. Enhanced *JAMS*. In an age in which digitized print, image, and sound are taken for granted, our *Journal* should contain music to listen to as well as words to read and scores and pictures to view. As we develop efficient ways to incorporate audio and other media files into *JAMS*, we hope that contributors will routinely include these features. We also envisage that the publication format of the *Journal* will eventually shift, as we move from a whole-issue-oriented, three-times-a-year publication schedule toward a single-item culture. Once an article, review, or colloquy has been edited, we believe that readers should be able to access it immediately, without having to wait for the publication of the entire issue of *JAMS*. Although the print issue will still be sent to every member of the Society three times a year for the foreseeable future, it seems inevitable that alternative delivery modes will come into play as well.

2. The AMS Council. Currently, the Council effectively elects itself, that is, a committee of three members of this body proposes a slate of candidates, who are then vetted by the Board and voted on by the Council. We sense that the time has come to re-imagine

Not your grandparents' retreat

both how the Council might be constituted (possibly with the final slate voted on by the entire membership), and by whom its meetings should be chaired. We have asked the Council to ponder these questions and make recommendations to the Board.

Our plans for outreach and for raising the public profile of the AMS center on how the Society can position itself to serve as a prominent voice in American cultural life. In our discussions, we noted that music is something that almost every human being enjoys. How does our work as musicologists relate to the public at large? Who might like to hear from us, and what might they wish to learn? How can we reach them? To begin to address these questions, we formed three general plans of approach.

1. AMS web site: not just for musicologists. We are now organizing an ad hoc committee to consider how our web site might serve both scholars and non-specialists with a love for music. It is premature to predict exactly how the site will change, but we anticipate a bifurcated approach along these lines. **An**

area for music scholars could incorporate much of the content of our current web site, although we hope to add several important features. A particularly exciting idea that we want to pursue is to develop a wiki-like database, "Sources in Music," containing primary and secondary sources, with links for access online wherever possible, to be augmented and maintained by AMS members, each contributing according to his/her expertise. **The new area for non-specialists** might include such resources as: 1) user-friendly digests of key articles in *JAMS* and other musicological journals touching on matters of general interest (e.g., Patrick Warfield's 2011 *JAMS* article on Sousa's marches); 2) commentaries by AMS members on current topics relating to music (e.g., the score of the Oscar-winning film *The Artist*); 3) strategically planned short videos of members discussing their research (several of which are already published); 4) A "speakers bureau" system that permits organizations to identify and hire lecturers (AMS members) based on location and/or topic; 5) prominent links to members' writings on music intended for general audiences; 6) lectures by members on great composers/themes in music history.

2. Committee on Internet Technology. In order to help the AMS realize these proposals and stay abreast of technology that can assist the Society, we are developing a charge for a standing committee on internet technology as a means for outreach.

3. Tagline and Logo. A scholarly society hoping to resonate in the public sphere needs ways to express its unique identity, brand, and quality clearly and succinctly. A tagline and logo can assist in this effort, and the Board is working to create these tools for the Society.

These and other ideas emanating from the retreat will, we believe, enrich our activities and position the AMS strategically to communicate effectively with all our constituencies, present and future. As we work out the details, the Board continues to value your good will and support. Whether charting the future course of the Society or carrying out its quotidian tasks, you constantly inspire us with your dedication and professionalism. And as I pass the baton to President-Elect Christopher Reynolds in November, I remain, as always, profoundly grateful for your collaboration.

—Anne Walters Robertson

AMS New Orleans 2012

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The Program. With all that New Orleans has to offer, don't forget musicology entirely! This year's meeting contains six times more presentations than usual, including an unprecedented twenty-six joint sessions that span two or three societies. In a first for our Annual Meeting, these proposals were reviewed by all three societies' program committees and were thus designed specifically for interdisciplinarity; among the offerings are such sessions as "On Bells, Bugs, and Disintegrating Tape: Listening for Metaphysics in Ambient Sound," "Sgt. Pepper's Lonely Hearts Club Band: Historical Context, Cultural Interpretations, and Musical Legacy," "Historiographies of Jewish Music Research," and "What Does the Study of Religion Bring to the Study of Music?" Among our Society's non-joint sessions, the program offers the usual wide spectrum of topics from chant up to musical theater, jazz, pop-rock, and even video games. A number of sessions are devoted to individual composers (including Johannes Ciconia, Chopin, Liszt, Wagner, Debussy, and Arvo Pärt), but the program also features the varied sessions that we have come to enjoy. The session "Musical Migrations," for instance, includes papers on hymns in the Mexico City Cathedral, mass settings in the Spanish colonial Philippines, classical music in colonial Mauritius, and music from Louis XIV's court in eighteenth-century New Orleans, while the session "Popular Cross-overs" places a paper on the theremin alongside one on arrangements of Beatles songs by avant-garde composers.

Daytime lecture-recitals commemorate the three hundredth anniversary of the birth of Frederick the Great, explore temporal shaping in the performance of Chopin's and Brahms's piano music, and uncover music in an eighteenth-century manuscript from New Orleans. Evening panels include sessions on fantasy cinema, Charles Ives, John Cage, soul music, and "the Many Worlds within New Orleans," in addition to panels by AMS Committees and Study Groups. Browse the Preliminary Program (pp. 13–26) to see the full spectrum of offerings that we have in store for you!

Special Performances. Of course, in New Orleans there is literally music in the streets! Stroll down Bourbon Street, step into a club on Frenchman Street, or attend a concert by the Louisiana Philharmonic Orchestra (LPO), the only musician-owned orchestra in the U.S. The LPO, led by music director Carlos Miguel Prieto, will offer an All Saints Day program on Thursday featuring Richard

Strauss's *Death and Transfiguration* and Dmitry Shostakovich's Symphony No. 14 at First Baptist Church, not far from some of the city's most famous cemeteries (www.lpomusic.com). In addition, the Louisiana Repertory Jazz Ensemble will give a concert of music associated with the Sam Morgan Jazz Band, the subject of a recent volume of MUSA (see p. 28).

Weather. Bring walking shoes, because you'll want to get outside. November is at the tail end of hurricane season, so tropical activity is unlikely, and the summer heat has usually broken—though last year we did have some highs in the mid-80s. Average highs are around 70, lows around 50, and November is one of the driest months of the year, averaging just over 4 inches 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, Haydn Society of North America, 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 (pp. 13–26), and announcements from the membership about meetings events can be found at the meeting web site.

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Joint Annual Meetings Hotel and Travel Information

The **Sheraton New Orleans**, 500 Canal Street, is a large hotel (over 1,000 guest rooms) and will house about twenty simultaneous sessions, the exhibits, and many small meetings and receptions. Rates are \$196 for single, double, triple, or quad occupancy, plus \$3 occupant fee, 13% tax, and includes complimentary internet access.

The **Astor Crowne Plaza**, 739 Canal Street, is quite small, and will house four simultaneous sessions, as well as various small meetings and receptions. Rates are \$189 for single, double, triple, or quad occupancy, plus \$2 occupant fee, 13% tax, and includes complimentary internet access.

The two hotels are a few-minutes walk from each other.

Reservations may be made either through the meeting web site or by telephone: Sheraton, (888) 627-7033 or (504) 525-2500; Astor, (888) 696-4806 (group code "AMS/SEM/SMT"). Conference rates are valid through 3 October, subject to availability.

Air travel to New Orleans. Louis Armstrong New Orleans International Airport (MSY) is located 13 miles west of the conference site (23–33 minutes by car). Taxi service is about \$33 for one or two, additional passengers at \$14 each. Shuttle service is available from the airport to the conference hotels for \$20 per-person, one-way, or \$38 round trip (3 bags per person). Call (866) 596-2699 or (504) 522-3500 for reservations. Advance reservations are required 48 hours prior to travel for all ADA accessible transfers. Jefferson Transit provides bus services to the airport. The Airport-Downtown Express (E-2) Bus picks up outside airport Entrance #7 on the upper level. This connects with the Regional Transit Authority entering the central business district.

Train and bus service. Amtrak and Greyhound arrive at Union Station, located at 1001 Loyola Avenue (1.1 miles from conference hotels). Three Amtrak lines pass through New Orleans, coming from Chicago through Memphis, New York through Atlanta, and Los Angeles through San Antonio. Public transportation (15–18 minutes) is available with a short walk from Union Station and a short walk from the bus stop on Canal Street.

Driving directions. A downtown area map is available at the Hotel and Travel Information web page, as well as links to both hotel sites which have driving directions. Parking rates at the Sheraton: \$33 per night; and at the Astor: \$31.60 per night. A number of commercial lots and garages in the area (including Premium Parking garages behind the Astor at 716 Iberville Street and at 231 Dauphine Street) have lower daily rates, especially for those arriving before 9:00 a.m. (see neworleans.bestparking.com). Visitors with a sense of adventure may wish to park in unrestricted areas further afield and ride the streetcar to and from the meeting area (\$1.25 each way). Important guidelines for parking in the city can be found at www.neworleansonline.com/tools/transportation/gettingaround/parking.html. See the Hotel and Travel Information page for further details.

Additional information. The Hotel and Travel Information page found at the AMS web site at: www.ams-net.org/neworleans/travel-info.php contains additional information and links to hotels, and transportation and parking services.

Changing the Object Statement of the AMS: A Forum

At the 2010 Annual Meeting in Indianapolis, the AMS Council formed an ad hoc subcommittee to consider adding a reference to teaching to the Object (Mission) Statement of the Society (By-laws, Article II). One year later at the San Francisco Annual Meeting, the committee made a recommendation to the AMS Council, which after discussion approved the proposed amendment (39 in favor, 6 opposed, 1 abstention). Whereas the current Object statement reads “The object of the Society shall be the advancement of research in the various fields of music as a branch of learning and scholarship,” the proposed change is “The object of the Society shall be the advancement of scholarship in the various fields of music through research, learning, and teaching.”

Per Article XII of the By-laws, a discussion regarding the proposed amendment will take place at the AMS Annual Meeting in New Orleans (6 p.m. Friday 2 November). The entire membership will then vote on the amendment through a paper or email ballot following the Annual Meeting. In advance of the discussion, we have invited two AMS members to offer their views for and against the amendment. We encourage all members to continue this conversation by visiting the AMS web site, where a discussion board has been set up on this issue (ams-net.org/council/Bylaws-amendment.php).

The Role of Teaching in Scholarship and the Scholarship of Teaching

Why should we change the Object of the Society, which has served the AMS since its inception in 1934? In my discussions with AMS members, I have heard three reasons: teaching, broadly defined, is central to what musicologists do; the scholarship of pedagogy has become an important field of inquiry in musicology; and many other scholarly societies have already acknowledged the importance of teaching in their mission statements.

When musicologists work with undergraduates or graduate students in the classroom, speak to an audience of music lovers at a pre-concert lecture, write a book or newspaper article for a general readership, curate a blog for new or ancient music, or produce a video for a web site, we are teaching. Even publications and lectures intended only for specialists have a teaching function, because scholars outside of that immediate specialty rely on such publications for their research, teaching, or general knowledge. Teaching is a primary activity not just for musicologists with academic positions, but for all musicologists.

Some might argue that the importance of teaching is already implied within the current AMS Object Statement. Certainly teaching is

part of “the advancement of research.” Good teaching raises questions, both for the teacher and the student, and prompts new inquiry. Good teaching relies on the most current scholarship to present an accurate historical account that responds to and is informed by the concerns of the present. Good teaching is perhaps the most effective medium we have for disseminating the products of research; through teaching we have the opportunity to deeply affect how people think about music.

If we recognize that teaching is already central to “the advancement of research,” then why change the Object? The replacement of “the advancement of research” with “the advancement of scholarship” in the proposed amendment is a change of emphasis but not of direction. Scholarship rightly retains a prominent position, but the addition of teaching evokes the venerable teacher–scholar model; good teachers should also be good scholars, and vice versa. We are not talking here about teaching as an “applied” discipline with different scholarly standards; the best pedagogical research maintains the same scholarly standards as more familiar kinds of research. This change in the Object is not a reorientation of the Society but rather a continuation and extension of its basic principles. The *Journal of Music History Pedagogy*, founded in 2010, along with numerous other publications, conferences, and AMS sessions, demonstrate the integrity and growth of the scholarship of pedagogy. This research can be philosophical, practical, or empirical in nature, and it has the potential to affect many dimensions of our professional lives, particularly the large portion of our lives many of us devote to teaching in its various guises.

By adding teaching to its mission statement, the AMS would be in good company among scholarly societies in music and other disciplines. The Society for American Music, The College Music Society, and the Society for Music Theory all explicitly mention education or teaching in their mission statements. While the more concise statement of the Society for Ethnomusicology does not mention teaching, SEM has an active Education Section.

Perhaps the most striking example for the AMS is the 14,000-member American Historical Association, founded in 1884. Since 1892, the AHA has engaged with education through various committees. Nearly 40 years ago in 1974, the AHA revised its Constitution to establish a Teaching Division. “Article II: Purpose” of this Constitution now reads, “Its object shall be the promotion of histori-



Matthew Baumer

cal studies through the encouragement of research, teaching, and publication; the collection and preservation of historical documents and artifacts; the dissemination of historical records and information; the broadening of historical knowledge among the general public; and the pursuit of kindred activities in the interest of history” (www.historians.org/info/Constitution.cfm). As Arthur S. Link expressed in his 1984 Presidential Address to the AHA, this concern for education stems from “the deep conviction that no person can live a full and rich life without intimate knowledge of his or her past” (www.historians.org/info/AHA_History/alink.htm). If the AMS believes that knowledge of music is equally important to a full and rich life, then education and teaching should be our concern as well.

The Modern Language Association’s Constitution also recognizes the importance of teaching: “Purpose. The object of the association shall be to promote study, criticism, and research in the more and less commonly taught modern languages and their literatures and to further the common interests of teachers of these subjects [my emphasis]” (www.mla.org/mla_constitution). It seems clear from all of these mission statements that the inclusion of teaching is today a mainstream practice for scholarly societies.

A mission statement helps to define the identity of a group for its members and for the public. I encourage AMS members to vote in favor of this revision because it is a better reflection of who we are, what we do, and what we value as a Society, without shifting away from the scholarly integrity that is our heritage.

—Matthew Baumer

Musicology’s Mission: Open to the World

Musicology is a complex word that we take for granted in its application. In graduate school, you aim for an academic job because that’s the world that surrounds you. No one

is really in a position to talk about musicology in other fields because your teachers aren't in those fields. Once you graduate, however, reality strikes, and you realize, perhaps, that 1) a bored undergraduate is not your ideal audience; 2) you have broader interests in which musicology plays a part, but perhaps not the central part; 3) there are no jobs in the field this year, this decade, this millennium; and 4) you went into the field not for vocational training but for the opportunity to explore something that you loved. That's where the Object Statement of the AMS needs to look: to the future of a life in musicology, rather than just your background in it.

Musicology shouldn't be limited to the implied academy and the fields of "research, learning, and teaching"; in fact, in its fullest application, it has to be as open as music itself. And, in particular, it is open to so many things beyond academia; it's just that we don't discuss them. Using the phrase "research, learning, and teaching" seems to limit musicology to those idealized university jobs that were the norm in the last century and are oh-so-rare now. As a side note, I'm not sure how I can advance musicology through learning; to me, the former phrase "branch of learning" had more meaning than does the new phrasing.

The Object of our Society should be as broad as possible; not to be, in the current phrase, "inclusive," but so that we aren't ig-



Maureen Buja

noring all the traditional and modern applications of our field. We do more than teach. We study and apply that scholarship to all the fields where we encounter music. I don't think that we pursue the advancement of scholarship through learning; we pursue musicology through our scholarship and our love of the field.

I would suggest a less freighted Object Statement: remove the word "research" in favor of "the advancement of the various fields of music" through our scholarship and the application of that scholarship. I believe this would be more in keeping with the current aims of the Society. We aren't musicologists only of the dead past; we're also musicologists of the very live present. There are so many applications for musicology outside the realms of research, learning, and teaching; one of the most visible of them is in writing and creating words about music, which, in the end, is more cogent to what we do than just learning and teaching.

What can musicology cover? Even in academia, it covers more than just teaching and research. It comes into play anytime you're asked your opinion about something that requires your critical knowledge. I've held musicology jobs at magazines and for professional journals, at academic book publishers and music publishers, at record companies, for online media companies, have used it when I was organizing university concert series and when judging musical competitions. None of

this involved the restricted prescription of "research, learning, or teaching," but it was central to each of these jobs that I was a musicologist and knew how to make my way through the world of music and musicological research and knew the practical application of that research. For a broader example, look at the AMS *OPUS* campaign that took as its motto "opening paths to unlimited scholarship." When you read the list of "birthday wishes" (www.ams-net.org/opus/archive_wishes.html) you see the variety of ways in which musicology has had an influence. AMS members mention how it has played a role in their work as museum curators, critics, journalists, music editors, librarians, and in other diverse fields.

The more prescriptive we are about what we do in our field, the more limited view outsiders will take of the field. For most of us, musicology is a field intrinsically tied to its source, music. There are few musicologists who do not have music in their background or are not, at the same time, musicians. The veritable freedom of music, which can appear everywhere in our life, should be carried forward to a freedom of musicology. Our study of music, the "-ology" of musicology, should be as far-ranging as music itself. Limiting it only to the implied academy and "research, learning, and teaching" cripples one of the best fields in the world. It's our training and professionalism that carry us forward and allow us to contribute to the arts, to music, to the industry, and allow us to engage and inform the public as a whole, not just students in a classroom. Just as musicians want to reach a larger audience than they would in a small recital, so we should try for the same goal: make it our mission to advance the study and application of musicology everywhere.

—Maureen Buja

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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 (until 5 p.m. ET 28 September): \$130 (\$65, student/retired); Regular (until 5 p.m. ET 26 October): \$160 (\$95, student/retired); Late/Onsite/Nonmember: \$200 (\$125 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 New Orleans 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.

—Alice V. Clark, *Local Arrangements Chair*



New Orleans Convention & Visitors Bureau photo

Awards, Prizes, and Honors

AMS Awards and Prizes 2012

Three doctoral candidates in musicology received **Alvin H. Johnson AMS 50 Dissertation Fellowship Awards** for 2012–13: **Alexandra Apolloni** (University of California, Los Angeles), “Singing the Swinging Sixties: Race, Voice and Girlhood in 1960s British Pop”; **Mary Caldwell** (University of Chicago), “Singing, Dancing, and Rejoicing in the Round: Latin Sacred Songs with Refrains in Musical, Ritual, and Liturgical Perspective, circa 1000–1582”; and **Elissa Harbert** (Northwestern University), “Remembering the Revolution: Music in Stage and Screen Representations of Early America during the Bicentennial Years.”

The **Howard Mayer Brown Fellowship** is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2012–13 fellowship recipients are **Michael Figueroa** (University of Chicago) and **Jessie Vallejo** (University of California, Los Angeles). One of the recipients accepted the award on an honorary basis.

Grants from the **M. Elizabeth C. Bartlet Fund for research in France** were awarded to **Catherine Hughes** (University of North Carolina, Chapel Hill) to conduct research on her project “Crossroads of Musical Modernism: Brussels, 1918–1938,” and **Elizabeth Dister** (Washington University in St. Louis), for research on a musically focused cultural history of Joan of Arc in the 1930s and ’40s.



Mary Caldwell
AHJ AMS 50 Fellow

The inaugural grant from the **William Holmes/Frank D’Accone Endowment for travel and research in the history of opera** was awarded to **Thomas Lin** (Harvard University), for his research project “*Giasonè’s Travels: Opera and its Performance in the Second Half of the Seventeenth Century.*”

A grant from the **Jan LaRue Travel Grant** was awarded to **Claudio Vellutini** (University of Chicago) to conduct research for his dissertation “Cultural Engineering: Italian Opera in Restoration Vienna.”

The **Janet Levy Fund for independent scholars** supports travel and research expenses for independent scholars. In late 2011, **Beth Glixon** received a Levy Grant for work on the project “Vittoria Tarquini and Italian Opera at the Turn of the Eighteenth Century,” and **David Patterson** received a Levy Grant for work on the project “A Sympathetic Friend’: Frank Lloyd Wright and Musical Practice in American Architecture.” In early 2012, **Albrecht Gaub** received a Levy Grant for travel to Rome to present research at the meeting of the International Musicological Society.

A grant from the **Harold Powers World Travel Fund** was awarded to **Alison Furlong** (Ohio State University) for research on music and the social space of the church in 1980s East Germany.

Grants from the **Ora Frishberg Saloman Fund for musicological research** were awarded to **Myron Gray** (University of Pennsylvania), to conduct research for his dissertation “French Music in Federal Philadelphia,” and **John Wriggle** (Los Angeles), to conduct research on his book project “Chappie Willett and Popular Music Arranging in Swing Era New York.”

A grant from the **AMS Teaching Fund** was awarded to **Kimberly A. Francis** (University of Guelph) to further develop *Critical Voices: The University of Guelph Book Review Project*, an online journal and teaching tool at Guelph and other universities.

