

AMS NEWSLETTER

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AMS Pittsburgh 2013: Music n'at in the Steel City

AMS Pittsburgh 2013

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www.ams-net.org/pittsburgh

Those of us who grew up watching *Mister Rogers' Neighborhood* likely recall the pleasure of seeing the trolley emerge from the tunnel into the Neighborhood of Make Believe. According to Deane Root, Rogers acknowledged that the trolley's journey was inspired by the city in which he produced his show for thirty-five years. Driving in from the airport, Pittsburgh looks like a hillier version of any Midwestern metro area until one climbs over Green Tree Hill and makes the steep descent into the Fort Pitt Tunnel. It's a longish tunnel with a low ceiling, but the exit vista is magical: rivers, bridges, trains, skyscrapers, knots of roadway, stadiums, riverboats—a city dreamed up by a model railroad builder. The scene is equally impressive at night,

when lights outline these features and sparkle off the water.

A century ago, the night would have been lit by the flames of massive steel furnaces. The thick smoke from coal-burning plants had long hung over the city; an *Atlantic* writer dubbed it “Hell with the Lid Off” in 1868. In the 1940s streetlights came on during the day, and businessmen took two white shirts to work, because the first would be smudged by noon. For years Pittsburghers didn't complain; the smoke signaled employment and wages for immigrant workers, and huge profits for Carnegie, Frick, Mellon, and Heinz. Local activism cleared the smoke by the mid-1960s, but in the 1980s a changing economy snuffed out most of the fires. Only one of the major steel mills remains, with far fewer workers. Much of the population left, as evidenced by the legions of Steeler fans that now invade rival stadiums. In the last twenty-five years, however, Pittsburgh has experienced another Renaissance, with banking, education, and medicine creating a stable and diverse economy.

When you exit the Fort Pitt Tunnel, you won't be far from the conference hotel. The Wyndham Grand is the closest commercial building to the Point, Pittsburgh's defining geographic feature, where the Monongahela and the Allegheny flow into the Ohio River (locally, the Mon, the Al, and the O). Contested during the French and Indian War, the Point saw the French Fort Duquesne give way to the British Fort Pitt; a reconstructed bastion is now a museum. After World War II the area became Point State Park, with its iconic fountain that will reopen this summer. The Three Rivers Heritage Trail provides an easy path through the park and over the Al to the North Side, where you can visit Heinz

2012 Annual Meeting: New Orleans

The seventy-eighth Annual Meeting of the American Musicological Society in New Orleans, 1–4 November, fell just days after Hurricane Sandy struck. Some members were badly affected by the storm, while many others suffered indirectly with flight delays and cancellations. Absent friends were never far from the thoughts of those who made it, while tales of the travel-worn were a theme of many lobby reunions. What more understanding and gracious host for the assembled than New Orleans? In the days that followed, the city was a generous backdrop to the conference program as delegates continued conversations over beignets, coffee, and a stroll through the French Quarter, or ventured out to enjoy samplings of the city's vibrant and diverse musical life.

The meeting was joint with the Society for Ethnomusicology and Society for Music Theory, and it was agreed as early as 2010 that the three societies would allocate program space for collaborations between the societies, as well as plan their regular individual society programs. The Joint Sessions on this year's program were thus a new departure, and I am particularly grateful to Jocelyn Neal and Bonnie Wade, chairs of the Program Committees for SMT and SEM respectively, for their hard work throughout the year as we coordinated this aspect of the program. This year's AMS Program Committee (Dana Gooley, 2013 chair, Nadine Hubbs, Mary Hunter, Gayle Sherwood Magee, Giulio Ongaro, and Jeffrey Sposato) thus had the added task of evaluating AMS-related Joint Session proposals and did so with great care and insight. That same attitude characterized their contributions when we met in Louisville in April to evaluate the AMS proposals. The group worked harmoniously and with admirable care for due process, bringing different perspectives and

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President's Message: Teaching, Research, and the Object of the AMS

Our meeting in New Orleans brought to a close my year as President-elect, my year of learning about the workings of the society. Of the various activities, one that was both inspiring and onerous was serving as chair of the Committee on Committees. Armed with several Excel files of current and past committee rosters, I and the other four members of CommComm (Graeme Boone, Wendy Heller, Melanie Lowe, and Hilary Poriss) set about replacing eighty-five of the 340 people who serve on one of the Society's thirty-nine committees.

I find that to be an astonishing set of numbers. They signal how important our mission is to so many of us. Hours and hours—indeed, days and weeks—went into shaping the committees to the best of our abilities, balancing areas of specialization, gender, geography, degrees of seniority, and the wishes of volunteers with the available slots. Once our work was done, we sent our recommendations to President Anne Walters Robertson, who made the final selections and then began extending the invitations to serve. I later asked her which percentage of people said yes. “Virtually all,” she said (or words to that effect), “and with enthusiasm.” When I describe this to colleagues in other disciplines I get various expressions of disbelief. A spirit of altruism is alive and unusually vigorous in the AMS.

The New Orleans meeting featured a relatively uncommon event for our society: a general meeting of members to discuss changes to our by-laws. Although there were other small changes, the one that provoked the most attention was that to alter the Society's object statement, inevitably an exercise that invites strong feelings. The change from our declaring that the “object of the Society shall be the advancement of research in the various fields of music as a branch of learning and scholarship,” to one that specifically recognizes teaching as one of our activities had been hotly debated on AMS-L in the weeks leading up to our meeting. The passions spilled into the Friday evening session. Steve Swayne's wonderful stint as sergeant-at-arms (what a talent!) kept the motions and counter motions from getting tangled. Now that we have held this meeting, the proposed changes in the by-laws will be mailed to each member for a vote. If two-thirds of us approve, the changes will be adopted.

My take on this question is that it relates to an endeavor that Anne Walters Robertson

introduced in this space a year ago when she asked “How can we do ‘public musicology’ better?” A month later, the AMS Board met in New Orleans and had a retreat devoted in part to this topic (see her report in the August 2012 *AMS Newsletter*). Although there are no statistics on this matter, from my own friends and acquaintances, it seems to me that the broad range of activities that we call “teaching” engage as many people in the AMS as does research. Pre-concert-lecturers teach, bloggers teach, librarians teach, music-editors and publishers teach. Members who perform know that there is as much teaching in performance as there is performance in teaching.

To riff on an orange juice and breakfast jingle from several decades ago: musicology isn't just for college professors anymore (nor was it ever). A broader view of teaching inevitably requires a broader view of why one might pursue graduate studies in

Musicology isn't just for college professors anymore

musicology—which is itself a conversation that has long simmered. Here in Davis we just today received news of a joint initiative of the University of California Humanities Network and the Andrew J. Mellon Foundation on “The Humanities and Changing Conceptions of Work.” Clearly the Society has tapped into concerns broader than our own slice of the disciplinary pie.

Then, too, the thought that acknowledging teaching in some way diminishes the importance of research overlooks the fact that many current members are members not because they are currently researching, but because they *once* engaged in research; they now pay dues, read the *Journal*, and attend meetings because the society provides forums for maintaining contact with the latest developments in scholarly areas that they long ago helped to shape. The goal, therefore, of our newly worded object statement is not to place professors on a pedestal but to honor the diversity of what it is we do and to make clear our intention to contribute our expertise and our passions in as many ways as possible.

Because this past meeting was a joint meeting, I took advantage of the opportunity to arrange a dinner with the presidents of the Society for Music Theory, the Society for

Ethnomusicology, and the Society for American Music (the current and incoming presidents of SAM were present because both are AMS members). This was possibly the first such dinner ever, although our knowledge of who socialized with whom when only extends so far. The best illustration of how important we all felt this gathering to be is that it took us nearly sixty emails to slog our way through our busy schedules to find a time that worked for us all.

While one of the goals was simply to get acquainted, we also discussed a variety of concerns we all share. Among these were various versions of what we are calling “public musicology,” plenary lectures (we are the odd ones out here, something I hope we can address), developments in technology as they affect our journals and annual meetings, as well as the possibility of reduced-rate memberships in each others' societies (please contact me if you can think of a way to make this happen without reducing the revenue we all get from dues).

The extent to which the sessions in New Orleans achieved successful mixes of papers read by members of our various societies was truly remarkable. Permutations of AMS/SEM, AMS/SMT, SMT/SEM (such as that on “Rhythm and Dance”), and even AMS/SEM/SMT (such as “Popular Music and Power”) made up a significant portion of the sessions. I was able to attend a few of these that were packed (for example, that on *Sgt. Pepper's Lonely Hearts Club Band*). While we owe our gratitude to the program committees of all three societies, I happily extend special thanks to our committee: Emma Dillon, chair, Dana Gooley, Nadine Hubbs, Mary Hunter, Gayle Sherwood Magee, Giulio Ongaro, and Jeffrey Sposato. Your arduous labors were worth the effort!

—Christopher Reynolds

By-laws Ballot

Members will soon receive ballots (via paper mail) pertaining to amending the AMS By-laws. They will be sent to your account address on file. See www.ams-net.org/By-laws-ballot-2013.php for details regarding the proposed changes.

JAMS News

W. Anthony Sheppard, Editor-in-Chief

The AMS is pleased to announce the appointment of W. Anthony Sheppard as Editor-in-Chief of *JAMS* for a three-year term beginning with volume 67 (2014).

W. Anthony Sheppard is Professor of Music and Department Chair at Williams College, where he teaches courses in twentieth-century music, opera, popular music, and Asian music. He earned his B.A. at Amherst College and his M.F.A. and Ph.D. from Princeton University. His research interests include twentieth- and twenty-first-century opera and music theater, film music, vocal timbre, cross-cultural influence and exoticism, and

American art and popular music history. His first book, *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* (2001), received the Kurt Weill Prize, his article on *Madama Butterfly* and film earned the ASCAP Deems Taylor Award, and his article on World War II film music was honored with the Alfred Einstein Award. His discoveries concerning Puccini and the influence of musical boxes have been featured in the *New York Times* and on PBS. Sheppard's research has been supported by grants from the NEH, the American Philosophical Society, and the Institute for Advanced Study, Princeton. He is currently completing a book

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W. Anthony Sheppard

AMS Pittsburgh 2013

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Field, PNC Park, the Carnegie Science Center, the Andy Warhol Museum, the Mattress Factory (contemporary art), the Children's Museum, and the National Aviary.