Grants from the **Eugene K. Wolf Travel Fund** were awarded to **Andrew Cashner** (University of Chicago), for research on vernacular sacred choral music (villancicos) in seventeenth-century Spain and Latin America, **Maria Virginia Acuña** (University of Toronto), for research on “The Spanish Lamento: Discourses of Love on the Musical Theatre Stage (1690–1720),” and **Kimberly Beck Seder** (University of British Columbia), for



Alexandra Apolloni
AHJ AMS 50 Fellow

research on “Music as Expression of Piety and Power: Instrumental Music in Seventeenth-Century Salzburg.”

AMS Chapter Student Awards

The Capital Chapter presented the Irving Lowens Award for Student Research to **Josh Barnett** (University of Maryland, College Park) for “The Tunebook of Maria Brandstetter: Shape-Note Dissemination and the Germans of Western Maryland.”

The Greater New York Chapter presented the student paper prize to **Brandon Peter Masterman** (University of Pittsburgh) for “This Is How They Do Not Like It’: Queer Abjection in Gertrude Stein and Virgil Thomson’s *Four Saints in Three Acts.*”

The Midwest Chapter presented the A-R Editions Award to **Michele Fuchs** (Ohio State University) for “Gradual Chants and the Notion of Embodied Lament in a Passage from Innocent III’s *De sacro alteris mysterio* (1198 C.E.)” and the Indiana University Press Award to **Claudio Vellutini** (University of Chicago) for “Opera and Monuments: Verdi’s *Ernani* in Vienna and the Construction of Dynastic Memory.”

The New England Chapter presented the Hollace Anne Schafer Memorial Award to **Joel Schwindt** (Brandeis University) for “Monteverdi’s *Orfeo* (1607): Pulchritude through Proportion, and why it Mattered to the Accademia degli Invaghiti.”

The New York State–St. Lawrence Chapter presented the student paper prize to **Eva Branda** (University of Toronto) for “An ‘Execution’ at the Hofoper: Czech Perspectives on Dvořák’s *The Cunning Peasant* in Vienna.”

The Northern California Chapter and the Pacific Southwest Chapter presented the Ingolf Dahl Memorial Award to **Eric Tuan** (Stanford University) for “‘Beyond the Cadence’: Post-Cadential Extensions and Josquin’s Compositional Style.”



Michael Figueroa
Howard Mayer Brown Fellow

The Pacific Northwest Chapter presented the Best Student Paper prize to **Ethan Allred** (Lewis and Clark College) for “Poulenc’s French Historicism as Resistance in Occupied France.”

The South-Central Chapter presented the Rey M. Longyear Student Paper Award to **Jordan Baker** (University of Tennessee) for “*Melos Dulcis*: ‘Sweet Melody’ and the Concept of Music as Food in the Middle Ages.”

The Southeast Chapter presented the Student Presentation Award to **Catherine Hughes** (University of North Carolina, Chapel Hill) for “Music as a Commodity: Prestige, Nationalism, and Cosmopolitanism in Brussels Before World War I.”

The Southern Chapter presented the award for



Elissa Harbert
AHJ AMS 50 Fellow

best paper read by a student to **Matt Henson** (Florida State University) for “Foreign Songs for Foreign Kings: Angelo Notari’s Scorebook and the ‘Italian’ Notes in Caroline England.”

Other Awards, Prizes, and Honors

Candace Bailey (North Carolina Central University) received an NEH Summer Stipend for her project “*Vinculum societatis*, or The tie of good company: Keyboard Instruments in Restoration Cultural Practice.”

Marie-Hélène Benoit-Otis (University of North Carolina, Chapel Hill) won the 2011 Thurnauer Preis für Musiktheaterwissenschaft from the University of Bayreuth for her article “Richard Wagner, Louis de Fourcaud, and a Path for French Opera in the 1880s,” *ACT: Zeitschrift für Musik und Performance* (2012).

Mark Burford (Reed College) received the 2012 Dena Epstein Award from the Music Library Association for his research on gospel singer Mahalia Jackson.

Stewart Carter (Wake Forest University) was elected president of the Society for Seventeenth-Century Music. Other AMS members elected to office in the Society are **Amanda Eubanks Winkler** (Syracuse University), vice-president; **Andrew H. Weaver** (Catholic University of America), secretary; **Christine Getz** (University of Iowa), treasurer; and **Gregory Johnston** (University of Toronto), Heinrich Schütz Society Representative.

William Cheng (Harvard University) was appointed a 2012–15 Junior Fellow of the Harvard Society of Fellows to undertake historical and ethnographic research on the impact of new media technologies on the means and cultural politics of modern musicological inquiry.

Georgia Cowart (Case Western Reserve University) spent the 2011–12 academic year as Marta Sutton Weeks fellow at the Stanford Humanities Center for her project “Portraits of Love and Folly: Watteau and the Vision of a New France.”

Julie E. Cumming (McGill University) and **Michael Scott Cuthbert** (Michigan Institute of Technology) are among the principal investigators of a research project that was one of fourteen winners of the international Digging Into Data Challenge grant competition. Their project, “Electronic Locator of Vertical Interval Successions (ELVIS): The First Large Data-Driven Research Project on Musical Style,” will search for the most common melodic-harmonic patterns in a very large corpus of music from the years 1300 to 1900.

Todd Decker (Washington University in St. Louis) won the 2012 Best First Book Award



Jessie Vallejo
Howard Mayer Brown Fellow

from the Society for Cinema and Media Studies for *Music Makes Me: Fred Astaire and Jazz* (University of California Press, 2011).

Alison DeSimone (University of Michigan) has been awarded an American Association of University Women Dissertation Completion Fellowship for the 2012–13 academic year to support her project “The Myth of the Diva: Female Opera Singers and Collaborative Performance in Early Eighteenth-Century London.”

Catherine Dower-Gold (Westfield State University) was named the 2011 Distinguished Alumna of the Benjamin T. Rome School of Music of The Catholic University of America.

Margot Fassler (University of Notre Dame) received an ACLS Digital Innovation Fellowship for her project “Hildegard’s *Scivias*: Art, Music, and Drama in a Liturgical Commentary.”

Martha Feldman (University of Chicago) was elected to the American Academy of Arts and Sciences.

Glenda Goodman (Harvard University) won the 2012 Mark Tucker Award for outstanding student paper presented at the Annual Meeting of the Society for American Music for “A ‘Phrenzy of Accomplishments’: or, the Power of Sentimental Songs.”

Nita Karpf (Case Western Reserve University) won the 2012 R. Serge Denisoff Award for an outstanding article published in *Popular Music and Society* for “Get the Pageant Habit: E. Azalia Hackley’s Festivals and Pageants during the First World War Years, 1914–18.”

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Awards, Prizes, and Honors

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Margaret Kartomi (Monash University) was awarded the title “Ratu Berlian Sangun Anggun” (Beautiful Queen Jewel) for her work in reconstructing the origins of the traditional musical instruments of the Indonesian province of Lampung. The title is normally reserved for Lampung clan members.

Robert Lagueux (Columbia College Chicago) received a Fulbright grant to help design and implement a new General Education curriculum for the City University of Hong Kong.

Elizabeth Eva Leach (Oxford University) won the 2012 Phyllis Goodhart Gordon Award from the Renaissance Society of America for *Guillaume de Machaut: Secretary, Poet, Musician* (Cornell University Press, 2011).

Gayle Sherwood Magee (University of Illinois, Champaign-Urbana) received an NEH Summer Stipend for her project “Music in the Films of Robert Altman: From *M*A*S*H* to *A Prairie Home Companion*.”

Megan McCarty (Boston University) received a DAAD scholarship for language and academic study in Germany.

Jairo Moreno (University of Pennsylvania) received a Rockefeller Foundation Fellowship from the National Humanities Center for his project “Syncopated Modernities: Musical Latin-Americanisms in the U.S., 1978–2008.”

Lauren Ninoshvili (New York University) received an ACLS New Faculty Fellowship for her project “Singing between the Words: The Poetics of Georgian Polyphony.”

Carol J. Oja (Harvard University) received a John Simon Guggenheim Memorial Foundation Fellowship.

Sara Pecknold (Catholic University of America) won the 2012 Irene Alm Memorial Prize for outstanding student paper presented at the Annual Meeting of the Society for Seventeenth-Century Music for “‘On lightest leaves do I fly’: Natalty and the Renewal of Identity in Barbara Strozzi’s *Sacri musicali affetti* (1655).”

Elizabeth Perten (Brandeis University) received a DAAD Research Grant as well as a Graduate Award from the Klassik Stiftung Weimar for her dissertation “Liszt as Critic: Form, Historicism, and Aesthetics in Liszt’s Weimar Writings.”

Nathan Platte (University of Iowa) won the 2012 Wiley Housewright Dissertation Award from the Society for American Music for “Musical Collaboration in the Films of David

O. Selznick, 1932–1957” (University of Michigan, 2010).

Ivan Raykoff (The New School) received a fellowship renewal from the Alexander von Humboldt Foundation as well as a Fulbright Scholar grant for his project “Visual Music in 1920s Germany and Austria: Towards a Theory of Perceptual Practices.”

Emiliano Ricciardi (Stanford University) received a Mellon/ACLS Dissertation Completion Fellowship for “Torquato Tasso and Music: Polyphonic Settings of the ‘Rime.’”

Jesse Rodin (Stanford University) received an ACLS Digital Innovation Fellowship for “The Josquin Research Project.”

Craig H. Russell (California Polytechnic State University, San Luis Obispo) was elected to honorary membership in the Reial Acadèmia Catalana de Belles Arts de Sant Jordi in Barcelona.

Harvey Sachs (Curtis Institute of Music) has been confirmed for a second year as the New York Philharmonic’s Leonard Bernstein Scholar-in-Residence, in which position he conducts research in the Philharmonic’s archives, participates in the orchestra’s Insights Series, presents pre-concert talks, and other related activities.

Ronit Seter received an NEH Summer Stipend for her project “Israeli Composers between Jewishness and the World.”

Martha Sprigge (University of Chicago) received a Mellon/ACLS Dissertation Completion Fellowship for “Abilities to Mourn: Musical Commemoration in the German Democratic Republic (1945–1989).”

Articles by **Jason Stanyek** (University of Oxford) and **Benjamin Piekut** (Cornell University) and by **George E. Lewis** (Columbia University) were selected by MIT Press as among the fifty most influential articles published in all of their journals in the past fifty years. The articles are “Deadness: Technologies of the Intermondane,” *Drama Review* (2010), and “Too Many Notes: Computers, Complexity and Culture in *Voyager*,” *Leonardo Music Journal* (2000), respectively.

Louise K. Stein (University of Michigan) received an ACLS Fellowship for her project “Opera and the Transformation of Public Life in Naples under the Marquis del Carpio, 1683–1687.”

Larry Stempel (Fordham University) won the 2012 Irving Lowens Book Award from the Society for American Music for *Showtime: A History of the Broadway Musical Theater* (W. W. Norton, 2010).

Barbara Swanson (Case Western Reserve University) received a Mellon/ACLS Dissertation Completion Fellowship for “The Rhetoric of Musical Reform: Plainchant, Solo Song, Affect, and Ethics in Early Modern Rome.”

Gary Tomlinson (Yale University) has been appointed Director of the Whitney Humanities Center.

David Trippett (Cambridge University) received the 2012 Donald Tovey Prize from Oxford University for *Wagner’s Melodies: Aesthetics and Materialism in German Musical Identity* (Cambridge University Press, 2012).

Amy Wlodarski (Dickinson College) won the 2012 Irving Lowens Article Award from the Society for American Music for “The Testimonial Aesthetics of Different Trains,” *Journal of the American Musicological Society* (2010).

Su Zheng (Wesleyan University) received a Fulbright grant to conduct research in China in 2012–13 for the project “China’s Emergent Soundscape: New Music Creativities, Body Politics, and the Internet in Defining a Global Chineseness.”

News from the AMS Board

The AMS Board met in New Orleans in March 2012. In addition to its normal review of financial and committee reports and reviewing nominations and appointments to committees and Society positions, the Board:

- Held a planning retreat, from which many initiatives stemmed (see the President’s Message, p. 2).
- Approved travel funding for two Latin American scholars to attend the New Orleans Annual Meeting and present reports on their research (see p. 28).
- Approved changes to the Howard Mayer Brown Fellowship application procedure that encourage more clearly applications from people in the early stages of their graduate study.
- Approved an increase in the amount of the Pisk Prize (outstanding paper presented at the Annual Meeting by a graduate student) from \$1,000 to \$2,000.
- Approved a funding request to support the American Academy of Arts and Sciences data collection initiative.
- Changed the timetable for the Levy Award (grant support for independent scholars) to one application round per year, with a 1 March deadline, to begin in 2013.

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

The next AMS / Rock and Roll Hall of Fame and Museum (RRHOFM) Lecture will take place on Wednesday 5 December at 7:00 p.m. in the Foster Theater of the RRHOFM, Cleveland, Ohio.



Andrew Flory
AMS / RRHOFM Lecturer

Andrew Flory (Carleton College) will present a lecture entitled “Reissuing Marvin: Musicology and the Modern Expanded Edition.” He describes his talk as follows: “I will consider the role of the musicologist as re-issue producer. Several years ago I was approached by Universal Music to provide musicological assistance with a reissue of Marvin Gaye’s *Trouble Man*, an album closely related to a 1972 Blaxploitation film soundtrack composed by Gaye. The process of completing this work gave me a fascinating glimpse into the world of the modern reissue producer, a rarely-discussed agent responsible for creating historical documents of past releases for the modern marketplace. On the one hand, access to multi-track master tapes and corporate documentation during the production process for the Gaye album gave me an unparalleled sense of the process used to construct this historic album. Yet, continuing issues of access, proprietary interests, and concerns related to the modern marketplace all mediated the process.

“Using my experience with this project as a launching point, I will consider the role of the musicologist within the business of popular music within larger discussion of the public humanities. In the spirit of this historic series of collaborative lectures sponsored by the Rock and Roll Hall of Fame and the AMS, I will argue that archival materials pertaining to popular music can provide an especially compelling link between academics and the music business. In the end, I will offer reflections on what academics might offer an industry that is increasingly focused on the past, while also considering how the musicological community may benefit from deeper connections with corporate entities that control often-proprietary resources.”

Andrew Flory’s book *I Hear a Symphony: Listening to the Music of Motown* is forthcoming from The University of Michigan Press.

The AMS/RRHOFM Lecture Series will continue in the Spring of 2013. Webcasts of the lectures are available at the AMS web site. The AMS is grateful to the RRHOFM’s Jason Hanley, Director of Education, for helping to organize this series. The Communications Committee is happy to receive proposals from those interested in giving a lecture as part of this series; see www.ams-net.org/RRHOFM-lectures/ for full details.

Guidelines for Announcements of Awards and Prizes

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

AMS / Library of Congress Lecture Series

The next AMS / Library of Congress Lecture will take place in the Coolidge Auditorium at noon on Tuesday 2 October. Barbara Heyman (Brooklyn College, CUNY) will present a lecture entitled “Samuel Barber: Serendipitous Discoveries.”

Barbara Heyman writes, “In 1982, when I began work on Samuel Barber (1910–1981), the Library of Congress Music Division had the largest collection of the composer’s holograph manuscripts in the world. Since then the Library’s collection of music manuscripts, correspondence, journals, sketchbooks, and diaries has grown nearly threefold, with Barber’s 1984 bequest and the collections of Valentine Herranz, William Strickland, Samuel Baron, and Martha Graham, among others. The collection provided the main sources for my *Samuel Barber: A Thematic Catalogue of the Complete Works* (Oxford University Press, 2012). But even as the catalogue was nearing publication, new discoveries emerged.

“My lecture will begin with an overview of Barber’s life and musical style, including the influence of Sidney Homer, Barber’s maternal uncle and mentor for more than twenty-five years, the education he received at the Curtis Institute of Music, and his relationship with Gian Carlo Menotti. Included in the lecture will be:

- how an inscription in Barber’s sketchbook (1930s) led to an epiphany about his aesthetic principles;
- how literary quotations on the manuscript of the choral work “Let Down the Bars, O Death” reveal a curiously mixed mindset when Barber composed the adagio movement of his string quartet during the summer of 1936, a time professed to be one of the happiest of his life, yet that produced a masterpiece that is strongly associated with sadness and death;
- how a chance encounter with the wife of a founding member of the New York Woodwind Quintet led to an unexpected revelation about the origin of and compositional process of Barber’s woodwind quintet, *Summer Music*.

“I will also discuss recent discoveries:

- the lost and now-found third movement of the violin sonata Barber wrote in 1927, which won the Beards award;
- a newly discovered diary that Barber kept from 1926 to early 1928, which documents more than twice as many songs on texts by James Stephens than were originally published by G. Schirmer;
- letters between Samuel Fels and Barber that challenge our conventional understanding of the commission of the Violin Concerto;
- a poignant inscription buried in the pages of early sketches (1954) of Barber’s first opera, *Vanessa*, which suggests that Barber’s relationship with Gian Carlo Menotti was troubled much earlier than previously believed.”

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. Links to the webcasts and application information can be found at www.ams-net.org/LC-lectures. The application deadline for the Fall 2013–Spring 2014 series is 1 December 2012.



Barbara Heyman
AMS / Library of Congress
Lecturer

RILM U.S. National Committee: An Interview with Bonna Boettcher and Julie Schnepel

RILM (Répertoire International de Littérature Musicale) is one of the most important online resources for music scholars, yet many of us probably know very little about it. AMS Newsletter editor Andrew H. Weaver recently sat down with Bonna J. Boettcher, Music Librarian at Cornell University and director of the RILM U.S. National Committee, and Julie Schnepel, assistant director, to learn more about this valuable resource.

AHW: How did RILM get started?

BB: RILM was the brainchild of Barry S. Brook, who envisioned an abstracted and indexed bibliography of writings on music and related disciplines from all over the world. It was founded in 1966 as one of four major R projects: RILM, RISM (Répertoire International des Sources Musicales), RIDIM (Répertoire International d'Iconographie Musicale), and RIPM (Répertoire International de la Presse Musicale). Originally, RILM was sponsored by the International Association of Music Libraries, Archives, and Documentation Centres and the International Musicological Society; in 2007 the International Council for Traditional Music became the third sponsoring body.

AHW: What distinguishes RILM from other music literature databases?

BB: Primarily two things: the abstracts (many of which are signed) and the vast range of publications included, from journal articles and monographs, to individual articles in conference proceedings and *Festschriften*, critical commentaries for editions of musical works, electronic resources, as well as some films and recordings. Also, the broad international coverage is unparalleled, with items from 151 countries published in 214 languages. This is possible because of the respectful cooperation and collaboration of the RILM International Center in New York and 50 national committees. Committees are responsible for submitting citations and abstracts for works published in their countries. RILM International coordinates these efforts, adds publications not covered by the committees, and subjects every record to rigorous and insightful indexing.

AHW: How has RILM changed over the years, and what has been the biggest change?

BB: One of the strengths of RILM is the way it has adapted to changes in music research by, for instance, incorporating publications and other media that reflect the broad interdisciplinary interests of music

scholars. For the past 15 years or so, RILM has been expanding its coverage of ethnomusicology, popular music, and pedagogy, reflecting the growth in these areas of study.

The move from a print to an online format has been the most significant change in RILM. For its first 30 years, RILM was known for its quarterly and then annual printed volumes and cumulative indices. Scholars over the age of 40 probably share my own experience of combing through all these volumes when doing dissertation research, or paying a librarian to search the fee-based online database. And we had to accept the fact that these volumes were years behind the most current research. Online access to RILM has changed everything! Today, RILM is available on two platforms—EBSCOhost and ProQuest—and the product now includes non-Roman characters, bilingual abstracts, links to full-text resources, and sophisticated search capabilities. One obvious benefit of RILM's online format is its currency. Records can be created as soon as an item is published, keeping scholars up to date in a way that Barry Brook might not even have imagined possible.

AHW: How do publications get into RILM?

JS: Our first choice is that authors submit their publications and abstracts as soon as their work is published. We've made a concerted effort in the past few years to encourage authors to be proactive about this process.

In general, the national committees do the lion's share of the work, identifying literature about music, entering bibliographic information, and securing and editing abstracts. On behalf of the U.S. Committee, I make sure that American scholarly publications about music are added to RILM. I identify works by scanning the recent acquisitions shelves at the Cornell Music Library and bibliographies published by various scholarly organizations, and by tracking an extensive list of both music and non-music journals. I then try to contact the author to request an abstract, or I draw upon a group of about 30 volunteer abstractors.

Staff members at RILM International also contribute to this process, particularly through retrospective projects. A generous grant from the Andrew W. Mellon Foundation allowed them to extend coverage of conference proceedings back to 1835, and a grant from the National Endowment for the

Humanities provided support for covering *Festschriften* back to 1840.

AHW: You mentioned that authors can submit their publications to RILM. What is the procedure for doing that?

JS: Authors can go to the RILM web site (www.rilm.org) and click on Submissions. They need to log in, because they are gaining access to the internal RILM database in this process. The first thing the author should do is to search his or her name to see which publications are already in RILM (the internal database is completely current). If the citation is there, the author can add an abstract to it. If it's not there, the author can enter the bibliographic information and an abstract. In approximately 4–6 weeks, the record will be visible in the public version of RILM.

AHW: Do you have any suggestions for writing abstracts?

JS: The best thing a scholar can do in writing an abstract is to think like the researcher looking for particular terms, names, or subjects, asking, "What do I want to be able to find?" Then, include these terms, names, and keywords in the body of the abstract, along with a summary of the main points and conclusions. Although RILM indexing and subject headings provide great resources for the search process, the abstract is the single most valuable resource. Some helpful guidelines can be found at www.rilm.org/submissions/pdf/Guidelines_AbstractStyle.pdf.

My best advice to scholars is to make sure all of their publications are in RILM. Not only is it the most comprehensive and widely distributed bibliography for music in the world, but it is also the most efficient way for scholars to disseminate their work to the global community. And as a bonus, RILM can also be instrumental in the tenure and promotion process. An administrator who pulls up a list of the candidate's publications can see, for instance, which journals have gone through a peer-review process. Seeing these publications within RILM's international context is also impressive!

AHW: Finally, please settle a long-standing argument: What is the proper pronunciation of RILM? One syllable or two?

BB: Although you may hear the two-syllable pronunciation in discussions about the other R projects (which have two syllables), the most widely accepted pronunciation of RILM rhymes with film.

New Orleans Program Selection

In the early stages of planning for this fall's annual meeting, the three participating societies (AMS, SEM, and SMT) agreed that the joint nature of the meeting offered a remarkable opportunity for collaborative presentations. The three program chairs (Bonnie Wade (SEM), Jocelyn Neal (SMT), and I), with the support of our respective society executive committees, devised a special option in the Call for Papers, inviting members of all three societies to submit proposals for Joint Sessions. This year's AMS Program Committee, which comprised Dana Gooley (Chair, 2013), Nadine Hubbs, Mary Hunter, Gayle Sherwood Magee, Giulio Ongaro, Jeffrey Sposato, and me, thus had the dual task of evaluating and programming the AMS-only proposals and, along with members of the program committees of the two sister societies, of evaluating the submissions for Joint Sessions. They did sterling work and are to be thanked for un-

dertaking the duties of reading and evaluating the proposals and for their dedicated and judicious contributions in the deliberations and programming process.

The evaluation, moderation, and final acceptances for the Joint Sessions concluded in March. There were three stages to the process. First, AMS program committee members read, evaluated, and scored all proposals and abstracts for sessions in which there was an AMS component (a procedure repeated across the program committees of the other two societies). Second, the three program chairs convened via Skype to moderate the results and represent the comments and evaluations of their individual program committees. Third, borderline cases were sent back for further comment from our individual committees before a final adjudication. The Call for Joint Sessions yielded a total of forty-five proposals, of which twenty-six were accepted.

In early April, the AMS Program Committee convened in Louisville and, following the procedures established by previous years' committees, spent a total of two and a half days together to deliberate on the submissions for the AMS portion of the conference. We received 647 abstracts, which included individual proposals, abstracts that formed part of Formal Sessions, proposals for Alternative Format Sessions, and proposals for Evening Panels. We accepted 171 individual proposals and papers associated with Formal Sessions (fourteen papers formed part of Formal Sessions). In addition, we accepted two Alternative Format proposals and eight Evening Panels. Discussions were lively, at times heated, but always collegial, thoughtful, good humored, and conducted with due respect for the work of our Society members. We

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Noontime Performances in New Orleans

The AMS New Orleans 2012 Performance Committee reviewed fifteen proposals and selected four for presentation at our Annual Meeting. Two of the four have roots in New Orleans and Louisiana history and culture, and another celebrates a significant anniversary in European history.

On Friday afternoon at 12:15, attendees have their choice of two very different presentations about music in New Orleans. In the first, the Denton Bach Players from the University of North Texas (Andrew Justice, director) will perform French Baroque works from a manuscript long housed in the archives of the Ursulines Convent in New Orleans and now owned by the Historic New Orleans Collection. The manuscript is by far the most important surviving musical document from eighteenth-century Louisiana, and it reveals the connections those in the New World endeavored to maintain with European music and culture throughout Louisiana's years as a French and then Spanish colonial outpost. Mark McKnight, associate head of the music library at the University of North Texas, will join the Players in providing a glimpse into the intersections between secular and sacred life in eighteenth-century New Orleans.

John J. Joyce, Jr., associate professor of music at Tulane University, is also chief editor and transcriber of the MUSA volume *Sam Morgan's Jazz Band: Complete Recorded Works*

in Transcription. On Friday afternoon at 12:15 at New Orleans' Jazz Museum, he will lead the New Orleans-based Louisiana Repertory Jazz Ensemble in a performance of jazz band music by Sam Morgan (1895–1936), New Orleans-based jazz cornetist and bandleader. Morgan's 1927 recordings are considered classics of the early jazz era, and Joyce and his friends will no doubt get the joint jumping with their renditions of Morgan's performances as well as music from other New Orleans bands from the era, including Jelly Roll Morton and King Oliver.

Saturday afternoon at 12:15 also presents attendees with two distinct choices. In the first, pianist Sezi Seskir will investigate how *tempo rubato*—often translated as “stolen time”—shapes sound through temporal changes. Using fantasies by Chopin and Brahms, Seskir will argue that markings seen as quizzical at first—such as hairpin markings over held notes—were used by composers to indicate the application of *tempo rubato*. Seskir received her first degree in piano in her native Ankara, Turkey. She continued her studies at Lübeck Musikhochschule in Germany with Prof. Konstanze Eickhorst. Seskir recently completed her D.M.A. degree with Malcolm Bilson at Cornell University and is currently a visiting assisting professor of piano at Bucknell University.

The second presentation of the afternoon,

also at 12:15, marks the three hundredth anniversary of the birth of Frederick the Great (1712–1786), the Prussian king known for the retinue of musicians he gathered at his court. Less known are Frederick's compositions, whose number exceeds one hundred. The king was particularly famous for his Adagios, which according to one contemporary account “brought his audience to tears.” Flutist Mary Oleskiewicz and keyboardist David Schulenberg will recreate these experiences through their lecture-recital “Bringing His Audience to Tears’: Frederick ‘the Great’ as Composer and Performer.” Oleskiewicz has established herself as an international performer on historical flutes and an authority on the compositions of Johann Joachim Quantz and music of the eighteenth-century Prussian court; she is an associate professor of music at the University of Massachusetts. Schulenberg is professor and chair of the music department at Wagner College in New York City; he also teaches in the Historical Performance program at The Juilliard School.

On behalf of my colleagues—Jeffery Kite-Powell, Catherine Gordon-Seifert, and Alice V. Clark—I invite you to choose among these four varied presentations during our time together.

—Steve Swayne
Performance Committee Chair

New Orleans Program Selection

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interspersed the marathon weekend with samplings of local restaurants.

We set aside extra time in Louisville to work on panel planning. Mindful of the joint nature of the New Orleans conference, we coordinated our meeting with the SMT Program Committee (who worked next door); Bonnie Wade graciously agreed to join the group to represent SEM. Around lunchtime on Saturday, we conferred on our acceptances and consequently succeeded in programming a number of joint panels. The AMS Program Committee worked late into Saturday night and up to lunchtime on Sunday morning and established a solid preliminary thematic rationale for the AMS component of the program.

A record number of members volunteered to chair sessions this year, with a five-fold increase above last year's self-nominations. As funding to attend AMS meetings often depends on members' appearance in the

program, we opted to program a number of short sessions to give more members the chance to participate as session chairs. Wherever possible and appropriate, we invited chairs from the list of self-nominations. An additional opportunity presented itself at the programming stage. This year's acceptances included a significant number of junior scholars. Given the importance the Society places on mentoring and professional development, we determined, where possible, to adopt an approach to session planning that would result in sessions that balanced scholars at different stages of their careers. Though the primary guiding principle of session planning was thematic, where possible we were attentive to networking and mentoring opportunities. We encourage members of individual sessions to be in contact with one another and to make the most of their panels as an opportunity for intellectual interaction and professional development.

The result of this year's selection process is a program that reflects the diversity of the field and trends in current scholarship. As

with last year's program, we received far and away the largest number of submissions for topics on twentieth- and twenty-first-century music; at the other end of the spectrum, submissions for medieval and renaissance topics remained strong. The proposals for Joint Sessions offered insights into emerging fields and trends less visible in the regular format of the single society meeting. Proposals for sessions on music and digital media, religion and music, improvisation, and ecomusicology, for example, demonstrate the fruits of on-going conversations across the societies. Joint Sessions examining historiography and current attitudes to disciplinarity also promise to be fascinating opportunities to reflect on the current state of relations between the three fields. As ever, successful submissions were those that demonstrated intelligent and creative approaches to the topic, that indicated the research and evidence on which they drew, and that gave clear indication of their significance and relevance to the broader field.

—Emma Dillon, *Program Chair*

ACLS Annual Meeting 2012

The annual meeting of the American Council of Learned Societies (ACLS) took place in Philadelphia, 10–11 May 2012; of the two hundred attendees, just over half were delegates or executive officers of the constituent societies. AMS members in attendance included John Graziano (SAM delegate), Richard Leppert (ACLS Board), Jeffrey Kallberg (as Associate Dean of Arts and Letters), and Susan McClary (ACLS Board chair emerita).

The newly announced chair of the ACLS Board, Earl Lewis, will almost immediately step down to become President of the Mellon Foundation on 1 January, succeeding Don Randel. I have been named chair of the Executive Committee of the Delegates, so I will have the opportunity to participate in the thrice-yearly Board meetings. The Executive Committee helps to plan the Annual Meeting by suggesting panel topics and selecting the honorific Charles Homer Haskins lecturer, a senior scholar invited to speak on his or her experiences in "A Life of Learning." (Nominations may be made by individuals as well as constituent societies; see www.acls.org.) This year's lecturer was Joyce Appleby, a pioneering feminist

historian of the expanding world markets and social revolutions of the seventeenth and eighteenth centuries; she spoke compellingly on the challenges to presenting a fuller picture of the American past.

In the 2011–12 fellowship competition, the ACLS awarded \$15.5 million to 323 domestic scholars after 650 peer reviewers evaluated over 4,200 applications. These numbers are all higher than last year; the ACLS showed a remarkable 24% increase in net assets from investment income. There are now fifteen different fellowship categories, as the ACLS tries to realize its goal of helping scholars at every stage of their careers. Evaluating the "post-doctoral space" continues. Your delegate has been asked to remind you of the importance of peer review; there is "no better way to learn proposal writing than to evaluate others."

The importance of history was one of the main themes of the meeting. In his talk "The Power of the Humanities," Jim Leach, chairman of the NEH, spoke fervently about the embattled connection between knowledge of the humanities, especially history, and geopolitical decision making; "to look presciently forward we must look

carefully back," yet "history is now more controversial than current events." He invoked Yeats's "Second Coming," warning of a time when "The best lack all conviction, while the worst / Are full of passionate intensity." As Americans, he noted, we "radically underestimate the power of the humanities."

Pauline Yu's presidential address reflected on the history of ACLS support for the humanities and the very long-term investment its fellowships make in the enhancement of knowledge, even as the "grinding wheel of austerity shears off departments and institutions." She also mused on the connections between the humanities and social sciences in preparation for the afternoon panel, "How the Humanities Help Us Understand Economic Behavior." Moderated by Sewell Chan of the *New York Times*, the discussion featured Professors Alexander Field, Jonathan Levy, and Deirdre McCloskey offering fascinating new perspectives on the historical and ethical issues that arise from humanistic approaches to economics which, they were quick to note, do not characterize the work of most economists.

—Elaine Sisman

AMS Newsletter

AMS/SEM/SMT ANNUAL MEETING

New Orleans, 1-4 November 2012

AMS Preliminary Program

This Preliminary Program includes all Joint Sessions and AMS-only sessions, but not SEM- or SMT-only sessions. The Final Program (prepared in September) will contain all material; meanwhile, SEM- and SMT-only preliminary programs will be available directly from those societies. See www.societymusictheory.org and www.ethnomusicology.org for details.

Updates and emendations to this document are posted at www.ams-net.org/preliminary-program-changes.php.

TUESDAY 30 October

Ecomusicologies 2012: AMS Ecocriticism SG* and SEM Ecomusicology SIG,* Tulane University

WEDNESDAY 31 October

Crisis and Creativity: SEM Pre-Conference Symposium, Tulane University

Music Encoding Initiative Workshop

9:00–12:00 **Second New Beethoven Research Conference 2012 (session 1)**

9:00–12:00 **Grove Music Editorial Board**

9:00–5:00 **Music Encoding Initiative Workshop**

12:00–5:00 **Swamp Tour Outing** to Honey Island Swamp sponsored by the organizers of Ecomusicologies 2012

12:30–5:00 **Grove Music Editorial Board and Advisory Panel**

2:00–5:00 **Second New Beethoven Research Conference 2012 (session 2)**

2:00–8:00 **AMS Board of Directors**

2:00–6:00 **SMT Executive Board**

5:00–10:00 **SEM Board of Directors**

7:30–11:00 **SMT Awards Committee**

7:30–11:00 **SMT Networking Committee**

7:30–11:00 **SMT Publications Committee**

THURSDAY 1 November

7:00–8:30 **Meeting Worker Orientation**

8:00–12:00 **AMS Board of Directors**

8:00–12:00 **SEM Board of Directors**

8:00–12:00 **SMT Executive Board**

9:00–12:00 **Second New Beethoven Research Conference 2012 (session 3)**

11:00–12:30 **Howard Mayer Brown Award Committee**

11:00–1:30

Society for Seventeenth-Century Music, Governing Board

12:30–1:30

SEM Study of Music and Violence SIG*

12:30–1:30

SEM Sound Studies SIG

12:30–1:30

SEM Audio Visual Committee

12:30–1:30

SEM Sound Future Campaign Committee

12:30–1:30

SEM Dance, Movement, and Gesture Section

12:30–1:30

SEM Archiving SIG

12:30–1:30

SEM Indigenous Music SIG

12:30–1:30

SEM Crossroads Project

12:30–1:30

SEM Sacred and Religious Music SIG

12:30–1:30

SEM Student Concerns Committee

12:00–2:00

AMS Membership and Professional Development Committee

11:00–6:00

Speaker Ready Room

9:00–7:00

Registration

1:00–6:00

Exhibits

THURSDAY AFTERNOON SESSIONS

1:45–3:45

Joint Session (AMS/SEM/SMT): Music and Ultraconservatism, Past and Present

Pamela Potter (University of Wisconsin), Chair

Jonathan Pieslak (City College of New York), “The Sound of (non)-Music: Anashid, Jihad, and al-Qa’ida Culture”

Joseph Lubben (Oberlin College), “Heinrich Schenker’s Future”

Jane Fair Fulcher (University of Michigan), “From Hard to Soft Borders: Honegger’s Fractured Self-Identity and Use as Icon by the Vichy and French Fascist Right”

Benjamin Teitelbaum (University of Colorado), “White Pride/Black Music: Rap, Reggae, and the Local in Swedish Radical Nationalism”

2:00–5:00

Chopin Revisited

Jeffrey Kallberg (University of Pennsylvania), Chair

Halina Goldberg (Indiana University), “Nationalizing the Kujawiak and Constructions of Nostalgia in Chopin’s Mazurkas”

Erinn Knyt (University of Massachusetts), “Ferruccio Busoni and the ‘Halfness’ of Fryderyk Chopin: A Study about Gender Perception and Performance Interpretation”

Tony Lin (University of California, Berkeley), “The Institution of the International Chopin Piano Competition and Its Social and Cultural Implications”

Johannes Ciconia, ca. 1370–1412

Margaret Bent (All Souls College, Oxford), Chair

David Fallows (University of Manchester), “Ciconia before 1400”

Anne Hallmark (New England Conservatory of Music), “Johannes Ciconia of Padua—Johannes Ciconia of Liège”

Carolann Buff (Princeton University), “Johannes Ciconia and the Tenorless Motet”

Michael Scott Cuthbert (Massachusetts Institute of Technology), “Ciconia, Zachara, and the Italianization of European Music around 1400”

Milieu and Identity in the Eighteenth Century: Violins, Anthems, Opera, and “Scots Songs”

Richard Will (University of Virginia), Chair

Andrew Greenwood (Southern Methodist University), “Haydn, Scots Songs, and Improvement in the Scottish Enlightenment”

Glenda Goodman (The Colburn School), “The Limits of Cultural Sovereignty: ‘God Save the King’ in Post-Colonial United States, 1788–1800”

Diane Oliva (University of South Carolina), “Madame Louise Gautherot: Violin Soloist in Haydn’s First London Concert”

Anthony R. DelDonna (Georgetown University), “Opera and Lenten Tragedy in Late Eighteenth-Century Naples”

Modern Difficulties, Difficult Modernism

Philip Gentry (University of Delaware), Chair

S. Andrew Granade (University of Missouri, Kansas City), “Reconsidering the ‘Maverick’: Harry Partch and the Politics of Labeling”

Davinia Caddy (University of Auckland), “Representational Conundrums: Music and Early Modern Dance”

Kathryn Etheridge (Florida State University), “‘Tonight I am Playing Madrigals from a Distant Country’: Interwar Japanese Musical Modernism and Settings of Fukao Sumako’s Poetry”

Christopher Chowrimootoo (Harvard University), “‘I hear those voices that will not be drowned’: Sentimentality under Erasure in *Peter Grimes*”

Joint Session (AMS/SMT): New Digital Projects for the Study and Dissemination of Medieval and Renaissance Music

John Nádas (University of North Carolina, Chapel Hill), Chair

Josquin Research Project: Jesse Rodin (PI) (Stanford University), Victoria Chang (Stanford University), Clare Robinson (Stanford University)

The Marenzio Project: Mauro Calcagno (PI) (Stony Brook University), Laurent Pugin (Répertoire International des Sources Musicales), Giuseppe Gerbino (Columbia University)

SIMSSA: Ichiro Fujinaga (PI) (McGill University), Julie Cumming (McGill University)

Lost Voices/Du Chemin Project: Richard Freedman (PI) (Haverford College), Philippe Vendrix (CESR/Université de Francois Rabelais, Tours)

Susan Boynton (Columbia University), David Crook (University of Wisconsin-Madison), Anne Stone (Graduate Center, CUNY), Respondents

Joint Session (AMS/SEM/SMT): The North Atlantic Fiddle: Historical, Analytical, and Ethnographic Perspectives on Instruments and Styles in Motion

George Ruckert (Massachusetts Institute of Technology), Chair

Nikos Pappas (University of Kentucky), “‘Eck’ Robertson’s ‘Sallie Goodin’ and the Cultivation of the American Old-Time Division Style”

Joti Rockwell (Pomona College), “Analyzing Gestural Rhythm in Appalachian Fiddle Music: A Study of Bowing and Syncopation in the Music of Clark Kessinger”

Aileen Dillane (Irish World Academy of Music and Dance, University of Limerick), “Playing with Identity, Fiddling with Post-Ethnicity? Liz Carroll and the Turtle Island String Quartet”

Colin Quigley (Irish World Academy of Music and Dance, University of Limerick), “Instrument Morphology and Innovation: Hardanger Fiddle Inspiration in North Atlantic Fiddling”

Byron Dueck (Open University), Chris Goertzen (University of Southern Mississippi), Respondents

Politics and Subjectivities of Soundtracks: New Approaches to Classic Film Scores

Carolyn Abbate (University of Pennsylvania), Chair

Nathan Platte (University of Iowa), “Fighting for the Enemy? Musical Duplication as Propaganda in *The Iron Curtain* (1948)”

Stephan Prock (New Zealand School of Music), “Music and the Modern Subject in Hitchcock’s *Psycho*”

Anna Nisnevich (University of Pittsburgh), “A Stalinist Retro-Musical: *Mises-en-abyme of Muzykal’naia istoriia* (1940)”

Reforming Ideas of Sixteenth- and Seventeenth-Century Music

Kate van Orden (University of California, Berkeley), Chair

Paul Harris (University of Puget Sound), “Arcadelt’s Bemban Legacy: ‘Quand’ io pens’ al martire”

Erika Supria Honisch (University of Missouri-Kansas City), “Saving Songs in Imperial Prague, 1576–1612”

Christopher Phillpott (Florida State University), “Gilles Hayne and the Jesuit Imagination”

Rose Pruiksma (University of New Hampshire), “Of *sarabandes, courantes*, and Gravity in Seventeenth-Century French Keyboard Music”

Singers: Practices, Roles

Gabriela Cruz (University of Michigan), Chair

Robert Gjerdingen (Northwestern University), “Solfeggi Were Not What You Might Think”

Kimberly White (McGill University), “Retrospection and Nostalgia: Creating the Perfect Ending”

Juliet Forshaw (Columbia University), “Russian Opera Rebels: Fyodor Komissarzhevsky, Nikolai Figner, and the Rise of the Tenor Antihero”