Walking the opposite way from the Point leads to the Cultural District along Penn Avenue. At 6th Street is Heinz Hall, home of the world-class Pittsburgh Symphony Orchestra. On Friday and Saturday nights the PSO will perform Prokofiev's Violin Concerto No. 1 with Arabella Steinbacher, as well as Rimsky-Korsakov's *Sheherazade*, conducted by Rafael Frühbeck de Burgos. Just past the Pittsburgh Public Theater and the Civic Light Opera's Cabaret is the Benedum Center, where the Pittsburgh Opera will be performing during the meeting. Further on is the August Wilson Center for African American Culture, with art exhibits, dance, and theater. Throughout the District are tempting restaurants of many different cuisines as well as a jazz club or two, though the main address for jazz is the Manchester Craftsmen's Guild on the North Side.

Of course, there is also our Annual Meeting! As the program and performance committees (Dana Gooley and Catherine Gordon-Seifert, chairs) make their selections, the local arrangements committee will be posting at www.ams-net.org/pittsburgh over the coming months, including restaurant recommendations, ticket information, n'at (Pittsburghese for "and stuff"). We look forward to welcoming yinz to Pixsburgh.

—Matthew Baumer

AMS New Orleans 2012

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expertise to the table. The result was a balanced and varied list of acceptances.

With the addition of the Joint Sessions to the regular AMS roster, and the offerings of two parallel Society programs to draw on, the 2012 program was without doubt the largest the Society has ever seen. At peak times, delegates had close to twenty-five sessions from which to choose, spread across the three societies and spanning two different conference venues. No wonder, then, that many opted to eschew the trusty paper program booklets in favor of the smartphone app that could be accessed through all manner of mobile gadget. If the joint nature of the meeting ensured a diversity of topic coverage, the AMS-only portion also reflected the varied nature of the field at present. Taking a cue from the individual and session proposals yielded by the evaluation process, session programming tried to reflect the multiplicity of methods and approaches practiced in the field. Sessions covered everything from early music to more recent fields of music and video games, while single-composer sessions (e.g., "Chopin Revisited" and "Ciconia") ran alongside topic-based sessions (e.g., "Singers: Practices, Roles" and "Politics, Propaganda, and Mourning"). Period-specific sessions (e.g., "Making a Musical Living in Baroque Germany") were counterpointed by sessions whose rationale resulted in a broad temporal or geographical reach (e.g., "Opera on the Move," "Musical Migrations," and "Cantus"). Some Joint Sessions offered direct reflection on relations

between the field, while others were born of the natural intersections of interests to explore topics ranging from religion to ecomusicology to the North Atlantic fiddle. As a result, there was something for everyone, as well as ample opportunity for people to learn about aspects of the fields with which they were less familiar. Formats were also more varied, with sessions such as the Ecomusicology Listening Room providing a departure from the norm and pointing the way to continued exploration of alternative presentation formats in future meetings (see the story on p. 18).

In addition to the discussions occurring inside individual sessions, which were often packed to capacity, lively debate and discussion spilled out into the lobbies, corridors, and book display, generating an audible "buzz" at peak times post-sessions. The common spaces were also a good place to get a measure of the range of participants attending. It was heartening to see the multi-generational nature of the societies, with emeriti rubbing shoulders with possible future members of the societies who accompanied their parents into the fray.

The local arrangements team (Alice V. Clark, chair, Valerie Goertzen, and William P. Horne) did sterling work to provide those new to the city with beautiful guidelines and directives to make the most of their time outside the conference sites. Meanwhile, faced with the embarrassment of musical riches on offer, the Performance Committee (Steve Swayne, chair, Alice V. Clarke, Catherine Gordon-Seifert, 2013 chair, and Jeffrey Kite-Powell) likewise guided participants to a thoughtful and enticing range of musical offerings.

—Emma Dillon

entitled *Extreme Exoticism: Japan in the American Musical Imagination* and is launching a new project entitled *The Performer's Voice: Timbre and Expression in Twentieth-Century Vocal Music*. Sheppard frequently lectures for the Metropolitan Opera Guild, and he delivered the AMS/Library of Congress lecture in Fall 2010. His term as a Director-at-Large of the AMS will end in March. He has previously served as Chair of the Einstein Award Committee, Chair of the Council Nominating Committee, on the AMS Publications Committee, as well as on the Program Committees for the AMS Annual Meeting and the AMS New England Chapter.

Suzannah Clark, Review Editor



Suzannah Clark

The AMS is pleased to announce the appointment of Suzannah Clark as Review Editor of *JAMS* for a three-year term beginning with

volume 67 (2014).

Suzannah Clark is Professor of Music at Harvard University. She received her B.Mus. and M.Mus. at King's College, London University, and her M.F.A. and Ph.D. at Princeton University. She held a Junior Research Fellowship and subsequently a British Academy Postdoctoral Fellowship at Merton College, Oxford. Before moving to Harvard in 2008, she taught at Oxford University for eight years. Clark's research areas range from the music of Franz Schubert and the history of tonal theory to medieval vernacular music, in particular Old French motets and the chansons of the *trouvères*. Her publications include the book *Analyzing Schubert* (2011); two co-edited books, *Music Theory and Natural Order from the Renaissance to the Early Twentieth Century* (2001) with Alexander Rehding, and *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned* (2005) with Elizabeth Eva Leach; and articles in *19th-Century Music*, *Music Analysis*, *Journal of the Royal Musical Association*, and *Plain-song and Medieval Music*. She has been the recipient of numerous fellowships and awards from Canada, Germany, the UK, and the US; most recently, she was the William J. Bouwsma Fellow at the National Humanities Center in North Carolina

(2010–2011), where she worked on her new book project *Quirks in Tonality: Aspects in the History of Tonal Space*. She has served on the editorial boards of *Music Analysis* and *Music Theory Spectrum*, and she is currently a member of the AMS Council.

Richard Freedman, Digital and Multimedia Editor

The AMS is pleased to announce the appointment of Richard Freedman to the new position of Digital and Multimedia Editor of *JAMS* for a three-year term beginning with volume 67 (2014).



Richard Freedman

Richard Freedman is John C. Whitehead Professor of Music at Haverford College, where he teaches a wide range of courses on music, history, and culture. His research on French and Italian music of the sixteenth century in its cultural contexts has appeared in the *Journal of Musicology*, *Early Music History*, *Musical Quarterly*, *Revue de musicologie*, and in two books, *The Chansons of Orlando di Lasso and their Protestant Listeners: Music, Piety, and Print in Sixteenth-Century France* (2001) and *Music in the Renaissance* (2012). Other writings appear in the *New Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of the Middle Ages*. His digital project on the chanson albums of Nicolas du Chemin combines his interests in the Renaissance chanson with new tools for the study of musical texts, including an image archive, modern critical editions, reconstructions, and tools for collaborative research (for links to the project see duchemin.haverford.edu). Undertaken in partnership with the Centre d'études supérieures de la Renaissance in Tours, the project is supported by major grants from the National Endowment for the Humanities and the American Council of Learned Societies. Freedman has served the AMS as member of the *JAMS* Editorial Board, as Chair of the Nominating Committee, and as Chair of the Committee on Professional Development. He is also currently a member of the Committee on Internet Technology.

A Message from W. Anthony Sheppard

I am honored to serve as Editor of this illustrious journal and, like my predecessors, aim to publish engaging articles that are based on new, solid, and ambitious research and that have benefited from the highest editorial standards. Through the committed work of the Editorial Board and the dedication of anonymous readers in the refereeing process, *JAMS* will continue to serve as the flagship journal for musicology, publishing articles and book reviews that represent the full range of musicological topics and scholarly approaches. The Journal will welcome the submission of articles up to 20,000 words in length. Submissions exceeding this length will be considered at the discretion of the Editor-in-Chief.

Issues of the Journal will periodically continue to include a collection of brief essays by multiple authors offering a dialogue on a specific topic or research question and introduced by a convenor. Colloquy proposals should be submitted to the Editor-in-Chief by the convenor and should consist of a two-page overview accompanied by a list of four to six committed authors who are able to offer multiple expert viewpoints. Proposals will be considered by the Editor and by members of the Editorial Board, and final submissions must then be approved by the Editorial Board prior to publication.

Beginning with volume 67 in 2014, the Journal will periodically include a new Digital and Multimedia Scholarship section offering reviews and reports of such scholarly work as documentary films, recordings, analytical software, interactive web sites, and databases that are direct products of musicological research. I am delighted to announce, with the approval of the AMS Board, the creation of a new editorial position for the Journal. The **Digital and Multimedia Editor** will edit the new Digital and Multimedia Scholarship section and will work directly with authors and the Editor-in-Chief to assist in creating enhanced online versions of accepted articles, as appropriate. The creation of the Digital and Multimedia Editor position and the new section will enable the Journal both to enhance scholarly content as it is published in the online edition and to recognize several new forms of musicological scholarship that have emerged in recent years.

Detailed directions for potential contributors to each section of the Journal will appear in volume 66, number 1 and online in April at: www.ucpressjournals.com/journal.php?j=jams&jDetail=submit.

“What I Do in Musicology”: Thoughts from the Field

In recent years the AMS leadership has been promoting “public musicology,” an important concept that impacts all members of our Society and indeed the very future of our discipline. While the common assumption is that we practice musicology solely within the academy, many AMS members have long pursued activities and careers outside of the academic music department, engaging diverse audiences and demonstrating that someone with an advanced degree in musicology can make a significant impact outside the field. This new column, an outgrowth of discussions within the Committee on Communications, features essays from musicologists engaged in activities or careers outside the traditional tenure-track faculty line. Our goal is to inspire AMS members to pursue public musicology, as well as to educate our membership—in particular graduate students eyeing the academic job market with trepidation—about the many possibilities available to musicologists. For our inaugural column, we hear from two AMS members at different stages of their careers.