Hilary Poriss (Northeastern University), “Pauline Viardot and The Viardot-Turgenev Collection, Houghton Library”

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Memory, Space, and Religious Imaginary: Arvo Pärt in the Twenty-First Century

Andrew Shenton (Boston University), Chair

Laura Dolp (Montclair State University), “‘stillspotting () nyc’: Arvo Pärt and Cultures of Commemoration”

Jeffers Engelhardt (Amherst College), "Arvo Pärt and the Idea of a Christian Europe"

Opera on the Move: Revolution and Reception from Contemporary China to South Africa

Judy Tsou (University of Washington), Chair

Naomi André (University of Michigan), "Adaptations of Bizet's *Carmen* in Millennial Africa: *Karmen Gei* and *U-Carmen eKhayelitsha*"

Yawen Ludden (University of Kentucky), "Propagandist or Prodigy? Yu Huiyong and the Cultural Revolution of Beijing Opera"

3:30–5:00

Joint Session (AMS/SEM): On Bells, Bugs, and Disintegrating Tape: Listening for Metaphysics in Ambient Sound

Mitchell Morris (University of California, Los Angeles), Chair

Paul Chaikin (University of Southern California), "Clattering Bells as a Field of Experience and Cognition"

James Edwards (University of California, Los Angeles), "Nature and the Metaphysics of Voice in Edo Period Aesthetics"

Joanna Demers (University of Southern California), "The Ethics of Apocalypse"

Race and Class in Early Twentieth-Century American Opera

Larry Hamberlin (Middlebury College), Chair

Carolyn Guzski (SUNY, College at Buffalo), "New Evidence on Artists of Color at the Metropolitan Opera"

Daniela Smolov Levy (Stanford University), "'Cheap Opera' in America, 1895 to 1910"

4:00–5:30

Joint Session (AMS/SEM/SMT): AMS, SEM, SMT Mentoring Panel

Patricia Hall (University of Michigan), Chair

Carol Oja (Harvard University), Ellen Koskoff (Eastman School of Music, University of Rochester), Michael Cherlin (University of Minnesota)

4:30–5:30	AMS Development Committee
5:00–7:00	Mozart Society of America Board
5:00–5:30	SMT Conference Guides
5:15–6:15	AMS Committee on Career-Related Issues Conference Buddy Introduction
5:30–6:30	AMS/SEM/SMT Joint First-Time Attendees and New Members Reception
5:30–6:30	AMS Ecocriticism SG* and SEM Ecomusicology SIG Joint Business Meeting
5:30–8:00	Opening Reception
6:00–7:30	AMS Popular Music SG Business Meeting
6:00–7:30	<i>Journal of Musicology</i> Editorial Board
6:00–8:00	<i>Journal of Seventeenth-Century Music</i> Editorial Board
7:30–8:30	SEM Anatolian Ecumene SIG
7:30–9:30	Society for Arab Music Research
8:00–9:00	Association for Chinese Music Research

8:00–9:00 **SEM Education Section Forum**

8:00–9:00 **SEM Investment Advisory Committee**

8:00–9:00 **SEM Latin American/Caribbean Studies Music Section**

9:00–10:00 **SEM Latin American/Caribbean Studies Music Section Dance Workshop**

9:00–10:30 **SEM (2012/2013) Local Arrangements Committees and Program Committees**

9:30–11:00 **Student Reception**

THURSDAY EVENING SESSIONS

8:00–11:00

The Art of War: American Popular Music and Sociopolitical Conflict, 1860–1945

Albin Zak (University at Albany, SUNY), Chair

Sponsored by the AMS Popular Music SG

Devin Burke (Case Western Reserve University), "*Goodbye, Old Arm*: Civil War Veterans' Disabilities in Popular Songs"

Jim Davis (SUNY Fredonia), "*Maryland, My Maryland*: Regionalism, Patriotism, and the Song of a Divided Nation"

Dan Blim (University of Michigan), "Musical Comedy Meets Musical Nationalism: Rodgers and Hart's *On Your Toes* and WPA America"

Joint Session (AMS/SEM/SMT): Fifty Years of Bossa Nova in the United States

Frederick Moehn (Universidade Nova de Lisboa) and Jason Stanek (University of Oxford), Co-Chairs

Carla Brunet (University of California, Berkeley), Larry Crook (University of Florida), Christopher Dunn (Tulane University), Kariann Goldschmitt (New College of Florida), Sumanth Gopinath (University of Minnesota), Charles Kronengold (Stanford University), Darien Lamien (University of Pennsylvania), Charles Perrone (University of Florida), Irna Priore (University of North Carolina, Greensboro), Marc Gidal (Ramapo College of New Jersey)

Fantasy, Cinema, Sound, and Music

Mark Brill (University of Texas at San Antonio)

James Deaville (Carleton University), J. Drew Stephen (University of Texas at San Antonio), Jamie Lynn Webster (Portland, Ore.)

Charles Ives's Fourth Symphony and the Past, Present, and Future of Ives Scholarship

J. Peter Burkholder (Indiana University), Geoffrey Block (University of Puget Sound), Christopher Bruhn (Denison University), Dorothea Gail (University of Michigan), David C. Paul (University of California, Santa Barbara), Wayne Shirley (Library of Congress), James B. Sinclair (Charles Ives Society)

Method in Collaboration

Combined Meeting of the AMS Jewish Studies and Music SG and SEM SIG for Jewish Music

Judah Cohen (Indiana University), Moderator

Moving Roots of Music: The Many Worlds within New Orleans

Bruce Raeburn (Tulane University), Chair

William Buckingham (University of Chicago), Shane Lief (Tulane University), Robin Moore (University of Texas at Austin), Ned Sublette (New York, N.Y.)

Music and Nature: Relations, Awareness, Knowledge

Sponsored by the AMS Ecocriticism SG

Aaron Allen (University of North Carolina, Greensboro), Chair

Kevin Dawe (University of Leeds), "Social and Environmental Relations of Small Guitar Workshops in England"

Sabine Feisst (Arizona State University), "Hello, the Earth is Speaking: Four Case Studies of Ecological Composition, Performance and Listening"

David Cohen (Columbia University), "Nature, Culture, and the First Principle(s) of Music: Two Myths of Theoretical Revelation"

Music and Philosophy SG

FRIDAY 2 November

7:00–8:00	SEM Chapters
7:00–8:00	SEM Japanese Performing Arts SIG
7:00–8:00	SEM SIG for Analysis of World Music
7:00–8:00	SEM SIG for Voice Studies
7:00–8:30	SMT Committee on the Status of Women
7:00–8:30	SMT MTO Editorial Board
7:00–8:30	SMT Ad Hoc Sustainability Issues Committee
7:00–8:45	AMS Chapter Officers
7:00–8:45	AMS Committee on Career-Related Issues
7:00–8:45	AMS Committee on Communications
7:00–8:45	AMS History of the Society Committee
7:15–8:30	SMT Breakfast Reception for Students hosted by the Professional Development Committee
7:30–8:45	Alvin H. Johnson AMS 50 Dissertation Fellowship Committee
7:30–8:30	Journal of Music Theory Editorial Board
7:30–8:45	AMS Graduate Education Committee
7:30–8:45	AMS Program Committees for the 2012 and 2013 Annual Meeting
7:30–8:45	AMS Student Representatives to Council
7:30–9:00	American Brahms Society Board
7:00–6:00	Speaker Ready Room
8:30–6:00	Registration
8:30–6:00	Exhibits

FRIDAY MORNING SESSIONS

8:30–11:30

Joint Session (SEM/SMT): Subjectivity and Method in the Analysis of World Music

Marion A. Guck (University of Michigan), Chair

Lawrence Shuster (Skidmore College), "Spectral Spaces, Transformations, and Morphologies in Tuvan Multiphonic Throat Singing"

Rob Schultz (University of Massachusetts at Amherst), "Melodic Contour and Collective Individuality in Aka Vocal Polyphony"

Ellen Koskoff (Eastman School of Music, University of Rochester), "Analyzing the Four-Tone Universe of Balinese Gamelan Angklung Music"

Kalin Kirilov (Towson University), "Tradition and Innovation in Bulgarian Concert Wedding Music: Analysis of Petar Ralchev's *Bulgarian Suite*"

Michael Tenzer (University of British Columbia), John Roeder (University of British Columbia), Respondents

9:00–12:00

Censorship and Cultural Policies in Soviet Music after World War II

Kevin Bartig (Michigan State University), Chair

Patrick Zuk (University of Durham), "Dmitriy Shepilov and the Campaign against Musical Formalism of the Late Stalinist Period"

Meri Herrala (University of Helsinki), "Soviet Musicians as Cultural Diplomats"

Vladimir Orlov (University of Cambridge), "Prokofiev's Surprise Stalin Prize: How *On Guard for Peace* Trumped its Critics"

Leah Goldman (University of Chicago), "The Heart of the Matter: Censorship and Cultural Politics in Zhukovskii's *With All My Heart*"

Joint Session (AMS/SEM): The Ecomusicology Listening Room

Mark Pedelty (University of Minnesota), Chair

Robert Fallon (Carnegie Mellon University), Ellen Waterman (Memorial University of Newfoundland), Tyler Kinnear (University of British Columbia), Aaron Allen (University of North Carolina, Greensboro), Denise Von Glahn (Florida State University), Kate Galloway (University of Toronto), Naomi Perley (CUNY), William Bares (Harvard University), Rachel Mundy (Columbia University)

Gershwin and Bernstein as Composers and Performers

Howard Pollack (University of Houston), Chair

Jonathan Bellman (University of Northern Colorado), "Performance Practice Methodology and its Limits: The Case of George Gershwin"

Ryan Raul Bañagale (Colorado College), "Who Really Composed *Rhapsody in Blue*?"

Emily Abrams Ansari (University of Western Ontario), "*Leonard Bernstein and the New York Philharmonic in Moscow*: Educational Television, Diplomacy, and the Politics of Tonal Music"

Daniel Callahan (University of Chicago), "*Serenade to 'Somewhere'*: Pre-Stonewall Structures of Feeling in *West Side Story's* 'Love Ballet'"

Joint Session (AMS/SEM): Historiographies of Jewish Music Research

Philip V. Bohlman (University of Chicago), keynote introduction, Pamela Potter (University of Wisconsin-Madison), Tina Frühauf (Columbia University), Florian Scheduling (University of Southampton), Kevin Karnes (Emory University), Assaf Shelleg (University of Virginia), Edwin Seroussi (Hebrew University), Mark Kligman (Hebrew Union College)

Identity, Effect, and Affect in Seventeenth- and Eighteenth-Century Music

Martha Feldman (University of Chicago), Chair

Christine Getz (University of Iowa), “Canonizing San Carlo: Preaching, Meditation, and Memory in the Small Sacred Concerto”

Arne Spohr (Bowling Green State University), “‘This Charming Invention Created by the King’: Christian IV and His Invisible Music”

Zoey M. Cochran (McGill University), “Serious Tuscans or Ridiculous Foreigners? Revisiting Multilingualism and Musical Characterization in the *commedija pe ‘mmuseca*”

Pierpaolo Polzonetti (University of Notre Dame), “Tartini’s Violin and the Tongue of Saint Anthony”

Looking Back/Looking Forward: New Perspectives on Medieval Topics

Mark Everist (University of Southampton), Chair

Makiko Hirai (Tokyo University of the Arts), “The Concept of *Copula* Reconsidered”

Lawrence Earp (University of Wisconsin-Madison), “The Beginnings of the Motet: A New Hypothesis”

Margaret Bent (All Souls College, Oxford), “Jacobus de Ispania?”

Lisa Colton (University of Huddersfield), “Negotiating Identity in Medieval English Music: Anxiety and Ethnicity”

Riffs, Revisions, and Revisitings in Jazz

Scott DeVeaux (University of Virginia), Chair

Katherine Maskell (Ohio State University), “Who Wrote Those ‘Livery Stable Blues’? Authorship Rights in Jazz and Copyright Law as Evident in *Hart et al v. Graham*”

Jeremy Yudkin (Boston University), “‘Flamenco Sketches’ or ‘All Blues’? The Last Two Tracks on Miles Davis’s Classic Album *Kind of Blue*”

Charles Carson (University of Texas at Austin), “Dear Old Stockholm, Revisited: Jazz, Scandinavian Design, and the Imagined Soundscapes of Sweden”

Melissa Ursula Dawn Goldsmith (Nicholls State University), “Kindred Riffs, Rival Banter: Kenneth Rexroth’s and Lawrence Lipton’s Jazz and Poetry Experiments”

Wagner and his Afterlives

Annegret Fauser (University of North Carolina, Chapel Hill), Chair

Gundula Kreuzer (Yale University), “Wagner as Venus”

Flora Willson (King’s College London), “Listening to the Future: Wagner and ‘la musique de l’avenir’ in Paris 1860”

Micaela Baranello (Princeton University), “Never Ask the Merry Nibelungs: Wagner in Operetta from Critique to Aspiration”

Julie Hubbert (University of South Carolina), “Loathsome Deutschtum? Wagner, Propaganda, and the American Documentary Film of the 1930s and ‘40s”

FRIDAY MORNING SHORT SESSIONS

9:00–10:30

Joint Session (AMS/SEM): Beyond Hearing: Soundscapes and Ideospace in Early Nineteenth-Century America

Deane Root (University of Pittsburgh), Chair

Bonnie Gordon (University of Virginia), “Mr. Jefferson’s Ears”

Sarah Gerk (University of Michigan), “Love, Loyalty, and Fear: American Reception of Thomas Moore’s *Irish Melodies*”

9:00–10:30

Joint Session (AMS/SEM): Pan-Americanism vs. Latin America —Historical Perspectives on Musical Practices

Donald Henriques (California State University, Fresno), Chair

Lauren Salazar (University of California, Los Angeles), “A Musical Journey through Alta California”

Hermann Hudde (Brandeis University), “Pan Americanism in Action: Serge Koussevitzky, Aaron Copland, and Latin American Music and Composers at Tanglewood from 1941 to 1965”

Andres Amado (University of Texas at Austin), “The Fox Trot in Guatemala: Importing the Sounds of Modernity in the Early Twentieth Century”

12:00–1:30 **AMS Committee on Cultural Diversity: Current and Former Recipients of the Eileen Southern Travel Fund**

12:00–2:00 **SMT Diversity Committee Travel Grant Recipients Lunch**

12:00–2:00 **SMT Mathematics of Music Analysis IG***

12:00–2:00 **AMS/SMT Music and Philosophy SG/IG**

12:00–2:00 **SMT Music Theory Pedagogy IG**

12:15–1:45 **Current Trends in Latin American Musical Scholarship**

Susan Thomas (University of Georgia), Chair

Liliana González Moreno (University of Havana/Instituto Superior de Arte), Omar Corrado (University of Buenos Aires/National University of Rosario), panelists

12:15–1:15 **AMS Committee on Career-Related Issues, Master Teacher Session: “Teaching the Discipline, Disciplining the Teacher”**
Jim Cassaro (University of Pittsburgh), Chair, Maureen Carr (Pennsylvania State University), Charles Youmans (Pennsylvania State University)

12:15–1:45 **JAMS Editorial Board**

12:15–1:45 **SMT Jazz Theory and Analysis IG**

12:15–1:45 **Mozart Society of America Meeting**

12:15–1:45 **Lecture-Recital: An Eighteenth-Century Manuscript from New Orleans**

Mark McKnight (University of North Texas) Denton Bach Players, Andrew Justice (University of North Texas), Director

12:15–1:45 **Concert: Jazz Band Music by Sam Morgan (1895–1936)**

Louisiana Repertory Jazz Ensemble
John J. Joyce, Jr. (Tulane University), Director

12:15–1:45 **SIMSSA: Single Interface for Music Score Searching and Analysis**

12:15–1:45 **Society for Seventeenth-Century Music Business Meeting**

12:30–1:30 **EVA Digital Archives Project**

12:30–2:00 **Friends of Stony Brook Reception**

12:30–1:30 **SEM Applied Ethnomusicology Section**

12:30–1:30	SEM Medical Ethnomusicology SIG
12:30–1:30	SEM Publications Advisory Committee
12:30–1:30	SEM Section on the Status of Women
12:30–1:30	SEM SIG for European Music
12:30–1:30	SEM SIG for Jewish Music
12:30–1:30	SEM SIG for the Music of Iran and Central Asia
1:00–3:00	SMT CV Review
1:45–3:45	SEM General Membership Meeting
2:00–5:00	SMT Graduate Student Workshop Harmony and Voice Leading in Rock and Pop Music, with instructor Walt Everett ()

FRIDAY AFTERNOON SESSIONS

2:00–5:00

American Musical Theater: New Sources, New Readings

Geoffrey Block (University of Puget Sound), Chair

Jonas Westover (University of St. Thomas), “Reviewing the Revue: Unpacking the Textual and Musical References in *The Passing Show of 1914*”

Marian Wilson Kimber (University of Iowa), “Grecian Urns in Iowa Towns: Delsarte, Gender, and Cultural Aspirations in *The Music Man*”

Elizabeth Titrington Craft (Harvard University), “‘You Can’t Deny You’re Irish’: From Nationalism to Irish American Pride in the Musicals of George M. Cohan”

Kim Kowalke (Eastman School of Music, University of Rochester), “‘Give Me Time’: Sondheim, a Clever Maid, and ‘The Miller’s Son’”

Joint Session (AMS/SMT): Ars Nova

Jennifer Bain, Chair

Justin Lavacek (University of North Texas), “Contrapuntal Confrontation in the Motets of Machaut”

Sarah Fuller (Stony Brook University), “Contrapunctus Theory and Dissonance Regulation in Fourteenth-Century French Polyphony”

Karen Desmond (University College, Cork), “Texts in Play: *Ars nova* Theory and Its Hypertexts”

Katherine Hutchings (Eastman School of Music, University of Rochester), “What’s So New about *Nova Musica*? Johannes Ciconia and Early Quattrocento Theories of Imitation”

Joint Session (AMS/SMT): Eighteenth-Century Musical Topics as an Interface Between Structure and Expression

Danuta Mirka (University of Southampton), Chair

Joel Galand (Florida International University), Vasili Byros (Northwestern University), William Caplin (McGill University), Stephen Rumph (University of Washington), Robert Hatten (University of Texas at Austin), Melanie Lowe (Vanderbilt University), Dean Sutcliffe (University of Auckland)

Joint Session (AMS/SMT): Embodiment and Gesture

Arnie Cox (Oberlin College), Chair

Margaret Fons (University of Texas at Austin), “Four Gestural Types in

Chopin’s Mazurka in C-sharp Minor, Op. 50, no. 3”

Drew Massey (Binghamton University), “Thomas Adès’s Glossary”

Meghan Goodchild (McGill University), “Towards a Perceptually-Based Theory of Orchestral Gestures”

Zachary Wallmark and Marco Iacoboni (University of California, Los Angeles), “Embodied Listening and Musical Empathy: Perspectives from Mirror Neuron Research”

Joint Session (AMS/SMT): Five New Early Songs of Debussy: History, Style, Analysis, and Performance

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

Elizabeth Calleo, Soprano

Marie Rolf (Eastman School of Music, University of Rochester), Denis Herlin (Centre National de Recherche Scientifique / Institut de Recherche sur le Patrimoine Musical en France), Jonathan Dunsby (Eastman School of Music, University of Rochester)

Carolyn Abbate (University of Pennsylvania), David Grayson (University of Minnesota), Marianne Wheeldon (University of Texas at Austin), Respondents

Jazz and Blues

Lisa Barg (McGill University), Chair

Roberta Schwartz (University of Kansas), “How Blue Can You Get? ‘It’s Tight Like That’ and the Hokum Blues Tradition”

Christopher Wells (University of North Carolina, Chapel Hill), “‘A Dreadful Bit of Silliness’: Feminine Frivolity and the Early Reception of Ella Fitzgerald”

James O’Leary (Oberlin College), “From Left to *Gauche* and ‘In Between’: The Politics of Duke Ellington’s *Beggar’s Holiday* (1946)”

Mark Burford (Reed College), “Mahalia Jackson Meets the Wise Men: Defining Jazz at the Music Inn”

Musical Deployments and Initiatives:

World War II and After

Karen Painter (University of Minnesota), Chair

Patricia Josette Moss (University of Oregon), “The Road to *Friedenstag*: Politics, Strauss, and Stefan Zweig”

Christopher Brent Murray (Université Libre de Bruxelles), “General Huntziger’s *Centre théâtral et musical*: Music-Making on the Frontline of the ‘*drôle de guerre*’”

Martha Sprigge (University of Chicago), “Rudolf Mauersberger’s *Dresdner Requiem* (1947/48), East German Reconstruction, and Communities of Bereavement”

Ulrike Petersen (University of California, Berkeley), “Aftershocks of Operetta in Early Post-War Vienna”

New Perspectives and Sources for Italian Music ca. 1600

Alexandra Amati-Camperi (University of San Francisco), Chair

Barbara Swanson (Case Western Reserve University), “Old Chant, New Songs: Plainchant and Monody in Early Modern Rome”

Marica Tacconi (Pennsylvania State University), “‘On the Knowledge of Oneself’: The Soul, the Senses, and Subjectivity in the Musical Aesthetic of Late Renaissance Florence”

Chadwick Jenkins (City College, CUNY), “*Che sconsolata sei*: The Phenomenology of Echo in Seventeenth-Century Opera”

Valerio Morucci (University of California, Davis), “Rethinking *Cori Spezzati*: A New Source from Central Italy”

Nineteenth-Century Opera: Habits and Habitats

Rachel Cowgill (University of Cardiff), Chair

Marian Smith (University of Oregon), “The Cortège at the Opéra from *La Muette* to *Le Prophète*”

Roger Parker (King’s College London), “Opera, Repertory, Place: London in the 1830s”

William Weber (California State University, Long Beach), “Theatrical Canon at the Opéra-Comique: le vieux répertoire in the Nineteenth Century”

Matthew Franke (University of North Carolina, Chapel Hill), “How is it possible to speak ill of a Frenchman’s work? The Reception of Massenet’s *Thaïs* in Milan, 1903”

Pop-Rock Production and Aesthetics

Albin Zak (University of Albany, SUNY), Chair

Jason Hanley (Rock and Roll Hall of Fame and Museum), “The Purest Feeling’: Re-constructing the Creative Process and Revealing Stylistic Boundaries within Nine Inch Nails’ *Pretty Hate Machine*”

Christopher Reali (University of North Carolina, Chapel Hill), “A Shot of Rhythm and Blues: Defining the Muscle Shoals Sound”

Alexandra Grabarchuk (University of California, Los Angeles), “Semiotic Pandemonium: An Exploration of the Soviet Art Rock Aesthetic”

Joint Session (AMS/SMT): Poster Session

Evan Jones (Florida State University), Chair

Nancy Rogers (Florida State University), “The Best of Both Worlds: Combining Improvisation and Composition Beyond the Minuet”

Benjamin R. Levy (Arizona State University), “A Theory about Shapes’: Clouds and Arborescence in the Music of Xenakis”

Leigh VanHandel and Michael Callahan (Michigan State University), “What Happens at the Beginning Should Stay at the Beginning: The Role of Beginnings, Middles, and Ends in Key-Finding Models”

Yuri Broze (Ohio State University) and David Huron (Ohio State University), “Does Higher Music Tend to Move Faster? Pitch-Speed Relationships in Western Music”

Katelyn Horn (University of Texas at Austin), “A Diachronic Study of Changing Mode Use in the Classical/Romantic Transition”

Peter Schubert (McGill University), “The Combinatorics of Stretto Fuga”

Aaron Einbond (University of Huddersfield), “Timbre Spaces: New Graphical Models for Analysis and Composition”

Angeleisha L. Rodgers (North Carolina Central University), “‘Trumpet-iste’ Clara Bryant: The Missing Link”

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

Joint Session (AMS/SMT): New Perspectives on Beethoven’s “Eroica” Sketchbook

William Kinderman (University of Illinois), Chair

Lewis Lockwood (Harvard University), “From Heiligenstadt to *Leonore*: Beethoven’s ‘Eroica’ Sketchbook”

Alan Gosman (University of Michigan), “The Persistence of Several Early Sketches in the ‘Eroica’ Symphony”

The Soviet Genius and the Russian Self

Olga Haldey (University of Maryland), Chair

Natalie Zelensky (Colby College), “Performing *a la Russe*: Russian Folk Songs, Gypsy Romances, and the Russian Émigrés in 1920s New York”

Judith Kuhn (University of Wisconsin-Milwaukee), “Shostakovich and the Idea of ‘Late Style’”

3:30–5:00

AMS/MLA Joint RISM Committee

4:00–5:30

SEM Seeger Lecture

5:00–6:00

Claire Brook Memorial

5:00–6:00

The Symphonic Repertoire, Volume I:
Indiana University Press Book Release Reception

5:00–6:30

AMS Graduate Education Committee Reception for Prospective Graduate Students

5:00–6:30

Rice University Alumni Reception

5:00–7:00

SMT Ad-hoc Committee Demographics

5:00–7:00

SMT *Music Theory Spectrum* Editorial Board

5:00–7:00

SMT Queer Resource IG

5:00–7:00

SMT Work and Family IG

5:00–7:00

University of Illinois Reception for Alumni and Friends

5:15–6:15

AMS Committee on Career-Related Issues, Session II: “How Publishing Works: Music Journal Editors Explain It All For You”

James Zychowicz (A-R Editions), Chair; Michael Cherlin (University of Minnesota) [*Music Theory Spectrum*]; Annegret Fauser (University of North Carolina, Chapel Hill) [*JAMS*]; Jane Gottlieb (Juilliard School) [*MLA Notes*]; Larry Witzleben (University of Maryland, College Park) [*Ethnomusicology*]

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, Chapel Hill Alumni Reception

5:45–7:15

SEM Banquet

6:00–7:00

AMS By-laws Changes 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 Reception

- 6:45–7:45** **AMS Committee on Career-Related Issues, Session III: “Heigh Ho The Adjunct’s Life”**
Mona Kreitner (Rhodes College), Chair; Beth Glixon (University of Kentucky); Giulio Ongaro (University of the Pacific); Christopher Williams (University of Toledo)
- 7:30–9:30** **SEM African Music Section**
- 7:30–9:30** **SEM Popular Music Section**
- 7:30–9:30** **Society for Asian Music Membership Meeting**
- 7:30–10:00** *Perspectives of New Music Meeting*
- 8:00–11:00** **Bowling Green State University Reception**
- 9:00–11:00** **Eastman School of Music Alumni Reception**
- 9:00–11:00** **University of Michigan 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** **AMS LGBTQ SG Party**
- 10:00–12:00** **Columbia University Department of Music Reception**
- 10:00–12:00** **Harvard Music Reception**
- 10:30–11:00** **AMS Pedagogy SG Business Meeting**
- 10:00–12:00** **Forum on Music and Christian Scholarship Reception**

FRIDAY EVENING SESSIONS

7:00–9:00

Ariadne at 100: La folle soirée, Revisited

Sponsored by the Lyrica Society

Paul-André Bempéchat (Center for European Studies, Harvard University), Chair

Bryan Gilliam (Duke University), Timothy Jackson (University of North Texas), Scott Warfield (University of Central Florida), Charles Youmans (Pennsylvania State University)

Sharon Mirchandani (Westminster Choir College), Respondent

8:00–10:00, 10:30, or 11:00

A Discussion on Mentoring and Being Mentored

Sponsored by the AMS Committee on Career-Related Issues and the SMT Professional Development Committee

James P. Cassaro (University of Pittsburgh), Alfred Cramer (Pomona College), Moderators

Christi-Anne Castro (University of Michigan), Andrew Dell’Antonio (University of Texas at Austin), Robert S. Hatten (University of Texas at Austin), Timothy A. Johnson (Ithaca College), Denise Von Glahn (Florida State University), Andrew N. Weintraub (University of Pittsburgh)

A Graduate Student Forum for New Research

Sponsored by the AMS LGBTQ SG

Sarah Hankins (Harvard University) “Size and Shape are Approximate, and Subject to Change: Queer Arousal and the State of Musicology’s Search for Meaning”

Jarek Paul Ervin (University of Virginia) “From ‘You Better Work’ to ‘Born this Way’: Popular Music and Gay Visibility”

AMS Pedagogy SG Session

The Lied in Performance: Text and Context

Jennifer Ronyak (University of Texas at Arlington), Chair

Laura Tunbridge (University of Manchester), Benjamin Binder (Duquesne University), Wayne Heisler (College of New Jersey), Kira Thurman (University of Rochester)

Jonathan Dunsby (Eastman School of Music, University of Rochester), Mary Ann Smart (University of California, Berkeley) Respondents

Music & Video Games: History, Theory, Ethnography

William Cheng (Harvard University), Moderator

William Gibbons (Texas Christian University), Neil Lerner (Davidson College), Elizabeth Medina-Gray (Yale University), Kiri Miller (Brown University), Roger Moseley (Cornell University)

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

Music and War

Gwyneth Bravo, Moderator

Johnathan Pieslek (City College of New York), James Deaville (Carleton University), Benjamin J. Harbert (Georgetown University), Golan Gur (Humboldt University of Berlin), Guilnard Moufarrej (University of California, Merced), Alexander Stewart (University of Vermont), Cornelia Nuxoll (University of Göttingen), Margaret Kartomi (Monash University), Jim Sykes (University of Chicago/King’s College London)

SATURDAY 3 November

7:00–8:00 **SEM Education Section Business Meeting**

7:00–8:30 **SMT Diversity Committee**

7:00–8:30 **SMT Regional and Affiliate Societies**

7:00–8:45 **AMS Committee on Women and Gender**

7:00–8:45 **AMS Publications Committee**

7:00–9:00 **A-R Recent Researches Series Editors**

7:00–9:00 ***Journal of Music History Pedagogy* Editorial Board**

7:00–9:00 **Web Library of Seventeenth-Century Music Editorial Board**

7:30–8:30 **American Institute for Verdi Studies Board**

7:30–8:45 **AMS Committee on Cultural Diversity**

7:30–9:00 **Alexander Street Press Reception**

7:30–9:00 **SMT Music and Disability IG**

7:30–9:00 **Society for Eighteenth-Century Music Board of Directors**

7:30–9:30 ***Journal of Musicological Research* Editorial Board**

7:45–8:45	American Bach Society Editorial Board
8:30–12:30	SEM Education Section Teacher Workshop
9:00–12:00	AMS Committee on Career-Related Issues, CV and Cover Letter Workshop
9:00–12:00	SMT Graduate Student Workshop A Corpus-Based Approach to Tonal Theory, with instructor Ian Quinn
10:30–12:15	SEM President's Round Table
7:00–6:00	Speaker Ready Room
8:30–5:00	Registration
8:30–6:00	Exhibits

SATURDAY MORNING SESSIONS

8:30–10:30

Joint Session (AMS/SEM): Online Musical Communities

Marc Gidal (Ramapo College of New Jersey), Chair

Tara Browner (University of California, Los Angeles), “Bach Culture: Performers, Scholars, and Bachfreunde in the Twenty-First Century”

Olga Panteleeva (University of California, Berkeley), “Für Kenner und Liebhaber 2.1: Modes of Expertise in Online File-sharing Communities”

Tom Artiss (Cambridge University), “Solitary Socialities: Music Surf-Sharing in Nain, Labrador”

Charles Hiroshi Garrett (University of Michigan), “Joking Matters: Music, Humor, and the Digital Revolution”

Joint Session (AMS/SEM/SMT): Popular Music and Protest

Sponsored by the AMS Popular Music SG, the Popular Music Section of SEM, and the SMT Popular Music IG

S. Alexander Reed (University of Florida), Chair

Griffin Woodworth (MakeMusic, Inc.), “Synthesizers as Social Protest in Early 1970s Funk”

Noriko Manabe (Princeton University), “Remixing the Revolution: A Typology of Intertextuality in Protest Songs, as Evidenced by Antinuclear Songs of Post-Fukushima Japan”

Holly Holmes (University of Illinois), “‘With a Voice Like a Gun’: Brazilian Popular Music, Censorship, and Strategies of Resistance during the Military Dictatorship, 1964–85”

Barbara Milewski (Swarthmore College), “Peace, Love and...Concentration Camp Music? Aleksander Kulisiewicz and his Concerts of Prisoners’ Songs at the West German Protest Song Festivals of the 1960s”

9:00–12:00

Joint Session (AMS/SMT): Discourses of Theory

Joseph Dubiel (Columbia University), Chair

Anna Gawboy (Ohio State University), “What Do Music Theorists Talk about When They Talk about Gender?”

Gregory Barnett (Rice University), “Musical Polemics and the Modal Ideal, 1600–1788”

Judith Lochhead (Stony Brook University), “What is Musical Structure Anyway?”

Thomas Christensen (University of Chicago), “Fragile Texts, Hidden Theory”

Joint Session (AMS/SEM/SMT): Guido Adler’s *The Scope, Method, and Aim of Musicology*

Sponsored by The SEM Section on Women, the SMT Committee on the Status of Women, and the AMS Committee on Women and Gender

Bonnie Gordon (University of Virginia), Chair

Suzanne Cusick (New York University), Deborah Wong (University of California, Riverside), Elizabeth Keenan (Fordham University), Maya Gibson (University of Missouri), Harald Kisiedu (Columbia University), Suzannah Clark (Harvard University)

Romantics at Work: Mendelssohn and Schumann

Laura Tunbridge (University of Manchester), Chair

Siegwart Reichwald (Converse College), “An Emerging Credo of Absolute Music—The Evolution of Mendelssohn’s Piano Trio Op. 49”

Angela R. Mace (Duke University), “The Mendelssohns and the Mystery of the ‘Easter Sonata’”

Don Randel (Andrew W. Mellon Foundation), “Listening to Schumann Listening to Heine”

Alexander Stefaniak (Washington University in St. Louis), “Schumann, Virtuosity, and the Rhetoric of the Sublime”

Orchestral Revolutions of the Twentieth- and Twenty-First Centuries

Jeongwon Joe (University of Cincinnati), Chair

Michael Broyles (Florida State University), “The American Symphony Orchestra as Political Metaphor”

Danielle Fosler-Lussier (Ohio State University), “Classical Music as Cold War Development Aid: William Strickland’s Asian and European Pilgrimages”

Hon-Lun Yang (Hong Kong Baptist University), “From Colonial Modernity to Global Identity”

Geoffrey Baker (Royal Holloway, University of London), “El Sistema: Venezuela’s Youth Orchestra Program”

Joint Session (AMS/SEM/SMT): Performing Music, Performing Disability

Joseph Straus (Graduate Center, CUNY), Chair

Michael Bakan (Florida State University), Michael Beckerman (New York University), Stefan Honisch (University of British Columbia), Blake Howe (Louisiana State University), Stephanie Jensen-Moulton (Brooklyn College, CUNY), Bruce Quaglia (University of Utah)

Politics, Propaganda, and Mourning: Twentieth-Century French Topics

Carlo Caballero (University of Colorado), Chair

Jillian Rogers (University of California, Los Angeles), “Mourning at the Piano: Marguerite Long, Maurice Ravel, and the Performance of Grief in Interwar France”

Rachel Moore (Royal Holloway, University of London/New College, Oxford), “Patriotic Rhetoric on the Parisian Home-Front, 1914–1918: Saint-Saëns’s *Germanophilie* as a Propaganda Prototype”

Keith Clifton (Central Michigan University), “‘Une utopique évocation?’ Competing Narratives in Honegger’s *Symphonie liturgique*”

Marie-Hélène Benoit-Otis (University of North Carolina, Chapel Hill) and Cécile Quesney (Université de Montréal/Université Paris-Sorbonne), “‘Un pèlerinage encore plus nazi que mozartien’: French Musicians at the

Viennese *Mozart-Woche des Deutschen Reiches* (1941)”

Joint Session (AMS/SEM/SMT): Envisioning a “Relational Musicology”: A Dialogue with Georgina Born

Tamara Levitz (University of California, Los Angeles), Chair and participant

Georgina Born (University of Oxford)

Brigid Cohen (New York University), Ryan Dohoney (University of Kansas), Marion A. Guck (University of Michigan), Ruth Rosenberg (University of Illinois at Chicago), Benjamin Steege (Columbia University), Matthew D. Morrison (Columbia University)

Sound, Language, and Mysticism from Vienna to L.A.

Brian Kane (Yale University), Chair

Clara Latham (New York University), “The Impact of Sound and Voice on the Invention of Psychoanalysis”

Sherry Lee (University of Toronto), “‘Still, o schweige’: Music, Language, *Opern-Krise* (Schoenberg’s *Die glückliche Hand*)”

Nicholas Atfield (Edinburgh University), “A Medieval Model for the 1920s: Anton Bruckner as Mystic”

J. Daniel Jenkins (University of South Carolina), “*I Care If You Listen*: Schoenberg’s ‘School of Criticism’ and the Role of the Amateur”

Vox Americana

Josephine Wright (College of Wooster), Chair

Scott Carter (University of Wisconsin-Madison), “Vox Americana: Song, Race, and Nation at the Turn of the Twentieth Century”

Aaron Ziegel (University of Illinois), “‘Gloria in Excelsis’ America: Commingling of the Spiritual and the Patriotic in American Operas of the 1910s”

Michael Baumgartner (Cleveland State University), “*Der Kuhhandel/A Kingdom for a Cow*: Kurt Weill’s Gateway to America”

Grant Olwage (University of the Witwatersrand), “Accompanying Paul Robeson”

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

Joint Session (AMS/SMT): Contemporary Jazz

Fred Maus (University of Virginia), Chair

Justin Williams (University of Bristol), “Maria Schneider, Digital Patronage, and Composer/Fan Interactivity”

Daniel Arthurs (University of North Texas), “Revisiting Thematic Improvisation and Form in Jazz: Goal-Oriented in Brad Mehldau’s *Unrequited*”

Joint Session (AMS/SMT): Language and the Senses

Naomi Waltham-Smith (University of Pennsylvania), Chair

Charles Dill (University of Wisconsin-Madison), “LeCerf’s Epistemology of Music”

Amy M. Cimini (University of Pennsylvania), “René Descartes’ Unfinished Compendium of Music: Rethinking Music and the Politics of Sensation after the Thirty Years’ War”

Music and Gaming

Kiri Miller (Brown University), Chair

Christopher Tonelli (Memorial University of Newfoundland), “The Chiptuning of the World”

Neil Lerner (Davidson College), “Investigating the Origins of Video Game Music Style, 1977–1983: The Early Cinema Hypothesis”

Transmission and Historiography: the Mass

David Rothenberg (Case Western Reserve University), Chair

Kenneth Kreitner (University of Memphis), “Spain Discovers the Mass”

Michael Alan Anderson (Eastman School of Music, University of Rochester), “Mass Propers for the Mother of the Renaissance”

10:30–12:00

Making a Musical Living in Baroque Germany

Alexander Fisher (University of British Columbia), Chair

Gregory Johnston (University of Toronto), “‘He subsists like a sow in a pig-sty’: Court Musicians and Strategic Debt in Seventeenth-Century Germany”

Andrew Talle (Peabody Conservatory, Johns Hopkins University), “The Daily Life of an Organist in Bach’s Germany”

Making Sense of Thirteenth-Century Music

Jennifer Saltzstein (University of Oklahoma), Chair

Sarah Johnson (University of Cambridge), “‘Porque trobar é cousa en que jaz entendimento’: Pattern and Melody in the *Cantigas de Santa Maria*”

Anna Grau (DePaul University), “Hearing Voices: Heteroglossia and Estates Satire in an Old French Motet”

Joint Session (AMS/SEM/SMT): Sgt. Pepper’s Lonely Hearts Club Band: Historical Context, Cultural Interpretations, and Musical Legacy

Walter Everett (University of Michigan), Chair

Albin Zak (University at Albany, SUNY), “*Sgt. Pepper’s Lonely Hearts Club Band*: A Phonographic Landmark”

Gordon Thompson (Skidmore College), “‘A Day in the Life’: The Beatles, the BBC, and Competing Constructions of Meaning”

Mark Spicer (Hunter College/Graduate Center, CUNY), “‘A Day in the Life’ and the Anxiety of the Beatles’ Influence”

Twentieth-Century Music and Advertising

Jason Hanley (Rock and Roll Hall of Fame and Museum), Chair

Paul Christiansen (University of Southern Maine), “‘It’s Morning Again in America’: How the Tuesday Team Revolutionized the Use of Music in Political Ads”

Jonathan Waxman (New York University), “I Went to the New York Philharmonic and Came Home with a Cadillac: The Alliance Between Business and the Arts in the Early Twentieth Century”

12:00–2:00

American Bach Society Advisory Board

12:00–2:00

SMT Professional Development Committee

12:00–2:00

SMT Committee on the Status of Women
Brown Bag Open Lunch

12:00–2:00

SMT Music Cognition IG

12:00–5:00

AMS Committee on the Publication of
American Music

12:15–1:45

Lecture-Recital: *Stolen Time: Temporal Shaping through Musical Markings in the Nineteenth Century*