Don M. Randel

Well-meaning parents and their friends ask, “What are you studying?” You reply, “Musicology.” They instantly reply, “What are you going to do with that?” This usually means, “How do you propose to contribute to the gross domestic product or the national defense or both?” It is not usually a question about whether you will live a satisfying life exercising your intellectual abilities and creative talent in relation to some of humankind’s most significant creations, so let’s skip over that for now, though we mustn’t forget it.

It turns out that there are many more answers to the typical question about the instrumental purposes of education and scholarly training than the skeptical questioner usually imagines. This is true even if we skip over the value of the ability to draw elegant conclusions from large and complicated bodies of information and to articulate those conclusions clearly and persuasively in any professional undertaking whatever. We should not skip over teaching, which is often dismissed condescendingly when the questioner adds, “besides teach, of course.” For there are many kinds of teaching that do not take place in the college classroom.

Most of us started on the path toward a degree in musicology because we love music, we want to know more about it, and we want to share what we learn with others, perhaps awakening in them a similar love. This is a path that should lead much more often than it usually does to work in arts and cultural organizations of every kind, to publishing, to broadcasting, to philanthropy, even to elected office. I don’t doubt



Don M. Randel

for a minute that the United States Congress would be a better place if it included more well-trained musicologists.

This becomes a question not so much of the specific technical aspects of musicological training but of the values that underlie that pursuit. I have always thought that if there must be deans and provosts and presidents I want them to have my values. This has led me to be a dean of arts and sciences, a provost, a university president, and now a foundation president, jobs that have not left much time for musicology but

that have enabled me to apply both the values and the intellectual tools I developed as a musicologist. These are values and habits of mind that can be lived in activities well beyond academe. The more the better.

Hannah Mowrey

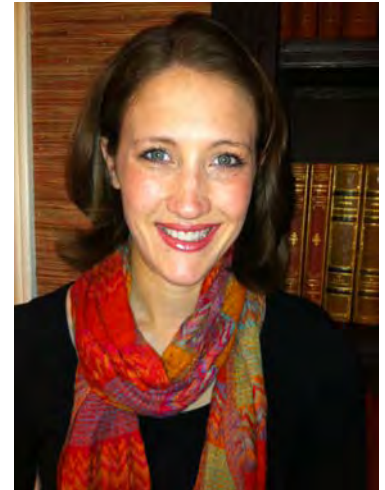
I am grateful to the Society for recognizing the importance of reaching beyond the immediate discipline of musicology, as I have had the satisfying opportunity to create and direct an entrepreneurial music program. Redeemer Seminary—a post-graduate institution in Dallas, Texas that offers pastoral and ministerial training for men and women—is developing a center for worship and music in an effort to help students understand the historical connections between music and its role in Christian worship. At a time when many institutions have been forced to eliminate various programs, the Seminary, through a generous grant, has worked to emphasize that which is often underdeveloped in current theological training: music. The new endeavor called for an individual with expertise in music performance, music history, church history, theology, and of course, teaching. The job description uniquely aligned with my training as a musicologist, and theological studies have been a personal interest and area of research for many years. Administrative and organizational skills have come naturally, and it was apparent that I had the necessary experience to launch and direct this new Center.

I began by sketching a five-year plan for the Center, including short- and long-range goals. I created mission, vision, and core-values documents, formed a temporary advisory council, researched other similar programs and institutions, developed branding criteria, and began mapping out a curriculum scope and sequence. I also work alongside a development director to cultivate fund-raising initiatives and goals.

Through the Seminary, the Center will eventually offer a certificate in worship and music. Students can complete the certificate alongside their divinity degree, or the certificate can be earned independently of a degree. Integrating music, aesthetics, and liturgy into an already rich divinity program has been a unique and rewarding challenge. Seminary students have been grounded in history and philosophy, so they quickly see how naturally music history accompanies and embellishes much of what they have already learned. As I develop a curriculum that will complement the divinity program, I have also been able to enhance the Seminary’s library—which has included a subscription to the Naxos Music Library, since listening assignments are a frequent staple of coursework within the music curriculum. Conferences, along with lecture and concert series, are also on the horizon.

My job is marked by a significant interdisciplinary effort, as I work with students and colleagues eager to learn about music and its role in Christian worship. With training in musicology, I have been able to impact an academic field often void of musical knowledge and understanding.

If you are interested in contributing to this column in a future issue, please contact AMS Newsletter editor Andrew H. Weaver (weavera@cua.edu) with a brief description of your contributions to public musicology.



Hannah Mowrey

Awards, Prizes, and Honors

Honorary Members

Charles M. Atkinson is Arts and Humanities Distinguished Professor of Music at The Ohio State University, where he has taught since 1978. He has also taught at the University of California, Irvine, and as Visiting Professor at the University of North Carolina, Chapel Hill, the *Ecole Pratique des Hautes Etudes (Sorbonne)*, and the Universität Würzburg, Germany. A graduate of the University of New Mexico (B.F.A., 1963), he received his master's degree from the University of Michigan (1965) and his Ph.D. from the University of North Carolina, Chapel Hill (1975), with additional study at the Juilliard School (1966–69) and at the Universität Erlangen-Nürnberg, Germany (1972–73).

Atkinson's scholarly work is devoted primarily to music within the intellectual history of Antiquity and the Middle Ages; his teaching interests include music of the Classical Era and the twentieth/twenty-first centuries, the history of performance practice, and jazz. He is the author of *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music* (2009), as well as over forty articles on a broad array of medieval topics. Among these are articles on tropes and prosulae to the Agnus Dei and Sanctus of the Roman mass (e.g., "The Earliest Agnus Dei Melody and its Tropes," *JAMS* 30 [1977]; "Text, Music, and the Persistence of Memory in *Dulcis est cantica*," *Recherches nouvelles sur les tropes*



Charles Atkinson

liturgiques, ed. Gunilla Björkvall and Wulf Arlt, Acta Universitatis Stockholmiensis: Studia Latina Stockholmiensia 36 [1993]); on Greek in the Western Latin liturgy (e.g., "Zur Entstehung und Überlieferung der 'Missa graeca,'" *AfMw* 39 [1982]; "The *Doxa*, the *Pisteuo*, and the *ellinici fratres*: Some Anomalies in the Transmission of the Chants of the 'Missa graeca,'" *JM* 7 [1989]); and studies in the history of music theory and musical terminology (e.g., articles on the terms *modus* and *tónos/tonus* for *HmT* [1996 and 2005]; "The *Parapteres*: *Nothi* or *Not?*" *MQ* 68 [1982]; "Franco of Cologne on the Rhythm of *Organum purum*," *EMH* 9 [1989]).

Among the honors Atkinson has received are both the Alfred Einstein and Otto Kinkeldey Awards from the Society and the Van Courtlandt Elliott Prize of the Medieval Academy of America. He has held research fellowships from the Deutscher Akademischer Austauschdienst, the Alexander von Humboldt-Stiftung, and the National Endowment for the Humanities.

Atkinson serves as series editor for Recent Researches in Medieval and Early Renaissance Music (A-R Editions) and on the editorial advisory boards of *Monumenta Monodica Medii Aevi* (Bärenreiter) and the *Journal of Musicology*, as well as the advisory board for the Center for the Study of Medieval and Renaissance Music Theory (Indiana University). He has served the Society in many capacities, beginning with membership on the Publication and Membership Committees of the Southern California Chapter, continuing with membership on AMS Council and Board of Directors, and chairing the Einstein Award Committee and the 1985 Program Committee. He was elected President of the Society for the term 2007–08 and is now serving as the Society's representative to the Advisory Panel for Grove Music Online.

Marcia J. Citron is Lovett Distinguished Service Professor of Musicology at Rice University, where she has been a faculty member since 1976. She received her B.A. from Brooklyn College (1966) and her M.A. (1968) and Ph.D. (1971) from the University of North Carolina, Chapel Hill. Her master's thesis focused on metric conflict in Brahms's chamber duos, and the doctoral work explored Schubert's operas.

Citron's interest turned to women and music with an essay on female composers of Lieder for the groundbreaking collection *Women Making Music* (1986), edited by Jane



Marcia Citron

Bowers and Judith Tick. After studies of Corona Schröter (*Music & Letters*) and the Lieder of Fanny Hensel (*The Musical Quarterly*), Citron published a dual-language edition of Hensel's letters to Felix Mendelssohn (1987), most of them previously unpublished. In 1988, *Cécile Chaminade: A Bio-Bibliography* appeared. This study, documenting works and performances as well as Chaminade's life, helped fill in the picture of this once-popular figure who was forgotten in the twentieth century. These studies laid the basis for Citron's culminating work on women, *Gender and the Musical Canon* (1993; reprint, 2000). A broad-based feminist inquiry, the volume approached canon formation from the perspective of gender and showed how its various stages are not value-free. It is considered a classic in "second-wave" inquiry and won the Pauline Alderman Prize from the International Alliance for Women in Music.

More recently, Citron is known for her research on opera and film. Her book *Opera on Screen* (2000) set out basic principles of opera-film through case studies of key repertoire, including leading works by Franco Zeffirelli, Peter Sellars, Joseph Losey, Francesco Rosi, Hans-Jürgen Syberberg, and Michael Powell. She also published the volume *When Opera Meets Film* (2010). Extending the repertoire to a wide range of mainstream film, from the Hollywood comedy *Moonstruck* to the French masterpiece *La Cérémonie*, this book uses the categories of style, subjectivity, and desire to detail how opera can reveal something fundamental about a film, and how film can do the same for an opera. Other studies have appeared in *19th-Century Music* (2011), *Between Opera and Cinema* (2002, ed. Jeongwon Joe and Rose Theresa), and *Music, Sensation, and Sensuality* (2002, ed. Linda

Austern). Forthcoming work includes contributions to *The Oxford Handbook of Opera* (ed. Helen Greenwald), *The Oxford Handbook of Music in Film and Visual Media* (ed. David Neumeier), and *Masculinity in Opera* (ed. Philip Purvis).