Sezi Seskir (Bucknell University), piano

- 12:15–1:45** **Concert: “Bringing His Audience to Tears”:
Frederick “the Great” as Composer and
Performer**
Mary Oleskiewicz (University of Massachusetts),
flute, David Schulenberg (Wagner College/
Juilliard School), harpsichord
- 12:15–1:45** **AMS Committee on Career-Related Issues,
Session: “Putting Your Ph.D. To Work”**
Kathryn Welter (Wellesley, Mass.), Chair; Paul
Corneilson (Packard Humanities Institute);
Mark Risinger (St. Bernard School); Suhne
Ahn (Peabody Conservatory, Johns Hopkins
University)
- 12:15–1:45** **AMS Council**
- 12:15–1:45** **Haydn Society of North America
General Meeting**
- 12:15–1:45** **North American British Music Studies
Association Meeting**
- 12:15–1:45** **SMT Performance and Analysis IG**
- 12:30–2:30** **SEM Council**
- 12:30–1:30** **SEM Ethics Committee**
- 12:30–1:30** **American Council of Learned Societies
(ACLS) Fellowship Opportunities**
Nicole Stahlmann (ACLS)
- 12:30–1:30** **Association for Korean Music Research**
- 12:30–1:30** **SEM Gender and Sexualities Taskforce**
- 12:30–1:30** **SEM Historical Ethnomusicology SIG**
- 12:30–1:30** **SEM SIG on Irish Music**
- 12:30–1:30** **SEM South Asian Performing Arts Section**
- 12:30–1:30** **SEM/SMT Music Improvisation SIG/IG**
- 2:00–3:00** **SMT Business Meeting**
- 3:00–3:15** **SMT Awards Presentation**
- 3:30–5:00** **SMT Plenary Session:
Contemplating Cage At 100**

Judy Lochhead (Stony Brook University), Chair

David Nicholls (University of Southampton), David Bernstein (Mills Col-
lege), Dora Hanninen (University of Maryland), Gordon Mumma (Uni-
versity of California, Santa Cruz)

SATURDAY AFTERNOON SESSIONS

1:45–3:45

Joint Session (AMS/SEM): Jazz and Nationalism: Global Narratives of Identity

Zbigniew Granat (Nazareth College), Chair

Carol Muller (University of Pennsylvania), “Spontaneity and South African
Jazz in Exile (1960–70): The Makings of a New Nation”

Andrew Dewar (University of Alabama), “Hot and Cool from Buenos Aires
to Chicago: Guillermo Gregorio’s Transnational Jazz Aesthetics”

Zbigniew Granat (Nazareth College), “Crossing the Curtain: Polish Jazz
Meets Poetry in the ‘europaische Heimat’”

William Bares (University of North Carolina, Asheville), “Way Out East:
Cowboys and Pioneer Women on Berlin’s Jazz Frontier”

2:00–5:00

Back to the Source: Early Music and Manuscript Studies

Anna Zayaruznaya (Princeton University), Chair

Travis Yeager (Indiana University), “The *Quaestiones in musica*, Rudolph of
St. Truiden, and the Medieval Classroom”

Monica Roundy (Cornell University), “Music Writing and Musical Writing:
The Appearances of Voices in Douce 139”

Christopher Macklin (Mercer University), “The Making of a ‘plague mass’:
Clement VI and the Ecclesiastical Response to the Black Death”

Honey Meconi (University of Rochester), “The Unknown Alamire: Lost
Manuscripts Reclaimed”

Borderlines of French Music, 1870–1910

Karen Henson (Columbia University), Chair

Fanny Gribenski (Ecole des Hautes Etudes en Sciences Sociales/Conser-
vatoire National Supérieur de Musique et de Danse), “The Church as
Concert Hall: A Study of the Sainte-Cécile Feast’s Celebration by the
Association des artistes musiciens at Saint-Eustache, Paris (1847–1870)”

Sarah Gutsche-Miller (Barnard College/Columbia), “Mme Mariquita’s
Forgotten Ballet Revolution at the Opéra-Comique”

Rachana Vajjhala (University of California, Berkeley), “Staging Beauty in
Belle Époque Paris: Trouhanova’s 1912 Ballet Evening”

Steven Huebner (McGill University), “Saint-Saëns: Classic, Romantic,
Eclectic”

Joint Session (AMS/SEM): Indigeneity, Ethnicity, and Sacred Music-Making in the Americas

Victoria Levine (Colorado College), Chair

Peter J. Garcia (California State University, Northridge), “Transnational
Ritualized Performance in La Fiesta de San Francisco in Magdalena,
Sonora”

Jesus Ramos-Kittrell (Southern Methodist University), “Social Construc-
tions of Ethnicity in New Spanish Sacred Music”

Margaret Cayward (University of California, Davis), “Music and Mastery
in the Los Pastores Nativity Play of Mission-Era Spanish California”

Sarah Quick (Winthrop University), “Sacred Music-Making at the Lac
Ste. Anne Pilgrimage in Alberta, Canada”

Richard Haefer (Arizona State University), Respondent

Joint Session (AMS/SEM): Oral History and Cold War Studies: Methodological Perspectives and Notes from the Field

Sponsored by the AMS Cold War and Music SG
Joshua Pilzer (University of Toronto), Chair

Laura Silverberg (University of Wisconsin-Madison), Jennifer Abraham
Cramer (Louisiana State University), Jonathan Yaeger (Indiana Univer-
sity), Nicholas Tochka (Stony Brook University)

Amy Wlodarski (Dickinson College), Jeffers Engelhardt (Amherst Col-
lege), Respondents

Post-War Modernisms: Performance and/as Composition, and the Avant-garde

Amy Bauer (University of California, Irvine), Chair

Jamuna Samuel (Stony Brook University), “The Politics of Musical Lan-
guage: A Gramscian Reading of Dallapiccola’s *Greek Lyrics* and Settings
by Postwar Composers”

Delia Casadei (University of Pennsylvania), “Maderna’s Laughter”

Kate Meehan (Chillicothe, Oh.), “The Collaborative Composition of *Se-
quenza III* (1966)”

Vincent P. Benitez (Pennsylvania State University), "Illuminations of the Beyond: Improvisation, Composition, and Olivier Messiaen's Last Organ Concert at La Trinité"

Sight, Sound, and Suffering: Film and TV Music

Daniel Goldmark (Case Western Reserve University), Chair

Julie Brown (Royal Holloway, University of London), "Finding the Modern in a Silent Film Score: the *Morozko* Case (1925)"

Danielle Ward-Griffin (Christopher Newport University), "Thinking Outside the Box: Britten's *Owen Wingrave* as the Television Event Experienced Around the World"

Paul Attinello (Newcastle University), "Who Dies? Musical/Dramatic Transformations in Derek Jarman's Last Films"

Maria Cizmici (University of South Florida), "The Vicissitudes of Listening: Music, Empathy, and Escape in *Breaking the Waves*"

Staging Eighteenth-Century Music and Musicians

Emily Dolan (University of Pennsylvania), Chair

Alison Clark DeSimone (University of Michigan), "England's Safety in Italian Airs: Mrs. Tofts, Signora de l'Epine, and the Politics of Rivalry on the London Stage, 1703-1709"

Vanessa Rogers (Rhodes College), "Carnival, Culture, and the Commercialization of Leisure: Music in the Early Eighteenth-Century London Fair Theatres"

Caryl Clark (University of Toronto) and Thomas Tolley (University of Edinburgh), "The Soul of the Philosopher: Haydn, Orpheus, and the French Revolution"

Annette Richards (Cornell University), "Portraying the Past: Anecdotes, Faces, and the Founding of Music History"

SATURDAY AFTERNOON SHORT SESSIONS

2:00-3:30

Music and Fascism: Interwar Germany and Italy

Brigid Cohen (University of North Carolina, Chapel Hill), Chair

Davide Ceriani (Columbia University), "The Anti-*La Scala*: Mussolini, the *Teatro Reale dell'Opera di Roma*, and the Politics of Opera in Italy during the Fascist Period"

Kirsten Yri (Wilfrid Laurier University), "*Lebensreform* and *Wandervogel* Ideologies in the Medievalism of Carl Orff's *Carmina Burana*"

Popular Crossovers

Peter Mercer-Taylor (University of Minnesota), Chair

Kelly Hiser (University of Wisconsin-Madison), "From 'Cloying' to 'Cornerstone': Changes in Meanings and Contexts for the Theremin"

Jennifer Trowbridge (Chicago, Ill.), "From Berio to Bernstein: Beatle Songs to Legitimize and Promote 'Serious' Music"

3:30-5:00

Rethinking Folk

Jann Pasler (University of California, San Diego), Chair

Julius Reder Carlson (University of California, Los Angeles), "Beyond 'Invented Tradition': Andrés Chazarreta and the Imagining of Argentine Folk Music"

Sindhumathi Revuluri (Harvard University), "French Folksongs and Contested Histories"

Joint Session (AMS/SEM): What Does the Study of Religion Bring to the Study of Music?

Peter Jeffery (University of Notre Dame), Chair

Kay Kaufman Shelemay (Harvard University), Carolyn Landau (King's College London), Melvin L. Butler (University of Chicago), Stephen A. Marini (Wellesley College), Cara Polk (University of Notre Dame)

5:00-7:00

University of Iowa Reception

5:30-6:30

BFE High Tea

5:30-7:00

AMS Business Meeting and Awards Presentation

5:30-7:30

SMT SMT Analysis of World Music IG

5:30-7:30

SMT Music Informatics IG

5:30-7:30

SMT Popular Music IG

7:30-9:30

North American British Music Studies Association Reception and Musicales

8:00-10:00

University of Texas at Austin Reception

8:00-11:00

University of British Columbia Alumni Reception

9:00-11:00

Indiana University Reception

9:00-11:00

LSU Party

9:00-12:00

NYU Reception

9:30-12:00

McGill University Reception

10:00-12:00

University of Western Ontario Reception

10:00-1:00

College-Conservatory of Music, University of Cincinnati Reception

10:00-1:00

Cornell Reception

10:00-1:00

Duke University Alumni Reception

10:00-1:00

Stanford University Reception

10:00-1:00

University of California, Berkeley Alumni Reception

10:00-1:00

UCLA Musicology and Ethnomusicology Alumni Reception

10:00-1:00

University of North Texas Alumni Reception

10:00-1:00

University of Pennsylvania Party

10:00-1:00

Yale Party

SATURDAY EVENING SESSIONS

8:00-1:00

Cage Studies

Laura Kuhn (John Cage Trust, Bard College), Rebecca Kim (Northeastern University), Gordon Mumma (University of California, Santa Cruz), David Bernstein (Mills College), Paul Cox (Oberlin College/Case Western Reserve University), Richard Brown (University of Southern California)

Jazz Dialogues between Ibero-America and the United States

Sponsored by the AMS Ibero-American SG

Alejandro L. Madrid (University of Illinois at Chicago), Chair

Alejandro L. Madrid (University of Illinois at Chicago), “Transnational Reinventions of the Danzón in Latin Jazz and Latin Rap”

Jason Stanyek (University of Oxford), “Brazil in the Lofts: Brazilian Jazz(mania) in New York City, ca. 1980”

Antoni Pizà (Graduate Center, CUNY), “Modernism, Nationalism, and Race in the Early Jazz of Barcelona, 1900–36”

Music and Disability: Works in Progress Seminar

Sponsored by the AMS Disability SG and SMT Disability SIG

Michael Bakan (Florida State University), James Deaville (Carleton University), Stefan Honisch (University of British Columbia), Jeanette Jones (Boston University), Anabel Maler (University of Chicago), Julie Saiki (Stanford University), Joseph Straus (Graduate Center, CUNY)

Soul Music Studies

Andrew Flory (Carleton College) and Mark Burford (Reed College), Moderators

Annie Randall (Bucknell University), Robert Fink (University of California, Los Angeles), Maureen Mahon (New York University), David Brackett (McGill University)

SUNDAY 4 November

7:00–8:45	AMS Board of Directors
7:00–8:45	AMS Performance Committee
7:00–9:00	SEM Board
7:00–9:00	SEM Council
7:00–9:00	SMT 2012/2013 Program Committees
8:00–9:00	SMT Interest Groups and Standing Committees
7:00–11:00	Speaker Ready Room
8:30–12:00	Registration
8:30–12:00	Exhibits

SUNDAY MORNING SESSIONS

9:00–12:00

Joint Session (AMS/SMT): Apocalyptic Visions and Regressive Modernism: Pan-German Opera beyond the Fin-de-siècle

Walter Frisch (Columbia University), Chair

Christopher Hailey (Philadelphia, Pa.), Peter Franklin (Oxford University), Sherry D. Lee (University of Toronto), Andrew Mead (University of Michigan), Alexandra Monchick (California State University, Northridge)

Cantus

Thomas Kelly (Harvard University), Chair

Barbara Haggh-Huglo (University of Maryland, College Park), “Psalmody as Mode”

Elaine Hild (University of Colorado, Boulder), “From Psalter to Antiphoner: Re-examining St. Gallen’s Office Manuscripts and Scribal Practices”

Alison Altstatt (Indiana University), “Recovering a Lost Office for St. Blaise: An Investigation of Tenth-Century Compositional Process”

James V. Maiello (Vanderbilt University), “Politics, Power, and... Plainchant? The Formation of a Musico-Liturgical Identity at San Zeno, Pistoia”

Joint Session (AMS/SEM/SMT): The City is a Medium

Alexander Rehding (Harvard University), Chair

Benjamin Tausig (New York University), “The City is Burning: Informal Musical Commerce at Urban Protest Movements”

Tiffany Ng (University of California, Berkeley), “An Instrument of Urban Planning: Bells and the Sonic Remediation of Community Space in the Southeastern United States”

John Melillo (University of Arizona), “Phatic Emphatic: Listening to New York City in Downtown Poetry and Punk”

Peter McMurray (Harvard University), “Rites of Passage: The Sensory Topographies of Turkish Berlin”

Adam Krims (University of Nottingham), Veit Erlmann (University of Texas at Austin), Respondents

Joint Session (AMS/SEM/SMT): Improvisation: Object of Study and Critical Paradigm

Scott Currie (University of Minnesota), Chair

Julie Cumming (McGill University), Roger Moseley (Cornell University), Bruno Nettel (University of Illinois), Laudan Nooshin (City University London), August Sheehy (University of Chicago), Paul Steinbeck (Washington University in St. Louis)

George E. Lewis (Columbia University), Respondent

Music Criticism in France During the Interwar Period (1918–1939): Advocacy, Authority, and the Shaping of French Music

Leslie Sprout (Drew University), Chair

Barbara Kelly (Keele University), “The Battle over New Music: Publicity and Patronage in Post-World War I France”

Danick Trottier (Université de Montréal), “Creating a Canon: Émile Vuillermoz and French Musical Modernism”

Christopher Moore (University of Ottawa), “Nostalgia and Violence in the Music Criticism of L’Action française (1929–1939)”

Nigel Simeone (Sheffield), “André Coeuroy and La Jeune France”

Music and National Identities, 1850–1930

Lynn Hooker (Indiana University), Chair

Eva Branda (University of Toronto), “Speaking German, Hearing Czech, Claiming Dvořák”

Joanne Cormac (University of Birmingham), “Liszt, Language, and Identity: A Multi-National Chameleon”

Kelly St. Pierre (Case Western Reserve University), “Revolutionizing Czechness: Smetana and Propaganda in the Umělecká beseda”

Noel Verzosa (Hood College), “The French Reception of Hanslick”

Musical Migrations

Craig Russell (California Polytechnic University, San Luis Obispo), Chair

Dawn De Rycke (University of Chicago), “Colonial Hymnscape: Tune Usage and Liturgical Identity in Mexico City Cathedral, 1530–1800”

David Kendall (La Sierra University/University of California Riverside), “International Repertoires, Locally Interpreted: Variants and Local Performance Practices in Mass Settings in the Spanish Colonial Philippines”

Basil Considine (Boston University), "The Rise and Fall of Classical Music in Colonial Mauritius, 'The Little Paris' and Pirates' Nest of the Indian Ocean"

Kim Pineda (University of Oregon), "A New World Order: The Ursulines and Music from the Court of Louis XIV in Eighteenth-Century New Orleans"

Joint Session (AMS/SEM): Transcription and Proto-Ethnography in the Eighteenth Century

Katherine Butler Schofield (King's College London), Chair

David R. M. Irving (University of Nottingham), Jed Wentz (Conservatorium van Amsterdam), Adeline Mueller (University of Oxford), Glenda Goodman (The Colburn School)

Matthew Gelbart (Fordham University), Respondent

SUNDAY MORNING SHORT SESSIONS

9:00–10:30

Centennial Perspectives on Samuel Coleridge-Taylor (1875–1912): *Twenty-four Negro Melodies* and the African Diaspora

Horace Maxile (Baylor University), Chair

Everett N. Jones III (Wilberforce University), Piano

Gayle Murchison (College of William and Mary), "Perspectives on Coleridge-Taylor's *Twenty-four Negro Melodies*"

John L. Snyder (University of Houston), "Tonal Materials and Formal Processes in the *Twenty-four Melodies*"

The Critical Edition in the Digital Age

Ronald Broude (Broude Brothers Publ.), Moderator

Philip Gossett (University of Chicago), Johannes Kepper (Deutsche Forschungsgemeinschaft), Eleanor Selfridge-Field (Stanford University/Center for Computer Assisted Research in the Humanities), Douglas Woodfull-Harris (Bärenreiter Verlag)

Music and Apartheid

Gavin Steingo (University of Pittsburgh), Chair

Janie Cole (Music Beyond Borders), "*Soiled by Black Lips: Music against Apartheid*"

Thomas Pooley (University of Pennsylvania), "'Never the twain shall meet': Africanist Art Music and the End of Apartheid"

10:30–12:00

Liszt and his Predecessors

James Deaville (Carleton University), Chair

Kenneth Hamilton (University of Cardiff), "'Après une Lecture du Czerny'? Liszt's Musical Models"

Elizabeth Perten (Brandeis University), "Liszt as Critic: 'On John Field's Nocturnes' and the War of the Romantics"

New Contexts for Two Early English Musicians

Robert Shay (University of Missouri), Chair

Michael Gale (University of Southampton), "Music, Verse, and Community in a Provincial Elizabethan Town: Re-Reading Richard Mynshall's Lutebook"

JoAnn Taricani (University of Washington), "Apprehending John Playford: Warrants, Ledgers, and Ciphers"

Sustain: Twentieth-Century Organ in the U.S.

Todd Decker (Washington University in St. Louis), Chair

Esther Morgan-Ellis (Yale University), "Picture Palace Community Singing and the 'Class House'"

Matthew Mihalka (University of Arkansas, Fayetteville), "From Town Hall to 'Play Ball': The Origins of the Baseball Organ"

Annual Meeting, Pittsburgh, Pennsylvania, 7–10 November 2013

Call for Papers

**Deadline: 5 p.m. EST,
15 January 2013**

The 2013 Annual Meeting of the AMS will be held in Pittsburgh, Pennsylvania, from Thursday 7 November to Sunday 10 November. The Program Committee welcomes proposals for individual papers, formal sessions, evening panel discussions, and sessions using alternative formats in all areas of scholarship on music. **Please read the guidelines carefully:** proposals that do not conform will not be considered.

Proposals will be accepted according to the following four categories:

Individual proposals. Proposals should represent the talk as fully as possible. A successful proposal typically articulates the main aspects of the argument or research findings clearly, positions the author's contribution with respect to earlier work, and suggests the

paper's significance for the AMS community. Authors will be invited to revise their proposals for the Program and Abstracts, distributed at the meeting; the version read by the Program Committee may remain confidential. **Maximum length: 350 words.**

Formal sessions. An organizer representing several individuals may propose a Formal Session, either a full session of four papers, or a half session of two papers. For this proposal, organizers should prepare a rationale, explaining the importance of the topic and the proposed constituent papers, together with the names of the organizer, participants, respondent (if applicable), and a suggested chairperson. The organizer should also include a proposal for each paper, which conforms to the guidelines for individual proposals above. Formal Session proposals will be considered as a unit and accepted or rejected as a whole. The proposed session's consistency and coherence is an important part of the evaluation process. 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 dis-

cussions 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 alternative format sessions may be proposed. Examples of alternative formats include, but are not limited to, sessions combining performance and scholarship, sessions discussing an important publication, sessions featuring debate on a controversial issue, and sessions devoted to discussion of papers posted online before the meeting. Sessions may be proposed by an individual or group of individuals, by a Study Group, by a smaller society that has traditionally met during the Annual Meeting, or by an AMS committee wishing to explore scholarly issues. Proposals for alternative format sessions should outline the intellectual content of the session, the individuals who will take part, and the structure of the session.
Maximum length: 500 words.

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

Program Committee procedures: The Program Committee will evaluate and discuss individual paper proposals anonymously (i.e., with no knowledge of authorship). After an initial selection of approximately 150 pa-

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

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

Only one submission per author will be accepted. Authors who presented papers at the 2012 AMS meeting may not submit proposals for the 2013 meeting. Organizers of evening panel discussions or alternative format sessions may not also present a formal paper in the same year or in the preceding one, but participants may do so.

Submission procedure. Proposals must be *received* by 5 p.m. EST, Tuesday 15 January 2013. Electronic proposal submission is encouraged. (A link to online submission will be provided at the AMS web site by mid-December.) Please note that electronic proposal

submission ceases precisely at the deadline. In order to avoid technical problems with submission of a proposal, it is strongly suggested that proposals be submitted at least 24 hours before the deadline. Due to the volume of proposals received, proposals received after the deadline cannot be considered. A FAQ on the proposal submission process will be available at the web site, and those planning to submit proposals are encouraged to review the information posted there.