Citron has received grants from the National Endowment for the Humanities and the Deutsche Akademische Austauschdienst. She has reviewed productions of Houston Grand Opera for *Opera News*. Citron has served the Society in a variety of roles, including as a member of the Board of Directors; member of the Slim, Kinkeldey, and Einstein award committees (the last also as chair); and chair of the Committee on the Status of Women.

Christoph Wolff is the Adams University Research Professor at Harvard University, where he has taught for thirty-six years. He joined the Harvard faculty in 1976, chaired the Department of Music through most of the 1980s, was Acting Director of the University Library in 1991–92, served as Dean of the Graduate School of Arts and Sciences from 1992 to 2000, and was appointed University Professor in 2002. He currently serves also as director of the Bach-Archiv in Leipzig and on the graduate faculty of the Juilliard School.

Born and educated in Germany, Wolff studied organ and historical keyboard instruments, musicology, and art history at the Universities of Berlin, Erlangen, and Freiburg. After earning a performance diploma in organ and choral conducting at the Hochschule für Musik Berlin in 1963, he took his first job as university organist and instructor in Erlangen. In 1966, he obtained the Dr.Phil. from the University of Erlangen under the guidance of the medievalist Bruno Stäblein with a

dissertation on “Der stile antico in der Musik Johann Sebastian Bachs,” published as a book in 1968. An invitation as visiting assistant professor brought him to the University of Toronto, where he taught from 1968 to 1970, after which he spent six years at Columbia University and concurrently two semesters at Princeton University.

Wolff has published extensively on the history of music from the fifteenth to the twentieth centuries, with essays and critical editions ranging from Conrad Paumann and early keyboard music through Schubert, Brahms, Schoenberg, and Hindemith. His principal scholarly focus, however, has been the music of the seventeenth and eighteenth centuries and especially the lives and works of Bach and Mozart. His publications include *Mozart's Requiem* (1991), *The New Bach Reader* (1998), *Johann Sebastian Bach: The Learned Musician* (2000), *Mozart at the Gateway to His Fortune: Serving the Emperor, 1788–1791* (2012), and several volumes in the complete works editions of Buxtehude, J.S. and C.P.E. Bach, Mozart, and Hindemith.

In 1978 Wolff won the Dent Medal from the Royal Musical Association, in 1995 the Humboldt Research Prize, in 2004 the Harrison Medal of the Society for Musicology in Ireland, and in 2005 the Bach Prize of the Royal Academy of Music. In 1982 he was elected a fellow of the American Academy of Arts and Sciences, in 2001 of the Saxon Academy of Sciences in Leipzig, and in 2002 of the American Philosophical Society in Philadelphia. He became an honorary member of the Mozarteum in Salzburg in 2010. In 2004 he was elected president of the IMS/IAML Commission mixte in charge of the *Répertoire International des Sources Musicales*. He has served the Society in various capacities, as chair of the AMS Greater New York Chapter, member of the Council and the Board of Directors, and on various committees. His Bach biography was recognized in 2001 by the Society's Kinkeldey Award.

Born in Houston, Texas (and with the accent to prove it), **Susan Youens** studied piano with Drusilla Huffmaster and musicology with Ellsworth Peterson at Southwestern University in Georgetown, Texas before going to graduate school at Harvard University. There, she sang with John Ferris's Harvard Memorial Choir, worked as a coach-accompanist in the Boston area, and wrote a dissertation on French Renaissance chansons under the direction of David Hughes. She took her first teaching position at Washington University in St. Louis in 1974; she has also taught at Ithaca College (1981–1984) and the University of Notre Dame, where she is currently



Susan Youens

J.W. Van Gorkom Professor of Music. During her dissertation research year in Paris, she spent as much time studying Debussy song manuscripts as she did examining part-books for chansons, a sign that her first publications would have to do with *mélodies* rather than the Renaissance and that art song would be her preferred country.

On hearing a performance of Schubert's *Winterreise* in New York in the early 1980s, she began investigations that led eventually to her first book, *Retracing a Winter's Journey: Schubert's Winterreise* (1991), and to her introduction to a facsimile edition of the autograph manuscript in The Pierpont Morgan Library. By that time, the die was cast, and a lifetime of explorations into the Lieder of Franz Schubert and Hugo Wolf was underway. It was probably inevitable that she would delve into Schubert's other song cycle on poems by Wilhelm Müller, resulting in two books: a Cambridge handbook on *Die schöne Müllerin* in 1992 and *Schubert, Müller, and Die schöne Müllerin* (1997). Interested from her early years in the intersection of poetry and music, Youens has also written books on *Hugo Wolf: The Vocal Music* (1992), *Schubert's Poets and the Making of Lieder* (1996), *Hugo Wolf and his Mörike Songs* (2000), *Schubert's Late Lieder* (2002), and *Heinrich Heine and the Lied* (2007), as well as more than fifty scholarly articles and chapters in books. She has been the recipient of four fellowships from the National Endowment for the Humanities, as well as fellowships from the DAAD, Guggenheim Foundation, National Humanities Center, and Institute for Advanced Study.

Performers such as Thomas Hampson, Graham Johnson, Margo Garrett, Roger Vignoles, Malcolm Martineau, and Eugene Asti have endorsed Youens's work and have invited



Christoph Wolff

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Awards, Prizes, Honors

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her to give lectures, master-classes, coaching sessions, and courses on song at the Steans Institute for Young Artists at the Ravinia Festival, the Aldeburgh Festival, the Vancouver International Song Institute, the Royal Academy of Music and Guildhall School of Music in London, and the Juilliard School, among others. She has collaborated with Malcolm Martineau on a song-recital series at Wigmore Hall in London and with Eugene Asti on a festival of Mendelssohn's songs at Kings Place. Youens has written program notes for Carnegie Hall's song recital series for many years and has delivered numerous lectures in Europe, England and Ireland, Canada, and the United States.

Youens has served the Society for many years as a member of the Palisca Award and Obituary Committees and the Council Committee on Honorary and Corresponding Members; as chair of the Pisk, Kinkeldey, and Publications Committees; and as a member-at-large of the Board of Directors.

Corresponding Members

Michał Bristiger was born in 1921 in Jagielnica near the then Polish Lwów (today Ukrainian Lviv). He lived in Lwów until the German invasion of 1941, learning to play piano and, beginning in 1939, studying medicine. He continued medical studies in Bologna and completed them in Warsaw in 1951. At the same time, he studied musicology at the University of Warsaw, receiving the M.A. in 1954 and Ph.D. in 1963, with his dissertation, "Forma wariacyjna w muzyce instrumentalnej



Michał Bristiger

renesansu" (The Variation Form in the Instrumental Music of the Renaissance), published in 2008. He taught at the Institute of Musicology of the University of Warsaw until 1970; from 1970 to 1991 he held research positions at the Institute of Art of the Polish Academy of Sciences. The most comprehensive statement of his views, *Związki muzyki ze słowem. Z zagadnień analizy muzycznej* (The Relationships of Music and Words: Problems of Music Analysis), appeared in 1986. Two volumes of his collected papers, *Mysł muzyczna* (Musical Thought), appeared in 2001 and 2011 as well as another large collection of essays, *Transkrypcje* (Transcriptions), also in 2011. Bristiger's work has centered on the relationship between music and language, theory of analysis, and history of music theory in the eighteenth, nineteenth, and twentieth centuries, as well as the Italian vocal music of the Baroque period.

In addition to the University of Warsaw, Bristiger has taught at the Jagiellonian University in Cracow, the University of Poznan, the Musical Academy of Warsaw, as well as the University of Palermo (repeatedly), University of Calabria in Cosenza (1990–97), and University of Macerata-Fermo. He has been a senior fellow at the Institut für die Wissenschaften vom Menschen in Vienna (1985–88) and has served as the Rector of the International Mozart Academy, formerly located in Cracow (1994–95). Currently he conducts the Musicological Seminar of the De Musica Association in Warsaw and participates in various activities of the Committee for Art Studies of the Polish Academy of Science (Warsaw), the Internationale Cherubini-Gesellschaft (Berlin), and the Institute of Musicology of the University of Palermo.

Bristiger was the founder and editor-in-chief of the musicological periodicals *Res Facta* and *Res Facta Nova* (1967–2011), as well as of *Pagine* and *Nuove Pagine* (since 1972), *De Musica* and *De Musical/Muzykalia* (since 2001), and *De Musica/Diagonali* (since 2012). He has also served on the editorial boards of *Acta Musicologica* (Basel), *Collage* (Palermo), and the *International Review of the Aesthetics and Sociology of Music* (Zagreb).

Bristiger received an honorary doctorate from the University of Palermo, as well as honorary memberships of the Society of Polish Composers (Warsaw), the Antiquae Musicae Italicae Studiosi (Bologna 1977), and the Committee of Art Studies of the Polish Academy of Sciences (Warsaw 2009). In 1978, he became a corresponding member of the Accademia delle Scienze dell'Istituto di Bologna.

Klaus-Jürgen Sachs was born in Kiel in 1929. He studied sacred music beginning in 1947



Klaus-Jürgen Sachs

at the Musikhochschule in Leipzig, where he passed his A-Examen in 1950. After a thorough catechetical training at the University of Naumburg/Saale in 1951, he served as cantor and organist in Bautzen (1951–60), as well as a teacher of organ, piano, and music theory at the Evangelische Kirchenmusikschule in Görlitz.

From 1960 to 1962, Sachs served as instructor in music research studies at the University of Erlangen, an activity that he continued at the University of Freiburg im Breisgau. He received his Ph.D. *summa cum laude* there in 1967 with a dissertation supervised by Hans Heinrich Eggebrecht, "Der Contrapunctus im 14. und 15. Jahrhundert: Untersuchungen zum Terminus, zur Lehre und zu den Quellen," later published as volume 13 of the Beihefte zum *Archiv für Musikwissenschaft* (1974). Afterward, he worked under the auspices of the Walcker-Stiftung, carrying out research in organ studies toward the development of his *Mensura Fistularum: Die Mensurierung der Orgelpfeifen im Mittelalter*, 2 vols. (1970–80).

Sachs assumed the position of Lector at the Institut für Musikwissenschaft of the University of Erlangen-Nürnberg in 1969, where he wrote the second volume of *Mensura fistularum: Studien zur Tradition und Kommentar der Texte* as his Habilitationsschrift in 1978. This work was awarded the faculty prize as the best Habilitationsschrift of that year. In 1982 he was named Professor of Historical Musicology in Erlangen, a position from which he retired in 1994.

In 1992, Sachs was a Distinguished Visiting Professor at The Ohio State University in Columbus. From 1971 to 2006 he was a member of the Editorial Board of the *Handwörterbuch der musikalischen Terminologie*. From 1989 to 2007 he was Area Editor for Early Music

Theory for the second edition of *Die Musik in Geschichte und Gegenwart*.

In addition to four books, Sachs has published sixty journal articles and over seventy essays for lexica and handbooks, among them the article “Counterpoint,” §I–II, for *New Grove*. In addition to the areas of counterpoint and organ-pipe measurement, his writings span a wide range of topics, including the musical activities of Gerbert of Aurillac; Pierre de la Rue’s *Missa de Beata Virgine*; compositional technique in J.S. Bach’s late works; Beethoven’s “Lebewohl” sonata, op. 81a; Robert Schumann’s fugues on the name BACH; the musical conception of Brahms’s Piano Trio, op. 101, mvt. I; and Maurice Ravel’s *Sainte* (1896) after Mallarmé.

Sachs’s recent monographs include *De modo componendi: Studien zu musikalischen Lehrtexten des späten 15. Jahrhunderts* (2002) and *Beethovens Klaviervariationen op. 34* (with Mark Lindley and Conny Restle; 2007). He is currently working on *Musiklehre im Studium der Artes: Die „Musica“ (Köln 1507) des Johannes Cochlaeus*.

Martin Staehelin was born in 1937 in Basel, Switzerland, where he completed his elementary and secondary education. In 1962, he earned a diploma in flute performance and music education from the Musikakademie in Basel. Following a stint in the Swiss military, Staehelin continued his studies in musicology and classics at the University of Basel, receiving his doctorate in 1967. He went on to complete his Habilitation in 1971 at the University of Zurich. From 1976 to 1983, he was Director of the Beethoven-Archiv and Beethoven-Haus in Bonn while simultaneously serving as Professor of Musicology at the University of Bonn. In 1983, Staehelin became Professor Ordinarius in the Musikwissenschaftliches Seminar at the Georg-August-Universität in



Martin Staehelin

Göttingen, a position that he held until his retirement in 2002. From 1992 to 2006, Staehelin served as Honorary Director of the J. S. Bach-Institut in Göttingen, and from 1998 to 2009 he headed the editorial board of the monumental music series, “Das Erbe deutscher Musik.” Staehelin was honored with the Dent Medal of the Royal Musical Association in 1975, he was elected as a member of the Akademie der Wissenschaften in Göttingen in 1987, and he received the Glarean Prize of the Swiss Musicological Society in 2009. In 2011, Staehelin received an honorary doctorate from the University of Münster/Westphalia.

Staehelin’s musicological work has encompassed two broad themes: the history of music of the fifteenth/sixteenth and eighteenth/nineteenth centuries, and the study of fragmentary and displaced polyphonic sources in German areas before 1550. His contributions, which have ranged widely, include studies and editions of music by Isaac, Obrecht, Beethoven, and Mozart, notably his *Heinrich Isaac, Messen* (1970 and 1973); *Der Grüne Codex der Viadrina* (1971); *Die Messen Heinrich Isaacs*, 3 vols. (1977); *Hans Georg Nägeli and Ludwig van Beethoven* (1982); *Beethoven-Jahrbuch X* (1983); *Musikalischer Lustgarten* (with Adalbert Roth and Ulrich Konrad) (1985); *Allzeit ein Buch: Die Bibliothek W. A. Mozart* (with Ulrich Konrad) (1991); *Jacob Obrecht, Collected Works 13* (editions of *Missa Cela sans plus* and *Missa Gracuuly et bialux*) (1993); and *Die mittelalterliche Musik-Handschrift W1: vollständige Reproduktion* (1995).

In 1998, Staehelin inaugurated the series *Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschen Sprachgebiet*, which is dedicated to the study of early polyphony. This multi-volume undertaking includes Staehelin’s important study of the life and world of fifteenth-century composer Petrus Wilhelmi (*Neues zu Werk und Leben von Petrus Wilhelmi. Fragmente des mittleren 15. Jahrhunderts mit Mensuralmusik im Nachlaß von Friedrich Ludwig*, 2001), and a volume dedicated to new polyphonic sources (*Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz*, 2012). Staehelin’s recent research includes an edition of Mozart’s disputed *Sinfonia Concertante for Four Winds*, KV 297b (forthcoming in 2013) and a study of the life and works of Hans Georg Nägeli.

AMS Awards and Prizes

The **Otto Kinkeldey Award** for a book of exceptional merit by a scholar beyond the early stages of her or his career was presented to **Ruth HaCohen** (Hebrew University



Ruth HaCohen
Kinkeldey Award Winner

of Jerusalem) for *The Music Libel Against the Jews* (Yale University Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **Pierpaolo Polzonetti** (University of Notre Dame) for *Italian Opera in the Age of the American Revolution* (Cambridge University Press).



Pierpaolo Polzonetti
Lockwood Award Winner

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **Lydia Goehr** (Columbia University) for “—wie ihn uns Meister Dürer gemalt!”: Contest, Myth, and Prophecy in Wagner’s *Die Meistersinger von Nürnberg*,” *Journal of the American Musicological Society*.

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Awards, Prizes, Honors

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Lydia Goehr
Slim Award Winner

The **Alfred Einstein Award** for an article of exceptional merit by a scholar in the early stages of her or his career was given to **Francesca Brittan** (Case Western Reserve University) for “On Microscopic Hearing: Fairy Magic, Natural Science, and the Scherzo Fantastique,” *Journal of the American Musicological Society*.

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music, including music created or descended from musical cultures of Spain, Portugal, and all Latin American areas, was presented to **Susan Boynton** (Columbia University) for *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain* (Oxford University Press).



Francesca Brittan
Einstein Award Winner

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Laura Youens** (George Washington University), **Barton Hudson** (West Virginia University), and **Mary Beth Winn** (University at Albany–SUNY) for *Thomasii Crequilonis Opera omnia. Vol. 18: Cantiones Quatuor Vocum, and Vol. 20: Cantiones Trium, Sex, Septem, et Duodecim Vocum, Corpus mensurabilis musicae 63* (American Institute of Musicology).

The **Music in American Culture Award** for a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context was presented to **Elizabeth A. Wells** (Mount Allison University) for *West Side Story: Cultural Perspectives on an American Musical* (Scarecrow Press).



Elizabeth Wells
MAC Award Winner

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Barbara Swanson** (Case Western Reserve University) for “Old Chant, New Songs: Plainchant and Monody in Early Modern Rome.”



Barbara Swanson
Pisk Award Winner

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Lori Kruckenberg** (University of Oregon), **Michael Alan Anderson** (Eastman School of Music, University of Rochester), and the **Schola Antiqua of Chicago** for “Sounding the Neumatized Sequence.”

The **Ruth A. Solie Award** for a collection of essays of exceptional merit was presented to **Alejandro Madrid** (University of Illinois at Chicago), ed., for *Transnational Encounters: Music and Performance at the U.S.-Mexico Border* (Oxford University Press).

The **Thomas Hampson Award** supporting research and publication in classic song was presented to **Allison K. M. Bloom** (University of Wisconsin-Madison) for “‘Un paysage choisi’: Fêtes galantes in Fin-de-siècle French Music.”



Laura Youens
Palisca Award Winner

Other Awards, Prizes, and Honors

The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was given to **Christopher Moore** (University of Ottawa) for “Camp in Francis Poulenc’s Early Ballets,” *Musical Quarterly* 95 (2012), and **Mitchell Morris** (University of California, Los Angeles) for “Syllabus to Music History/LBGTS M137, ‘LGBTQ Perspectives in Popular Music.’”

Kofi Agawu (Princeton University) has been elected to the George Eastman Visiting Professorship at Balliol College, Oxford University for 2012–13.

Michael Alan Anderson (Eastman School of Music, University of Rochester) received an ASCAP Deems Taylor Award for his article “Fire, Foliage and Fury: Vestiges of Midsummer Ritual in Motets for John the Baptist,” *Early Music History* (2011).

Paul-André Bempéchat (Harvard University) was honored at the 2012 International Festival Klavier Raritäten in Husum, Schleswig-Holstein, at Uppsala University in Sweden, and at the Sibelius Academy in Helsinki for his book *Jean Cras, Polymath of Music and Letters*.

Bonnie Blackburn (Oxford University) received a grant from the Gladys Kriebel Delmas Foundation for research in Venice for her project “The Social World of a Renaissance Musician: Pietro Aaron and his Friends.”

Susan Borwick (Wake Forest University) was named President of the International Alliance for Women in Music.



Mary Beth Winn
Palisca Award Winner



Barton Hudson
Palisca Award Winner



Christopher Moore
Brett Award Winner

Bella Brover-Lubovskiy (Hebrew University, Jerusalem) is one of three scholars who received the Einstein Foundation research grant for “A Cosmopolitan Composer in Pre-Revolutionary Europe: Giuseppe Sarti.”