Proposals may also be mailed to the AMS Pittsburgh Program Committee, attn: Robert Judd, American Musicological Society, Bowdoin College, 6010 College Station, Brunswick ME 04011-8451, to be received by 15 January 2013. 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, audio-visual requirements, and full return address, including e-mail address whenever possible.

Receipts will be sent to all who submit proposals. Those who submit proposals via mail should provide either an e-mail address or self-addressed stamped postcard for this purpose. Receipts will be sent by the beginning of February 2013.

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.

—Dana Gooley
Program Committee Chair

Call for Performances

Deadline: 15 January 2013

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2013 Pittsburgh Annual Meeting. The committee encourages proposals that demonstrate the Society's diversity of interests, range of approaches, and geographic and chronological breadth. We welcome performances that are inspired by or complement new musicological finds, that develop a point of view, or that offer a programmatic focus. 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, 7 November 2013.

Required application materials include: 1) an application cover sheet (available from the AMS office or at www.ams-net.org/pittsburgh); 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, 15 January 2013. 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.

—Catherine Gordon-Seifert
Performance Committee Chair

Committee News

AMS-Music Library Association Joint RISM Committee

In the February 2012 *Newsletter*, this column reported on Bärenreiter's announcement in late-December 2011 regarding the imminent release of the updated RISM A/I catalog on CD-ROM. Indeed, this past winter/spring the database was sent out to all libraries maintaining standing orders to the RISM series (although some libraries opted to return the CD-ROM due to high cost and/or access issues). How to interpret the vaguely phrased restrictions on library use printed on the portfolio housing the CD-ROM ("do not lend," for instance), plus the packaging of this important data in an electronic format now considered outmoded or even obsolescent in American institutions, will likely produce access policies varying widely from library to

Latin American Musicologists Invited to New Orleans Special Session

Building on the successful 2011 AMS initiative that brought Chinese musicologists to the AMS San Francisco Annual Meeting, The AMS has arranged for two Latin American musicologists to attend the New Orleans Annual Meeting. They will participate in a special session at noontime Friday 2 November. **Liliana González Moreno** (Cuba) teaches at the University of Havana and the Instituto Superior de Arte and is a researcher at CIDMUC (Centro de Investigación y Desarrollo de la Música Cubana). She works on Cuban urban popular music and transnationalism. In a forthcoming book, she examines Federico Smith, a US-born composer who migrated to Cuba after the 1959 revolution and influenced both avant-garde music and *Nueva Trova*, one element of the Pan-Latin American movement known as *nueva canción* and often linked to political protest. **Omar Corrado** (Argentina) teaches at the University of Buenos Aires and the National University of Rosario. He specializes in music of the twentieth century, addressing such issues as modernism and nationalism. In 2008, he received the Casa de las Américas prize in musicology for an extended essay on Juan Carlos Paz, Latin America's first serialist composer. His book *Música y Modernidad en Buenos Aires (1920–1940)* was published in 2010 in Argentina.

library—and considerable inconvenience and frustration for researchers. In the remaining months of 2012, the committee hopes to develop a Web-based form whereby users can easily report to the U.S. RISM Office added holdings, amendments, or corrections to the records for inclusion in future updates of the A/I database (ideally available itself on the internet in the not-too-distant future). Meanwhile, the U.S. RISM Office welcomes AMS members to send any A/I data updates via simple e-mail to Sarah Adams, Director, at sjadams@fas.harvard.edu. Please include "RISM A/I data update" in the subject line.

—Darwin F. Scott

Committee on Cultural Diversity

Calling all members of the AMS! The Committee on Cultural Diversity needs your help in identifying promising students considering doctoral work in musicology for the Eileen Southern Travel Fund Award, which supports travel expenses to the Annual Meeting. The competition is open to members of visible minority groups underrepresented in the discipline, and preference will be given to first-time applicants. Please encourage eligible students to apply and/or to contact co-chairs Leonora Saavedra (leonora.saavedra@ucr.edu) and Roe-Min Kok (roe-min.kok@mcgill.ca) if they have further questions. The deadline for applications is 15 September 2012. For more information, visit www.ams-net.org/committees/ccd/ccdtf-background.php.

—Roe-Min Kok and Leonora Saavedra

Committee on Membership and Professional Development

The Committee on Membership and Professional Development (CMPD) is happy to report that the Board has generously voted to increase the Committee's travel budget from the previous \$7,200 to \$8,000. We are grateful for this increase as we continue to receive ever larger numbers of applications every year. The CMPD has already offered this year's Professional Development Travel Grants to eligible applicants (from among graduate students, part- and full-time faculty, and independent scholars) to attend the Annual Meeting in New Orleans.

Please consult the Committee's web page (www.ams-net.org/committees/mpd/) for updated deadline information. The Committee is happy to receive questions and concerns about how it can best serve its membership. Your suggestions and comments are always welcome: papane@bgsu.edu.

—Eftychia Papanikolaou

Committee on the Publication of American Music

The Committee on the Publication of American Music (COPAM) is pleased to announce the publication of a new volume of Music of the United States of America (MUSA) in May 2012.

MUSA 24, *Sam Morgan's Jazz Band: Complete Recorded Works in Transcription*, edited by John J. Joyce, Jr., Bruce Boyd Raeburn, and Anthony M. Cummings, contains transcriptions of eight numbers from 1927 by a New Orleans Jazz ensemble that, instead of leaving the city, remained there and was recorded on the musicians' home turf. The volume includes three hymn arrangements (*Sing On, Down by the Riverside, Over in the Gloryland*), which the ensemble at first was reluctant to mix with dance music. On the dance side, *Steppin' on the Gas* uses an automobile metaphor to evoke musical energy, and the provocative *Short Dress Gal*, based on the tune "West Indies Blues," comments on fashion in the roaring twenties. For musicologists ready to dive into the New Orleans of the 1920s, the AMS conference in November will present Morgan's music to the ear in a concert organized by Joyce.

COPAM is also glad to announce the acceptance of a proposal for a new MUSA volume. Michael Ochs is at work editing the Yiddish language operetta *Di goldene kale*, composed by Joseph M. Rumshinsky in 1923. Born in 1881 near Vilna in Lithuania, Rumshinsky emigrated to the U.S. in 1904, came to be referred to as "the Jewish Victor Herbert" for his many musical comedies, and at the time of his death in 1956 was known as the dean of the world's Yiddish operetta composers.

—Dorothea Gail

Graduate Education Committee

Following last year's success, the Graduate Education Committee will again host a reception for prospective graduate students at the Annual Meeting in New Orleans. The reception 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 and get to know each other. The reception will take place on Friday 2 November at 5 p.m. in the Sheraton Grand Ballroom B. The two co-chairs of the committee will contact schools with graduate pro-

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grams at the end of August to make arrangements for the event.

—Giuseppe Gerbino and David Grayson

Publications Committee

In Winter/Spring 2012, the Publications Committee awarded subventions totaling \$39,969 for twenty books:

Todd Decker, *Show Boat: Performing Race in an American Musical* (Oxford University Press); supported by the Lloyd Hibberd Endowment

Emily Dolan, *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge University Press); supported by the AMS 75 PAYS Endowment

Dora Hanninen, *A General Theory of Segmentation and Associative Organization for Music Analysis* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Carol A. Hess, *Representing the Good Neighbor: Music, Difference and the Pan American Dream* (Oxford University Press); supported by the Gustave Reese Endowment

Sheryl Kaskowitz, *God Bless America: The Surprising History of an Iconic Song* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Samuel Llano, *Whose Spain? Negotiating "Spanish Music" in Paris, 1908–1929* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Drew Massey, *Strange Stopping Places: John Kirkpatrick Edits American Music* (Boydell & Brewer); supported by the AMS 75 PAYS Endowment

David Paul, *Charles Ives and American Music History* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Matthew Raheim, *Musicking Bodies: Gesture and Voice in Hindustani Music* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Jesse Rodin, *Josquin's Rome: Hearing and Composing in the Sistine Chapel* (Oxford University Press); supported by the Martin Picker Endowment and the Claire and Barry S. Brook Endowment

Holly Rogers, *Sounding the Gallery: Video and the Rise of Art-Music* (Oxford University Press); supported by the Donna Cardamone Jackson Endowment

Joel Sachs, *Henry Cowell: A Man Made of Music* (Oxford University Press); supported by the Joseph Kerman Endowment

Tim Shephard, *Echoing Helicon: Music, Art and Identity in the Este Studioli* (Oxford University Press); supported by the Margarita Hanson Endowment and the Martin Picker Endowment

Russell Stinson, *J. S. Bach at his Royal Instrument: Essays on his Organ Works* (Oxford University Press); supported by the Dragan Plamenac Endowment

Catherine Tackley, *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert* (Oxford University Press); supported by the Otto Kinkeldey Endowment

Denise Von Glahn, *Music and the Skillful Listener: American Women Compose the Natural World* (Indiana University Press); supported by the Manfred E. Bukofzer Endowment

Patrick Warfield, *Making the March King: John Philip Sousa's Washington Years, 1854–1893* (University of Illinois Press); supported by the Manfred E. Bukofzer Endowment

Heather Wiebe, *Britten's Unquiet Past: Sound and Memory in Postwar Reconstruction* (Cambridge University Press); supported by the AMS 75 PAYS Endowment

Walter A. Clark and William Krause, *Federico Moreno Torroba and the Eternal Tradition in Spanish Music* (Oxford University Press); supported by the John Daverio Endowment

Ann Dhu McLucas and Norm Cohen, *MUSA Edition of British-Irish-American Song* (A-R Editions); supported by the Otto Kinkeldey Endowment

In accordance with the Society's procedures, these awards were recommended by the Publications Committee and approved by the Board of Directors. My thanks go to the members of the Publications Committee (Susan McClary, Kay Shelemay, Thomas Riis, Ellie Hisama, Judith Peraino, Julie Cumming, Robin Wallace, Elliot Antokoletz, Victor Coelho, Jann Pasler and Christopher Reynolds [AMS Studies]) and to Robert Judd, who assisted administratively.

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).

Next deadlines: 15 August 2012, 15 February 2013.

—Susan Youens

Study Group News

Cold War and Music Study Group

The Cold War and Music Study Group (CWMSG) invites you to our alternative-format daytime session in New Orleans entitled "Oral History and Cold War Studies: Methodological Perspectives and Notes from the Field." Organized by Laura Silverberg, the panel capitalizes on the joint nature of this year's meeting as well as the interdisciplinary work of many CWMSG members, bringing together ethnomusicologists and musicologists with an expert in oral history. Jennifer

Abraham Cramer, Jonathan Yaeger, Nicholas Tochka, and Silverberg will make presentations, Amy Wlodarski and Jeffers Engelhardt will provide responses, and Joshua Pilzer will chair. Please join us!

—Joy H. Calico

Ecocriticism Study Group

At the 2012 Joint Annual Meeting in New Orleans, the Ecocriticism Study Group (ESG) will co-sponsor a pre-conference and a daytime session, sponsor an evening panel, and hold a joint business meeting with the SEM Ecomusicology Special Interest Group (ESIG). We are also pleased to announce the first volume of the *Ecomusicology Newsletter*, available at www.ams-esg.org/resources/ecomusicology-newsletter.

On Tuesday 30 October, the AMS ESG and SEM ESIG, in collaboration with the Newcomb Music Department at Tulane University and the Interdisciplinary Program in the Environment at Loyola University, will hold "Ecomusicologies 2012," a joint pre-conference to the 2012 Joint Annual Meeting. The pre-conference plans to allow for virtual involvement; if you are interested but will not be in New Orleans, you may participate via the internet. On Wednesday 31 October, attendees will have the option to participate in either the SEM pre-conference symposium "Crisis and Creativity" or an outing that explores the riches of nature around New Orleans. Any AMS, SEM, or SMT member is welcome to register for the pre-conference itself or to participate in the pre-conference outings. Conference program and further updates will be posted at www.ecomusicologies.org.

At the Joint Annual Meeting, the ESG will also co-sponsor with the ESIG the Ecomusicology Listening Room (ELR); the ELR is an alternative format daytime session exploring the relationship between sound, image, and place. The ESG evening session on "Music and Nature" will be a panel of three papers representing the three societies at the meeting; three scholars will explore how beliefs about music's nature have shaped our relationship with the non-human world. The ESG business meeting, held jointly with the SEM ESIG, will be on Thursday 1 November (5:30–6:30 p.m.). The ESG will elect a new secretary-treasurer (nominations, including self-nominations, are welcome until 18 October); additional agenda items include the start of planning for an international conference on ecomusicology and a brief demonstration of the Ecomusicology Bibliography via Zotero.

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Study Group News

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The ESG maintains an open-door policy, and all are welcome to attend our events. Visit our web site, www.ams-esg.org, to join our email list, consult resources such as the dynamic Ecomusicology Bibliography, and explore news of interest and archives of our activities.

—Aaron S. Allen

Ibero-American Music Study Group

The Ibero-American Music Study Group (IAMSG) looks forward to the upcoming Annual Meeting in New Orleans. Musicologist Alejandro Madrid has organized and will chair IAMSG's annual session, devoted to "Jazz Dialogues between Ibero-America and the United States." Panelists Madrid, Antoni Pizà, and Jason Stanyek will provide insights on a wide variety of topics, followed by discussion. This promises to be a very stimulating and illuminating session, and all are cordially invited to attend and participate.

—Walter A. Clark

Jewish Studies and Music Study Group

The Jewish Studies and Music Study Group (JSMSG) is pleased to announce its upcoming session at the New Orleans Annual Meeting: a collaborative joint assembly of the AMS JSMSG and SEM Special Interest Group for Jewish Music (SIGJM). With the leadership of the SEM group, the JSMSG has planned a two-part meeting, moderated by Judah Cohen. The first half will feature a presentation by Philip Bohlman focusing on problematic methodology within studies on Jewish music, which will serve as the basis for discussion and consideration of remedy in interdisciplinary collaboration. The second half will concern business: dialogue regarding the goals of the JSMSG as they relate to those of SEM's SIGJM as well as communication about future cooperation between the two groups. We hope to see at this session any interested parties within SEM and AMS, and we would

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.

like to extend a special invitation to members of SMT and of the Jewish Studies Interest Group of the Society for American Music, both of whom we hope to include more formally in future conversations. For more information on this event as well as past activities, member contact information, or news in the field, please see our new web site: www.jewishstudiesandmusic.org.

—Lily E. Hirsch

Music and Philosophy Study Group

As a follow-up to our joint session with the Music and Philosophy Study Group of the Royal Musical Association (RMA MPSG), held at the 2011 AMS meeting in San Francisco, the AMS Music and Philosophy Study Group (MPSG) collaborated in planning the RMA MPSG's Second Annual Conference on Music and Philosophy, held at King's College London, 21–22 July 2012. We're happy to say that, largely as a result of this collaboration, a substantial number of scholars active in the AMS and SMT presented at this year's RMA conference, including Stephen Hinton, Marianne Kielian-Gilbert, Daniel Chua, George Lewis, and Lydia Goehr. We look forward to planning a similar event in America in the near future.

The *Journal of the American Musicological Society* (65/1) has published a colloquy on the musical thought of Vladimir Jankélévitch, convened by MPSG organizers Brian Kane and Michael Gallope and featuring contributions from James Hepokoski, Judy Lochhead, Michael J. Puri, and James R. Currie. This publication grew out of the MPSG's special evening session on Jankélévitch, held at the 2010 AMS meeting in Indianapolis.

As always, we welcome ideas about what interested scholars would like the group to do next. If you have any suggestions or questions, or if you would like to join our listserv, please contact me (SDecaturSmith@gmail.com) or any of the members of our Board of Organizers: Seth Brodsky, Amy Cimini, Joanna Demers, Michael Gallope, Brian Kane, Tamara Levitz, Jairo Moreno, and Holly Watkins.

—Stephen Decatur Smith

Pedagogy Study Group

The Greater New York Chapter of the AMS hosted the Eighth Teaching Music History Day on 31 March 2012 at Rider University in Lawrenceville, N.J. One timely focus of the conference was Public Musicology, specifically how to engage audiences beyond the traditional university setting. Speakers discussed creating a web site to present musicological content to the general public, the copyright implications of internet resources in classes for

opera lovers, and the successful creation of an "Early Music Day" for the local community. Keynote speaker Jason Hanley furthered the discussion with his talk on public musicology at the Rock and Roll Hall of Fame. Other sessions proposed successful models of collaboration between musicologists and music librarians and explored a number of teaching methodologies and course design questions, such as the use of performance-based projects in music history and world music classes, a non-diachronic approach to first-year music history that focuses on material history, the nature of courses on "rock music" as opposed to "popular music," and the use of blogs as listening journals.

We look forward to two events at the Annual Meeting in New Orleans. The first is our Friday evening business meeting and session, sponsored in conjunction with the Education Section of the Society for Ethnomusicology and entitled "The Music Course in General Education: Eliciting Student Enthusiasm and Investment." Panelists from both the SEM (Patricia Shehan Campbell and Sarah Watts) and the AMS (Julia Chybowsky, Patrick K. Fairfield, Marjorie Roth, and session chair James R. Briscoe) will discuss the issue from several different disciplinary perspectives and invite the audience into a general discussion of how to engage students in music classes for non-majors. All who are interested are invited. The second is the open discussion Friday at 6 p.m. of the proposed revision to the Object of the Society (for more information, see the story on pp. 4–5). While a seemingly minor change, the addition of "teaching" to the Object would formally recognize that for many AMS Members, teaching is a fundamental part of their activities. With this change it is not our intention to downplay or weaken the Society's traditional emphasis on research, but rather to recognize a vital component of the Society that has been omitted from its formal mission statement. We hope that AMS members will express their support for this important change.

—Matthew Baumer

News Briefs

The **Stanford University Archive of Recorded Sound** has completed the processing of four significant collections under the sponsorship of the Council on Library and Information Resources with funding from the Andrew W. Mellon Foundation: the Yehudi Menuhin, the Jascha Heifetz, the Lawrence Tibbett, and the Ambassador Auditorium Collections. **Details:** lib.stanford.edu/archive-recorded-sound/archive-recorded-sound/

sound-hidden-collections-project-completed.

The *Journal of Musicological Research* seeks article submissions for a special issue on “**Music and World War I: 100 Years Later**” to appear in late 2013 or early 2014. Submissions may represent a variety of areas of inquiry that deal with different types of music and the groups and populations affected by, or involved in, the Great War. Submissions and questions should be sent to Deborah Kauffman, Editor-in-Chief (deborah.kauffman@unco.edu). **Details:** www.tandf.co.uk/journals/cfp/gmurcfp.pdf.

The **Institute for Advanced Study**, a community of scholars focused on intellectual inquiry free from teaching and other university obligations, invites applications from scholars of all nationalities for membership for up to a year, either with or without a stipend. Residence in Princeton is required, and members' only other obligation is to pursue their own research. Eligibility requirements are a Ph.D. and substantial publications. Application deadline is 1 November 2012. **Details:** www.hs.ias.edu.

The Barry S. Brook Center for Music Research and Documentation of the CUNY Graduate Center inaugurated **21st-Century Music in Society: The Lloyd Old and Constance Old Lectures**, a series of talks and debates by major cultural figures addressing the changing role of music in modern society. The inaugural event, entitled “The Challenges of Modernist Music,” was given by Charles Rosen on 18 April 2012. **Details:** brookcenter.gc.cuny.edu/projects/21st-century-music-in-society/.

Internet Resources News

The **CANTUS Database for Latin Ecclesiastical Chant** received a grant from The Andrew W. Mellon Foundation to fund the redesign of CANTUS at the University of Waterloo (Canada). This digital archive of medieval manuscript indices has been redeveloped with up-to-date software. The new web site includes new analytical and data-entry tools intended to serve both researchers and database contributors. CANTUS is affiliated with the MARGOT research cluster of medieval digital humanities projects and is being run collaboratively by Debra Lacoste (University of Waterloo) and Jan Kolářček (Charles University, Prague). **Details:** cantusdatabase.org.

The **Web Library of Seventeenth-Century Music** (WLSCM) has published its twenty-fifth edition. Launched in 2005, WLSCM offers peer-reviewed scholarly editions of

previously unpublished works of all genres. It is an open-access publication of the Society for Seventeenth-Century Music under the direction of Editor-in-Chief Janette Tilley (Lehman College, CUNY). **Details:** www.sscm-wlscm.org.

Fondazione Arcadia, in collaboration with the Società Italiana di Musicologia, has launched a web site devoted to composer **Giovanni Bononcini** (1670–1747), which includes the first complete catalogue of his works, free downloadable editions, and other resources. **Details:** www.bononcini.org.

In celebration of the John Cage centennial, the New York Public Library (NYPL) has launched **John Cage Unbound: A Living Archive**, an online multimedia resource devoted to the composer's life and work. It features select digital images of Cage's music manuscripts, correspondence, programs, photographs, and ephemera drawn from the NYPL. It also includes a video archive of John Cage interpretation with emphasis on the preparation and performance of Cage's works. **Details:** exhibitions.nypl.org/johncage/.