Christopher Chowrimootoo (Oxford Brookes University) won the 2012 Jerome Roche Prize of the Royal Musical Association for his article “Bourgeois Opera: *Death in Venice* and the Aesthetics of Sublimation,” *Cambridge Opera Journal* 22 (2010).

Sarah Collins (Monash University) received a *Music & Letters* Trust Award to assist with image reproduction for her forthcoming book *The Aesthetic Life of Cyril Scott* (Boydell & Brewer).

Anthony M. Cummings (Lafayette College) spent academic year 2011–12 as Robert Lehman Visiting Professor in Residence at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence (fall semester) and

as Scholar in Residence at the American Academy in Rome (spring semester).

Robin Elliott (University of Toronto) received the 2012 Helmut Kallmann Prize from the Canadian Association of Music Libraries, Archives, and Documentation Centres in recognition of his significant contributions to Canadian musicological research and documentation.

Raymond Erickson (CUNY Graduate Center) received an Emeritus Professor Research Fellowship from the Andrew W. Mellon Foundation for his project “Tolerance, Jews, and the Early Enlightenment in Saxony: The Witness of Leipzig Theologians.”

Kate Galloway (Memorial University of Newfoundland) won the 2012 Postdoctoral Prize by the Social Sciences and Humanities Research Council of Canada for her project “Sounding Environmental Change: Representing the Environment and Environmentalism in Contemporary Canadian Music Practices.”

Philip Gossett (University of Chicago) received an NEH grant of \$60,000 plus \$43,500 in matching funds for the preparation of the complete works of Giuseppe Verdi.

Margot Fassler (University of Notre Dame) won the 2012 Otto Gründler Prize from The Medieval Institute of Western Michigan



Mitchell Morris
Brett Award Winner

University for *The Virgin of Chartres: Making History through Liturgy and the Arts* (Yale University Press, 2010). She is also the principal investigator on a new \$1.9 million grant from the Lilly Endowment, which will be used to send Notre Dame graduate students into local churches to strengthen existing children’s choirs or establish new ones, as well as provide the funds to begin a laboratory children’s choir at Notre Dame.

Sabine Feisst (Arizona State University) won the 2013 Irving Lowens Book Award from the Society for American Music for *Schoenberg’s New World: The American Years* (Oxford University Press, 2011).

As a member of the Baroque chamber music ensemble Pallade Musica, **Elinor Frey** (Montreal, Quebec) was a grand prize winner at the 2012 Early Music America Baroque Performance Competition.



Lori Kruckenberg, Michael Alan Anderson, and the Schola Antiqua of Chicago
Greenberg Award Winners

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Awards, Prizes, Honors

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Susan Lewis Hammond (University of Victoria) received an Insight Grant from the Social Sciences and Humanities Research Council of Canada (2012–2016) for *Claudio Monteverdi: A Research and Information Guide* (forthcoming in the Routledge Music Bibliographies series).

Barbara Russano Hanning (City College, CUNY) was named an Honorary Member of the Society for Seventeenth-Century Music.

Thomas F. Heck (Santa Barbara, California) received the “Chitarra d’Oro” lifetime achievement award from the Pittaluga International Guitar Competition of Alessandria, Italy for his contributions to the field of guitar history and performance since 1970.

Carol Hess (University of California, Davis) received a Short-Term Fellowship from the New York Public Library, where she spent summer 2012 working on the project “Historiographer of the Airwaves: Gilbert Chase and Latin American Music at the Height of the Good Neighbor Period.”

Jane Schatkin Hettrick (Rider University) received a grant from the Chicago Foundation of the American Guild of Organists for her project “Critical Edition of Motets with Concerted Organ Parts by Franz Schneider.”

Members of Carolina Baroque presented a concert in honor of Founder and Music Director **Dale Higbee** (Salisbury, North Carolina) on 5 August 2012 in the Chapel of St. John’s Lutheran Church in Salisbury, North Carolina.



Susan Boynton
Stevenson Award Winner

Jeffery Kite-Powell (Florida State University) was honored with the Festschrift “*Hands-on Musicology: Essays in Honor of Jeffery Kite-Powell*,” ed. Allen Scott (Steglein Press, 2012).

John Koegel (California State University, Fullerton) received an NEH Fellowship for his project “Musical Theater in Mexican Los Angeles, 1910–1940.”

Mark Kroll (Boston University) was appointed Editor-in-Chief of the *Historical Harpsichord Series* (Pendragon Press) and served as president of the jury of the Prague International Harpsichord Competition in May 2012.

Jeffrey Kurtzman (Washington University in St. Louis) was named an Honorary Member of the Society for Seventeenth-Century Music.

Beth E. Levy (University of California, Davis) received the University of California Press Exceptional First Book Award for *Frontier Figures: American Music and the Mythology of the American West* (2012).

Timothy Love (Louisiana State University) received a 2012–2013 Institute of International Education Graduate Fellowship for International Study for his project “Thomas Davis, *the Nation*, and the Politicization of Irish Music.”

Evan MacCarthy (Harvard University) received a 2012–13 Committee for the Rescue of Italian Art (CRIA) Fellowship at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, for his project “Music and Learning in Early Modern Italy.”

Cristina Magaldi (Towson University) received an NEH Fellowship for her project “Music and Cosmopolitanism in Rio de Janeiro at the Turn of the 20th Century.”

Jean-Paul C. Montagnier (University of Lorraine; McGill University) was made an “Officier dans l’Ordre des Arts et des Lettres” by the French Minister of Culture.

Rena Charnin Mueller (New York University) was awarded the 2011 American Liszt Society Medal.

Bruno Nettl (University of Illinois) received the inaugural Taichi Traditional Music Award, given by the China Conservatory and the Taichi Traditional Music Foundation, which recognizes individuals or social groups who have made “outstanding and original contribution toward the performance, inheritance, theoretical studies, or dissemination of traditional music.” He will also deliver the Charles Homer Haskins Prize Lecture at the 2014 Annual Meeting of the ACLS.

Michael Noone (Boston College) and his Ensemble Plus Ultra won the Gramophone



Alejandro Madrid
Solie Award Winner

Magazine Award in the “Early Music” category for his boxed set of ten CDs of the Sacred Works of Tomás Luis de Victoria on the DGG Archiv label.

Margarita Ophée-Mazo (Ohio State University) received an NEH grant of \$195,412 for a facsimile edition of Stravinsky’s *Les Noces*.

David Pear (University of London) has been appointed 2012 Redmond Barry Fellow by the University of Melbourne and the State Library of Victoria for his project “Percy Grainger, Melbourne, and the 1890s.”

Peter Pesic (St. John’s College) won the 2012 Derek Price/Rod Webster Prize from the History of Science Society for the best paper in *Isis* during the preceding three years for “Hearing the Irrational: Music and the Development of the Modern Concept of Number” (2010).

Tobias Pleburch (Huboldt University Berlin) received a three-year research grant from the Deutsche Forschungsgemeinschaft for his project “Dramaturgy of Musical Events in Films.”

Pierpaolo Polzonetti (University of Notre Dame) received a non-residential fellowship from the Earhart Foundation (Ann Arbor) for his project “Marriage in Opera from Monteverdi to Mozart.”

Nancy B. Reich (Ossining, N.Y.) received the AMY Award for Lifetime Achievement in Music Scholarship from Women’s Philharmonic Advocacy.

Eva Rieger (Vaduz, Liechtenstein) received the title “Honorable Senator” of the Hochschule für Musik und Theater Hamburg.

John Rink (University of Cambridge) received the 2012 Vincent H. Duckles Award from the Music Library Association and the 2011 C. B. Oldman Prize from the International Association of Music Libraries, Archives and Documentation Centres (UK and Ireland) for *Annotated Catalogue of Chopin's First Editions* (Cambridge University Press, 2010), co-authored with Christophe Grabowski.

Deane Root (University of Pittsburgh) received an NEH grant of \$197,517 for the project “Voices across Time: Teaching American History through Song,” a five-week institute for twenty-five school teachers linking American popular songs to significant periods and events in American history.

Philip Rupprecht (Duke University) received an NEH Fellowship for his project “Avant-Garde Nation: British Musical Modernism, 1956–1979.”

Lionel Sawkins (Roehampton University) was elected an Honorary Fellow of the Australian Academy of the Humanities in recognition of his “outstanding contribution to the humanities in Australia.”

Janet Schmalfeldt (Tufts University) received an ASCAP Deems Taylor Award for her book *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (Oxford University Press, 2011).

Kimberly Beck Seder (University of British Columbia) received a Fulbright Combined Grant to undertake research in Austria for the 2012–2013 academic year for her

AMS Fellowships, Awards, and Prizes

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

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

M. Elizabeth C. Bartlet Fund

for research in France
Deadline: 1 March

Virginia and George Bozarth Fund

for research in Austria
Deadline: 1 March

William Holmes / Frank D'Accone Fund

for travel and research in the history of opera
Deadline: 1 March

Jan LaRue Fund

for European research
Deadline: 1 March

Janet Levy Travel and Research Fund

for independent scholars
Deadline: 1 March

Harold Powers World Travel Fund

for research anywhere
Deadline: 1 March

Ora Frishberg Saloman Fund

for European research
Deadline: 1 March

Teaching Fund

for innovative teaching projects
Deadline: 1 March

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project “Music as Expression of Piety and Power: Instrumental Music, the Sacred and Profane in Seventeenth-Century Salzburg.”

Ronit Seter (Fairfax, Virginia) received an NEH Fellowship for her project “A History of Jewish–Israeli Music, 1940–2010.”

Erica Siegel (University of California, Riverside) won the Nicholas Temperley Prize for outstanding student paper presented at the Biennial Conference of the North American British Music Studies Association for “I’m not making this up, you know! The Success of Vaughan Williams’s Students in America.”

Reinhard Strohm (Oxford University) won the 2012 Balzan Prize.

Steve Swayne (Dartmouth College) received the Nicolas Slonimsky Award for Outstanding Musical Biography in the concert music field from ASCAP for *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life* (Oxford University Press, 2011).

Nicholas Temperley (University of Illinois at Urbana-Champaign) received two honors for his eightieth birthday: the *Festschrift Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley*, ed. Bennett Zon (Ashgate, 2012) and the concert “Anglo-American Musical Connections,” given 28 July 2012 at the Fifth Biennial Conference of the North American British Music Studies Association in Urbana, Illinois.

Danick Trottier (Université de Montréal) received an Opus Prize from the Conseil québécois de la musique for his article “La

pratique de l’hommage chez Debussy,” *Cahiers Debussy* 34 (2010).

Elizabeth A. Wells (Mount Allison University) was named Chair of the Council of 3M National Teaching Fellows, an organization of award-winning teachers in all disciplines from across Canada who carry out projects to enhance teaching and learning in post-secondary education.

Ronald Woodley (Birmingham Conservatoire, Birmingham City University) received a research grant of over £400,000 from the Arts and Humanities Research Council of the UK for his online project “The Complete Theoretical Works of Johannes Tinctoris: A New Digital Edition.”

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.



Allison K. M. Bloom
Hampson Award Winner

Treasurer's Message

The past fiscal year ending in June 2012 turned out to be a mediocre period for endowments overall. The Society's endowment has been no exception, coming in with a return of -0.6%. Put another way, in our \$4.6 million portfolio we fell about \$28,000. The National Association of College and University Business Officers, which crunches the numbers for the endowments of institutions nationwide, has issued a preliminary report in which it anticipates the majority of endowments to show similarly negative results, with the average expected to come in somewhere between 0% and -2%.

The downbeat mood among endowments this year has been exacerbated by the sudden drop compared to 2011, when the Ivy Leagues, for example, returned from 18% to 23%, and our AMS portfolio came in right in the middle of that illustrious group at +20.7% (revised from the +20.3% reported in the February 2012 *Newsletter*).

As I write this column in late November, there are some signs in the new fiscal year for improvement in the global financial situation, and our AMS endowment stands 4.8% above where it was on June 30, now at a new all-time high of \$4.8 million. The stock market, however, has shown volatility after the national election, and the outcome of fiscal cliff negotiations (which will certainly move markets and our endowment one way or the other) remains uncertain.

The other crucial decision that confronts any endowment, besides how to invest its money, is how to spend it. In this regard, the Board of Directors voted at its recent meeting to lower annual endowment spending from 5.0% to 4.5%, to be phased in over a three-year period. Our 5.0% level had been established in 2001 when that was the average among endowments. Since then, however, endowments have steadily lowered their spending to the point that from 2006 to the present the figure has been hovering between 4.4% and 4.6%. This trend toward fiscal restraint was further reinforced by the global financial crisis of 2008–09. That event has caused the boards of many endowments to adopt a viewpoint that the world has entered a new financial environment in which we cannot, as a matter of course, rely on the same returns from stocks and bonds as in prior years. The goal of our move to a 4.5% level of spending is to help ensure that the AMS endowment will remain financially secure in perpetuity, so that all future generations of musicologists will be able to enjoy the same benefits from our programs that we enjoy today.

—James Ladewig

News from the AMS Board

The AMS Board met in New Orleans in November 2012. In addition to reviewing reports from the officers and committees of the Society and reviewing nominations and appointments to committees and Society positions, the Board:

- Approved the Finance Committee's recommendation to reduce endowment spending to 4.5% over a three-year period (see Treasurer's Message).
- Agreed to appoint a Digital and Multimedia Editor for *JAMS* (see p. 4).
- Approved an ad hoc committee proposal to emend the by-laws to incorporate a number of minor changes, mostly concerning electronic communication.

Executive Director's Message

I enjoy compiling the regular *AMS Newsletter* column "75/50/25 Years Ago" and reviewing AMS Board papers, meeting minutes, *JAMS* issues, and newsletters. One side benefit (if it can be called that) is observing, sometimes with dismay, topics that return regularly for consideration. The AMS functions incrementally: we build on what we've done in the past, and changing direction or trying new things is difficult and rare. This is evident in reviewing Lewis Lockwood's activities about twenty-five years ago. He made significant efforts to address concerns that are still with us today: the question of careers for recent musicology Ph.Ds (particularly careers beyond academe), and public musicology. Here are two excerpts from Lockwood's President's Message from February 1988: "Whatever the obstacles to enlarging the scope of professional life for musicology in the United States, I feel sure that a commitment by the Society to move in this direction is being welcomed by our membership." "I think the time is ripe for more of us than in the past to do what we can to address ourselves not only to one another but to those sectors of the lay public who can absorb some musicology but are largely unaware of what musicologists do."

The Society's first move toward enlarging the scope of professional life for musicology was to institute in 1987 the Career Options committee, which was named in its planning stages the Committee on Non-Academic Employment and is now named the Committee on Career-Related Issues. The CRI session in New Orleans on alternative careers indicates that the committee very much has this on the radar screen. But what more can the Society do? If this is a concern that has been with us for twenty-five years, perhaps we should begin to work toward a long-term plan with continuity and broad reach. Part of my job is to facilitate, develop, and maintain continuity concerning important issues that are difficult to tackle successfully within the scope of a year of committee work. What strategic actions should the AMS be tackling on this front? I'll be working on it, together with the CRI and the Board, and I invite your thoughts: let me know.

Reaching the lay public was much on the minds of the Board of Directors at its March 2012 retreat, and they laid the foundation for a plan of action on this front. We're taking steps in *JAMS*, the web site, the new Committee on Internet Technology, and the Communications Committee to develop a viable public musicology arm of the Society that both supports member efforts and can stand on its own as a resource for all. It's difficult, but it's an essential job the Society faces, as Lewis Lockwood observed a generation ago. My job is to keep pressing the initiative and not allow it to languish due to how hard it is to do within one committee-season's purview. I hope that its importance is self-evident. Again, your thoughts are welcome and invited: let me know. I have no doubt that you'll be seeing more on both fronts regularly for the foreseeable future.

—Robert Judd

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- Agreed to invite several scholars from Eastern Europe to the Annual Meeting in Pittsburgh for a special Friday noontime session.
 - Approved a proposal from the Committee on the Annual Meeting to incorporate poster sessions at the Annual Meeting (beginning 2014).
 - Approved moving the travel grant deadline to 1 February beginning in 2014.
 - Approved the establishment of the Music and Dance Study Group.

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 this spring in the Foster Theater of the RRHOFM, Cleveland, Ohio (the date will be announced shortly).

Loren Kajikawa (University of Oregon) will present a lecture entitled “Before Rap: DJs, MCs, and Pre-1979 Hip Hop Performances.” He describes his talk as follows: “‘Rapper’s Delight,’ the multi-platinum single that propelled The Sugarhill Gang into the national spotlight late in 1979, effectively launched a new genre called rap music. For those at the center of New York’s hip hop scene, however, the sudden rise of The Sugarhill Gang—a group that had never performed together live until *after* they had a hit record—came as a shock. The group’s many critics have emphasized their lack of credibility as live performers, their stealing of other MCs’ rhymes, and the way their hit song emphasized the MC at the expense of the DJ. Yet this focus on the inauthenticity of ‘Rapper’s Delight’ has shielded from view a profound shift in form that accompanied hip hop’s translation from live performance to recorded rap.

“Fortunately, the world of hip-hop music before ‘Rapper’s Delight’ is not completely lost to us. In addition to oral histories and autobiographies describing the era, a trove of pre-1979 bootleg recordings provides us with valuable documentation of this bygone era. My lecture focuses on two of the best preserved of these tapes, featuring RRHOFM inductees DJ Grandmaster Flash and The 4 MCs (before they added Rahiem and became the Furious Five). I rely on close listening and an original approach to transcription that highlights the expressive practices and artistic priorities of hip hop’s first DJs and MCs. Although we hear something that resembles later music—namely MCs rapping over beats—these recordings feature a sense of musical spontaneity that distinguishes them from later studio-produced music. By paying closer attention to pre-1979 hip hop on its own terms, I seek a greater understanding and appreciation for the work of pioneering DJs and MCs, and I hope to demonstrate how formal analysis and questions related to historical performance practice can serve to generate new knowledge in popular music research.”

Loren Kajikawa serves as contributing editor for all hip hop-related entries to *Amerigrove II*. His most recent article, “The Sound of Struggle: Black Nationalism and Asian American Jazz in the 1980s,” appeared in *Jazz/Not Jazz: The Music and its Boundaries*, ed. David Ake, Charles Hiroshi Garrett, and Daniel Goldmark (University of California Press, 2012).

The AMS/RRHOFM Lecture Series will continue in the fall 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.

Library of Congress Lecture Series

The next AMS / Library of Congress Lecture will take place in the Coolidge Auditorium at noon on Tuesday 19 March. Todd Decker (Washington University in St. Louis) will present a lecture entitled “Making *Show Boat*: Jerome Kern, Oscar Hammerstein II, and the Power of Performers.”

Todd Decker writes, “Few Broadway musicals have enjoyed the popular and critical reputation of *Show Boat*. Jerome Kern and Oscar Hammerstein II’s musical was a hit when Florenz Ziegfeld initially produced it in 1927, and the show kept on succeeding commercially for seven decades in Broadway revivals, Hollywood films, and productions in London’s West End. A current round of concert performances and productions by American opera companies suggests that *Show Boat* remains an audience favorite into the twenty-first century.

“The Library of Congress is the single most valuable archival source for *Show Boat*: the show is well represented in both the Kern and Hammerstein collections in the Music Division. When combined with other archival materials, the Kern and Hammerstein collections tell a story of the power individual performers exercised over the making of *Show Boat* in 1927. This power was distributed across male and female, black and white, famous and unknown performers. Again and again, *Show Boat*’s original players exerted a defining influence on the content of the show in a manner that left discernible traces in the archive: from the choice of one song over another at a key moment in production history, to the expansion of a character’s vocal range to accommodate a casting choice, to the decision made in the midst of out-of-town tryouts to feature one set of performers over another.