Conferences

Conference on Interdisciplinary Musicology 12: History / Gesellschaft für Musikforschung 2012: Music | Musics. Structures and Processes
4–8 September 2012
Göttingen
gfm2012.uni-goettingen.de/GfM2012/

Music and Politics in Britain and Italy, 1933–1968
13–14 September 2012
King's College London
www.musicandpolitics.org.uk

Society for Music Analysis: A Cerebration of Analysis
21–22 September 2012
London
www.sma.ac.uk/event/a-cerebration-of-analysis/

Voyages of Discovery: New Zealand Musicological Society
30 November–2 December
University of Auckland
musicologynz.org.nz

Music and Theology in the European Reformations
19–21 September 2012
KU Leuven
www.alamirefoundation.org/en/activities/call-papers-music-and-theology-european-reformations

New Perspectives on the Keyboard Works of Antonio Soler
11–12 October 2012
Parador de Mojácar, Almer
www.fimte.org

Musical Networks: Echo Conference:
19–20 October 2012
Univ. of California, Los Angeles
www.echo.ucla.edu

Società Italiana di Musicologia
19–21 October 2012
Cons. di musica Giuseppe Verdi, Milan
www.sidm.it

The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy
21–23 October 2012
Duquesne Univ., Pittsburgh
www.musicasacra.com/tournemire

Boricua Rhythms: Puerto Rico and Its Music
26–27 October 2012
University at Albany, SUNY
www.albany.edu/music/boricua_rhythms.shtml

The Rake's Progress: Stravinsky, Hogarth, Hockney, Auden, and Kallman
26–27 October 2012
University of Colorado, Boulder
www.colorado.edu/artssciences/british/rake/

Challenging Musical Ontologies: RMA Study Day
23 November 2012
Univ. of Nottingham
www.nottingham.ac.uk/music/research/conferences/

Beyond Notation: An Earle Brown Symposium
18–19 January 2013
Northeastern University
www.music.neu.edu/earlebrown/

Music and Power: Historical Problems and Perspectives in Russia, Eastern Europe and Eurasia
28 February–2 March 2013
Miami University, Oxford, Ohio
www.muohio.edu/havighurstcenter

Music in Detention: Research Perspectives
15–16 March 2013
Georg-August-Univ. Göttingen
www.uni-goettingen.de/en/364762.html

Richard Wagner's Impact on His World and Ours
30 May–2 June, 2013
Univ. of Leeds
www.pvac.leeds.ac.uk/wagner2013/

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Conferences

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Music in Nineteenth-Century Britain

24–27 June 2013

Cardiff University

www.cardiff.ac.uk/music/newsandevents/events/conferences/13MNCB/

Calls for Papers

American Handel Festival

CFP Deadline: 1 September 2012

21–24 February 2013

Princeton Univ.

list.bowdoin.edu/pipermail/ams-announce/2012-February/003348.html

Sounds from Behind the Iron Curtain:

Polish Music after World War II

CFP deadline: 1 December 2012

6 April 2013

University of Southern California

www.usc.edu/dept/polish_music/2013conference.html

Silent Film Sound: History, Theory and Practice

CFP deadline: 15 October 2012

22–23 February 2013

Christian Albrechts Univ., Kiel

list.bowdoin.edu/pipermail/ams-announce/2012-June/003537.html

Grants and Fellowships

Many grants and fellowships that recur on annual cycles are listed at the AMS web site:

www.ams-net.org/grants.php

Grants range from small amounts to full-year sabbatical replacement stipends. The list of

programs includes the following:

- American Academy in Berlin
- American Academy in Rome
- American Academy of Arts & Sciences
- American Antiquarian Society
- American Brahms Society
- American Council of Learned Societies
- American Handel Society
- Berlin Program for Advanced German and European Studies
- Camargo Foundation
- Columbia Society of Fellows in the Humanities
- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Emory University, Fox Center for Humanistic Inquiry
- French Ministry of Foreign Affairs: Chateaubriand Scholarship
- Fulbright U.S. Scholar Program
- Guggenheim Memorial Foundation Fellowships
- Harvard University Center for Italian Renaissance Studies
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies
- International Research & Exchanges Board
- Kurt Weill Foundation for Music
- Liguria Study Center for the Arts and Humanities
- Monash University, Kartomi Fellowship
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Rice University, Humanities Research Center
- Social Science Research Council
- University of London, Institute of Musical Research
- Yale Institute of Sacred Music

New Videos

The Committee on Communication's initiative to collect short videos of members describing in layman's terms what they do in musicology has received two new additions in the last month: thanks are due to D. Kern Holoman (University of California, Davis) and Mark Katz (University of North Carolina, Chapel Hill) for helping build the collection.

Visit the web site (www.ams-net.org/videos/) to see these and others:

- Remi Chiu (McGill University)
- Lloyd Whitesell (McGill University)
- Michael Puri (University of Virginia)
- Diane Toulaiatos-Miles (University of Missouri-St. Louis)
- Annegret Fauser (University of North Carolina, Chapel Hill)
- Victor Coelho (Boston University)

Those interested in creating a video to add to the collection are encouraged to contact organizer Phil Ford directly: fordp@indiana.edu.

Policy on Obituaries

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

1. The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*.

2. Obituaries will normally not exceed 400 words and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society.

3. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the editor of the *Newsletter*. The editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.

4. A committee has been appointed to oversee and evaluate this policy, to commission or write additional obituaries as necessary, and to report to the Board of Directors. The committee comprises the executive director (chair), the secretary of the Council, and one other member.



New Orleans Convention & Visitors Bureau photo

Canal Street, New Orleans, in the French Quarter near the conference hotels

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 15 February and 15 August each year.

Janet Levy Travel and Research Fund

for independent scholars

Deadline: 1 March

M. Elizabeth C. Bartlet Fund

for research in France

Deadline: 1 March

William Holmes/Frank D'Accone Fund

for research anywhere

Deadline: 1 March

Jan LaRue Travel Fund

for European research

Deadline: 1 March

Harold Powers World Travel Fund

for research anywhere

Deadline: 1 March

Ora Frishberg Saloman 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

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

AMS Legacy Gifts

M. Elizabeth C. Bartlet
(1948–2005)

M. Elizabeth C. Bartlet served the Society in a number of ways, including as Council Secretary (1994–99) and member-at-large of the Board of Directors (2004–05). But she is remembered far more for her prodigious research and publication in the area of French opera. Beth's research on Méhul, including a monograph, a series of meticulously researched articles, and facsimile editions of the operas *Mélidore et Phrosine* and *Stratonice*, all based upon little-known archival material, opened up significant new perspectives on French music during the Revolution, Consulate, and Napoleonic period. Her pioneering edition of Rossini's *Guillaume Tell*, performed at La Scala in Milan (1988) and Covent Garden in London (1990), set a high standard for researching and editing that composer's scores. Her critical edition of Rameau's *Platée* was published only weeks before her passing; it was posthumously recognized as Finalist for the Society's Claude V. Palisca Award in 2006. Her untimely death was mourned by many friends, scholars, and AMS members.

When Beth learned that her illness would



M. Elizabeth C. Bartlet

likely prove fatal, she arranged to bequeath the royalties for her music editions to the Society. As a result, the AMS has received a regular series of royalty checks since 2006, amounting to about \$56,000 to date. Her legacy will continue and grow through the careful management of this principal. It amounts to about half the value of the Bartlet Endowment Fund, the income from which provides funds for travel grants for scholars to work in France. The Bartlet Travel Grant will continue in perpetuity, thanks in large part to Beth's thoughtfulness and foresight.

Obituaries

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

Robert Bailey, 6 July 2012
Claire Brook, 8 June 2012
Verne Munro Eke, 9 July 2012
Michel Huglo, 13 May 2012
Michael McClellan, 28 July 2012

Claire Brook (1925–2012)

Writer, editor, composer, publisher—the words barely hint at the monumental personage they describe. In her not-always-quiet way, Claire Brook lived in and contributed greatly to the worlds of music she loved: history, theory, reference, biography, and publishing.

Many newer AMS members first encountered Claire through her work at Pendragon Press, a family enterprise she ran together with her brother, ex-songwriter Bob Kessler, and her late husband, musicologist Barry Brook. In its thirty-five-year existence, this small family enterprise has released an astounding total of 451 books, most of them valuable musicological studies that no other publisher could or would undertake. Another dozen or so books are in press, including *The Complete Copland*, a new one-volume edition by Aaron Copland and Vivian Perlis, which Claire was editing at the time of her death on 8 June 2012 at the age of 87.

But an earlier generation knew her as the music editor at W. W. Norton & Company, where she nobly served our profession for twenty-three years, the last thirteen of them as a vice president. She saw her task as discerning lacunae in the music literature and spotting potential authors to fill them. She was prime mover for a remarkable list of music textbooks and trade books, reeling in such authors as Charles Hamm, Daniel Heartz, Joseph Kerman, Claude Palisca, Leon Plantinga, and Charles Rosen.

Claire got off to a fast start in music. She earned bachelor's and master's degrees by the age of 21 and then studied with Nadia Boulanger in Paris, a city she lived in again several years later and loved forever afterward. Back in the U.S., she started a company that provided accompanists for touring performers, mastered the now-lost arts of music copying and music autography, and managed the RILM office at Queens College before being called to join Norton.

Claire could always be counted on to provide wise counsel, often with a quip and always with a twinkle in her eye. In addition to bestowing her editorial wisdom on her authors, she herself co-wrote music guides to

Pierluigi Petrobelli, 1 March 2012
Steven Strunk, 20 February 2012
Julia Sutton, 1 July 2012
Richard J. Tappa, 22 December 2011
Rosamond McGuinness, 16 March 2012

various countries and co-edited *Festschriften* for Martin Bernstein and Andrew Porter. She also composed music and published a number of songs. In 1999, the New England Conservatory recognized her accomplishments with an honorary doctor of music degree.

On a personal level, I was privileged to follow Claire at Norton, though “replacing” her was entirely out of the question. And finally, according to her brother Bob, “Claire got exactly what she wanted, an exit without pain, humiliation, and stress.” She will be sorely missed.

—Michael Ochs

Michel Huglo (1921–2012)

Adoutez vous d'abitz de deuil:
musicologues et confrères,
et plorez grosses larmes d'oeil:
perdu avez vostre bon père.
(After Jean Molinet, *Nymphes des bois*)

With the death of Michel Huglo on 13 May 2012 the worlds of musicology and medieval studies lost a true giant: a brilliant scholar, a friend and mentor to generations of students and colleagues, and a wonderfully generous, humane person—indeed, a *bon père*.

Elected a Corresponding Member of the AMS in 1997, Huglo was also an Honorary Member of the International Musicological Society, a Fellow of the Medieval Academy of America, the recipient of the Silver Medal for Research from the Centre national de recherche scientifique (CNRS), and an honorary Doctor of Humane Letters, a degree conferred upon him by the University of Chicago in 1991.

Huglo began his career at the Abbey of Saint-Pierre de Solesmes, studying philosophy and theology (1941–47). Following work for *Paléographie musicale* on *Le Graduel romain*, for which he prepared volume 2, *Les sources*, he became Chargé (1962) and subsequently Directeur de recherche (1972) at CNRS. He completed his Ph.D. at the Sorbonne in 1969 with his seminal dissertation, “Les Tonaires,” and received his doctorat d'État from Paris X Nanterre in 1981. From 1973 to 1986 he taught at the École Pratique des Hautes Études (Sorbonne), and in 1976 he founded the musicology section of the Institut de recherche et

d'histoire des textes in Paris. At the time of his death he was Adjunct Research Professor in Musicology at the University of Maryland, College Park. Earlier he had held teaching appointments at the Free University of Brussels, the University of Vienna, Princeton University, and New York University.

Huglo published three books and over two hundred articles on the history and manuscripts of Eastern and Western plainchant, late antique and medieval music theory, and early organum. Eighty of these have been reprinted as a four-volume set in Ashgate's *Variorum Collected Studies* series, a dazzling display of scholarship on almost all aspects of early medieval music. Among his most important contributions must also rank the four inventories he prepared for RISM, two devoted to manuscripts of music theory and two to manuscripts of the Processional. In providing guides to these sources, in his multifaceted research, and in his profound humanity, Michel Huglo has left a priceless legacy to all of us who work on Western music and music theory.

—Charles M. Atkinson

Pierluigi Petrobelli (1932–2012)

Pierluigi Petrobelli died in Venice on 1 March 2012. He was the best-known Italian musicologist of his generation and a major influence internationally on the study of many aspects of Italian music, Verdi in particular.

Born in Padua in 1932, Petrobelli graduated from the University of Rome in 1957 and then, in what was a formative experience in his development as an international figure, studied at Princeton (1959–61) and the University of California, Berkeley (1962–63). He then returned to Italy, serving as archivist in the then-nascent Istituto di studi verdiani (1964–69). After a brief period teaching in Parma and Pesaro, he moved to King's College London, where he was Lecturer (then Reader) from 1973 to 1980. In 1981 he became Professor of Music at the University of Perugia; in 1983 he assumed the Professorship at the University of Roma “La Sapienza,” a post he held until his retirement in 2005. In 1980 he was elected Director of the Istituto di studi verdiani. He held visiting professorships at a number of universities, including U.C. Berkeley (1988), Harvard (1996), and the École normale supérieure (1989, 1997).

The bare bones of this account can give little indication of the remarkable energy and achievement of Petrobelli's career: as a musicologist of international standing; as an administrator, *animateur*, and public figure; as a teacher in the broadest sense. His publications ranged over almost a thousand years of

Italian music, including two books on Tartini (1967, 1992), a book of essays on Verdi and other composers (1994), several critical editions, and around two hundred articles. He also presided over, and in most cases personally edited, a thirty-year stream of publications from the Verdi Istituto, including the ongoing edition of Verdi's correspondence, more than twenty volumes of the journal *Studi verdiani*, and a host of *Bollettini*, *Atti del convegno*, and other items. In later life he received numerous honors and awards, including Honorary Membership of both the Royal Musical Association and the International Musicological Society, and Corresponding Membership of the AMS. He was the dedicatee of two Festschriften (2000, 2002).

Both through his publications and his untiring advocacy, Petrobelli was a source of inspiration to generations of musicologists studying Italian culture. More basic still, however, was the passionate belief he communicated about the values of humanistic inquiry. His enormous circle of friends, colleagues, and students will certainly mourn his loss, but more importantly, they will continue to celebrate and gain inspiration from his life and achievements.

—Roger Parker

John Ward (1917–2011)

John Milton Ward, born in Oakland, Calif.,

on 6 July 1917, died peacefully at his home in Cambridge, Mass., on 12 December 2011 at the age of 94. He taught at Harvard from 1955 to 1985 and was named the William Powell Mason Professor of Music in 1961. He had studied composition privately with Darius Milhaud, obtained an M.M. from the University of Washington in 1942, and a Ph.D. from New York University in 1953. He had taught at Michigan State from 1947 to 1953 and the University of Illinois from 1953 to 1955. He was elected an honorary member of the AMS in 1988.

His own specialty of Renaissance music of the *vihuela da mano* and lute was refined by his studies with Otto Gombosi at UW and Gustave Reese at NYU, while his fascination with many other types of musics and their contexts was fostered in classes with George Herzog at NYU and Curt Sachs at Columbia. He carried these interests into his teaching at Harvard, where his famous “Music 200, Introduction to Musicology” for graduate students was laced with music from many cultures. He also set up the first seminars in ethnomusicology at Harvard, starting in the 1960s, and taught two general education courses in “Music and Narrative” and “Music and Ritual” (known by undergraduates as “Saturday Night at the Rain Dance”), in which musics of many cultures were explored, presaging today’s world music surveys. He su-

pervised dissertations ranging from Howard Mayer Brown’s on the chanson in French theater (1959) to Rulan Chao Pian’s on musical sources of the Sung Dynasty (1960) and Roland John Wiley’s on Tchaikovsky’s *Swan Lake* (1975).

His meticulous writings and editions manifest his rigorous archival work, documented in copious footnotes. One of his famous articles began in 1967 as a review of Claude Simpson’s *The Broadside Ballad and Its Music* but became an indispensable supplement to Simpson’s book. When he died, Ward had compiled an as yet unpublished study containing more than twice the number of entries found in Simpson. He produced three excellent editions of lute music, *The Dublin Virginal Manuscripts* (1954/1983), *Music for Elizabethan Lutes* (2 vols., 1992), and *The Lute Works of John Johnson* (3 vols., 1994).

His most cherished legacies are his many advisees and their students as well as the monumental collection of music that he and his wife, Ruth Neils Ward, bequeathed to the Harvard Library. Encompassing works from Italian and French operas and ballets, German operettas, American social dances, and numerous other genres, they are an extraordinary legacy for future students.

—Anne Dhu McLucas

75 Years Ago: 1937

- Planning for the 1939 New York International Musicological Congress began, and its date (1–8 September) was set.
- Planning began for a special issue of *The Musical Quarterly* to mark Otto Kinkeldey’s sixtieth birthday (November 1938).
- Twenty-seven members and nine guests attended the Annual Meeting (held in Philadelphia in December, together with the Music Teachers National Association).
- Howard Hanson, Eastman School of Music, was elected Vice President (Carl E. Seashore, State University of Iowa, was the other candidate).
- The New England Chapter of the AMS was founded.

50 Years Ago: 1962

- The AMS agreed to a \$250 annual contribution to the International Musicological Society (IMS), “comparable to that of several European societies.”
- The AMS board nominated Igor Stravinsky for the newly instituted Balzan Prize.
- A net profit of \$77 for the 1961 IMS Con-

gress in New York was reported.

- In its Report to the Board on Music in Secondary Education, an ad hoc committee chaired by Claude V. Palisca “pointed out the desirability of presenting adequate information about education in Fine Arts to high school advisers.”
- Joseph Kerman’s *The Elizabethan Madrigal*, the first dissertation to appear in the AMS series Musicological Studies and Documents, was published.
- George Herzog was elected the first honorary member of the Society.
- At the Annual Business Meeting, Edward Lowinsky proposed from the floor that the AMS institute an annual citation for a book by a mature scholar, and that the Society offer an annual prize for an article by a younger scholar. (The first awards followed five years later.)

25 Years Ago: 1987

- The Committee on the Publication of American Music received a planning grant from the National Endowment for the Humanities to prepare for a major grant application to publish the series Music of

the United States of America.

- AMS President Lewis Lockwood convened a session at the New Orleans annual meeting, “Career Opportunities in Musicology,” and reactivated the dormant Committee on Academic and Non-Academic Employment. He wrote, “That all of this may be met with a certain skepticism I am well aware. Equally clearly, that skepticism is founded on a pervasive awareness of the gulf that normally separates the world of musicological thought from the greater world of the media. The time is more than ripe for the professional cadre of American musical scholarship to do what it can to strengthen its influence on the communication of knowledge about music in the public media.”
- Peter Jeffery received a MacArthur Fellowship, the first musicologist to receive the prestigious award.
- A delegation of six Soviet musicologists convened a special session, “Current Soviet Musicology,” in New Orleans.
- Donald Jay Grout, twice President of the AMS, died at age 85.

American Musicological Society

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Society Election Results

The results of the 2012 election of AMS officers and the Board of Directors:

Vice President: Joseph Auner

Treasurer: James Ladewig

Directors-at-Large:

Katherine Bergeron

Graeme Boone

Kate van Orden

Next Board Meetings

The next meetings of the Board of Directors will take place 31 October in New Orleans, and 2 March 2013 in Pittsburgh.

Correction

In the list "Books and Editions Published by the Society" printed in the AMS publication *Celebrating the American Musicological Society at Seventy-Five* (2011), p. 123, one title was omitted: Newell Jenkins and Bathia Churgin, *Thematic Catalogue of the Works of Giovanni Battista Sammartini: Orchestral and Vocal Music* (1976). The Society regrets this unfortunate omission.

Call for Nominations: Session Chairs, AMS Pittsburgh 2013

Nominations are requested for Session Chairs at the AMS Annual Meeting in Pittsburgh, 7–10 November 2013. Please visit the web site (www.ams-net.org/pittsburgh) for full details. Self-nominations are welcome. Deadline: 15 March 2013.

Meetings of AMS and Related Societies

2012:

AMS/SEM/SMT: 1–4 Nov.,
New Orleans, La.

CMS: 15–18 Nov., San Diego, Calif.

2013:

SAM: 6–10 Mar., Little Rock, Ark.

CMS: 31 Oct.–3 Nov., Cambridge, Mass.

SMT: 31 Oct.–3 Nov., Charlotte, N.C.

AMS: 7–10 Nov., Pittsburgh, Pa.

SEM: 14–17 Nov., Indianapolis, In.

2014:

SAM: 5–9 Mar., Lancaster, Pa.

CMS: 29 Oct.–2 Nov., St. Louis, Mo.

AMS/SMT: 6–9 Nov., Milwaukee, Wis.

SEM: 13–16 Nov., Pittsburgh, Pa.

Next Newsletter Deadline

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

Andrew H. Weaver
AMS Newsletter Editor
Catholic University of America
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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/newsletter

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