“This lecture highlights instances where performers shaped the content and form of *Show Boat*. Among many such examples, the archives reveal how Kern and Hammerstein’s desire to feature Paul Robeson as the stevedore Joe determined the repeated use of ‘Ol’ Man River’; how the musical and dramatic shape of act two was built around the choice of nightclub singer and Prohibition celebrity Helen Morgan to play Julie; how the show’s central romantic couple—Ravenal and Magnolia—proved a mismatched pair from the start, with operetta singers considered for the former and musical comedy performers for the latter; how the eventual casting of tenor Howard Marsh as Ravenal pushed the lead male role into unusual vocal territory, and, finally, how the large chorus of African American singers and dancers hired for *Show Boat* gradually claimed more and more stage time in the form of elaborate production numbers designed to serve specific technical and aesthetic functions.

“Understanding how performers shaped the content of *Show Boat* in 1927 proves an essential first step in assessing this storied musical, for all subsequent versions have had to work with (or around) songs and scenes designed to showcase the powerful members of *Show Boat*’s original cast.”

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 is 1 December 2013.



Todd Decker
AMS / Library of Congress Lecturer



Loren Kajikawa
AMS / RRHOFM Lecturer

The Song Scholarship and Performance Program at the Vancouver International Song Institute

The Dynamic Engagement of Scholarship and Performance

The Vancouver International Song Institute (VISI), a multifaceted and interdisciplinary art song festival held at the University of British Columbia's School of Music each June, inaugurated its Song Scholarship and Performance program (SSP) in 2010. Since then, SSP has flourished as a model of productive interaction between scholars and performers, bringing together graduate students and professionals in musicology, music theory, and performance for an intensive and illuminating exploration of art song. AMS Newsletter editor Andrew H. Weaver recently sat down with SSP participants to learn more about the program. Contributing to the following discussion are Rena Sharon (University of British Columbia), founder and artistic director of VISI; Benjamin Binder (Duquesne University), director and co-founder of SSP; Susan Youens (University of Notre Dame), SSP faculty member in 2012 and 2013; and Kenneth Stilwell (Catholic University of America), a musicology graduate student who has attended SSP since the program's inception.

Weaver: How did SSP get started?

Sharon: The creation of the VISI project in which SSP is situated followed fifteen years of my personal observation of the art song's erosion as a performance modality. Many concert presenters across North America assert that programming vocal recitals results in low audience turnout; some have even predicted the disappearance of the art song recital from the concert stage within the next twenty years. The impetus to add a new entity to the existing network of summer art song institutes, therefore, was to provide an experiential laboratory for research, study, and creative innovation to catalyze proactive solutions and new models for training, pedagogy, and performance. Placing the searchlight upon my own

processes as a collaborative pianist I began by asking: how does art song differ from solo and chamber music in its preparatory interpretive exigencies? Is art song a medium apart, and if so, what special actions are needed by performers during the creative process? My answers identified a spectrum of fascinating components, which VISI addresses through a continuum of integrated programs. Of these, SSP represents the crucial foundational base from which all else emerges. Its launch was sparked by one of the countless serendipities that has graced VISI's renegade penchant for breaching barriers.

When Benjamin Binder spoke at the international "Phenomenon of Singing" conference in St. John's, Newfoundland in 2009, his presentation blended substantive depth with warm humanity and delightful humor. As both scholar and collaborative pianist, and as a sensitive speaker and listener, he was perfectly poised to lead a pilot exploration joining the two domains of SSP. He is joined by a distinguished cohort who have contributed richly to the program's creation and development: Deborah Stein, Cameron Stowe, and Harald and Sharon Krebs. Susan Youens attended VISI before SSP was launched (2007–8) and returned in 2012 to our great joy. Richard Kramer, Kristina Muxfeldt, and Michael Musgrave have also been honored participants. SSP's home is the UBC School of Music, directed by Richard Kurth. The Dean's Office of the Faculty of Arts has assisted its growth, as has the Peter Wall Institute for Advanced Studies and Green College.

Weaver: What are the main objectives of SSP?

Sharon: Because art song is an extraordinary symbiosis of poetry fused to music, its study is intrinsically multidisciplinary. To

bring its hybrid language into rich performative dimensionality, artists should be deeply apprised of the poetic content and the analytical relationship between word and sound. These represent fields of scholarship—poetry, translation, cultural history, philosophy, comparative literature, psychology, music history and analysis—that lie beyond the scope of general performance training yet are essential to performers' interpretative prowess. Conversely, scholars may not realize the extent of the need for an expanded library of performer-oriented scholarly work, and the transformative beneficial impact it can generate. To galvanize new ways of thinking about the purposeful interaction of scholarship and performance, I envisioned SSP as a forum through which both groups might experience the sort of unanticipated and breathtaking insights that often emerge through collaboration.

Binder: I would add that all too often performers and scholars are afraid or unwilling to enter into substantive discussion with one another across the disciplinary divide. With SSP we have created an open and welcoming environment for the in-depth exploration of song from as many disciplinary perspectives as we can muster. It's a two-week summer camp for scholars and performers, but at the highest level of rigor and intensity. The program aims to make performers aware of the scholarly resources available to them as they pursue creative interpretation of a song. Meanwhile, scholars discover what is really involved in bringing a song to life in performance. We aim to break down inhibitions, open a productive dialogue, and dissolve the boundaries between scholars and performers. It's really a false choice we face between the two identities; at the end of the day, we are all musicians, and the activity that unites us is interpretation.

Weaver: How do scholars and performers interact in SSP? What kinds of activities take place on a typical day?

Binder: In the morning we attend lectures and master classes. Often these are linked: a musicologist or theorist will explore some aspect of Schubert, for



Rena Sharon



Benjamin Binder



Kenneth Stilwell

example, and then one of VISI's performance faculty will give a master class on related Schubert songs. The afternoon is devoted to interactive seminars led by SSP faculty. One of the innovative group activities we've developed is an open discussion format that includes performance. A student duo performs a song, which provokes ideas about the poem and its setting. Everyone is invited to contribute to the conversation from their own angle and ask questions of the collective wisdom. If we want to see how our ideas might impact the performance of a song, we ask the students to try them out. We also find that having live performers available changes the kind of things we end up saying about the song as scholars.

Youens: For me, a typical day at VISI might begin either with breakfast at one of UBC's colleges, set in visually magnificent surroundings, or coffee and croissants at a Vancouver coffee shop with a graduate student whose work we discuss over cappuccino—a fantastic way to meet the next generation of scholars! I might then attend a lecture on a particular analytical topic by the likes of Harald Krebs or Deborah Stein, followed by an illuminating master class led by Cameron Stowe, a lunch filled with still more lively discussion of the participants' projects, a lecture on Brahms's songs by Michael Musgrave, and extraordinary late afternoon performances in which the entire group offers comments and suggestions. After dinner comes a performance or perhaps a lecture on historical singing styles preserved on old recordings. I go home both exhausted and exhilarated after so much musical stimulation at such a high level.

Stilwell: For the student scholars and performers, the focal point of the experience is the final lecture-recital, in which we present the musicological and theoretical work we have honed over the course of the program. As we develop introductory talks for the lecture-recital, we also meet one-on-one with SSP faculty. These meetings are designed to further enhance the scholarly work we will present, and it also gives us a wonderful opportunity to discuss the work we do outside of VISI with an outstanding collection of scholars.

Binder: Since not all musicology and theory students have experience interacting with general audiences, we work with them on the final lecture-recital to make sure that the presentation will be accessible and engaging. We even set them up with a voice coach to work on public speaking skills. I strongly believe that any musical idea of value can and should be made comprehensible to anyone, provided they are motivated to receive it. This belief informs all the activities of SSP.

Weaver: *What can students (both performers and scholars) and faculty expect to get out of participation in SSP?*



SSP performance director Cameron Stowe leads a master class with students Rachel Fenlon, soprano, and Loretta Terrigno, musicologist and pianist.

Binder: SSP is an extraordinarily casual environment, despite the high caliber of the discourse. The program gives students a chance to have meaningful, prolonged exchanges with professionals in their field and to observe creative and intellectual processes at close range. For faculty, SSP provides an opportunity to recharge one's batteries, reconnect with the repertoire, and remind oneself of what makes song such a fascinating and vital object of study.

Youens: As a faculty member, I derive four-fold stimulus from SSP: 1) I hear about the latest research by both young and senior scholars; 2) I get to discuss my own projects

with experts and inevitably have my ideas changed for the better; 3) I hear performers shape and refine their interpretations; and 4) I learn an enormous amount of new information and insights.

Stilwell: SSP is an excellent model for dynamic and creative collaboration. As a student, I find this kind of dialogue particularly helpful, even essential, since it brings new ways of thinking about song. In addition, students often feel they have the freedom to explore new conceptual and interpretive terrain, with the full support and encouragement of the faculty. This is what is so empowering about SSP, and why it continues to stimulate vibrant

approaches to scholarship and performance.

Weaver: *What have been some of the greatest insights gleaned from SSP?*

Sharon: Our pilot event included a memorable session on translation prepared by Sharon Krebs that, for me, defined the thrilling possibilities of moderated cross-disciplinary discussion. The music scholar and artist cohort, joined by translation, poetry, and literature scholars, spent several hours exploring the consequences of the translation of Lord Byron's "My Soul is Dark" in Schumann's "Mein Herz ist schwer" from *Myrthen*. The plethora of topics—from compositional choices and philosophical dissonances to performer conundrums and the confusing nuances encountered in diverse alternative translations—were electrifying and opened the floodgates to a spectrum of further conversation.

Binder: Broadly speaking, performers want to fix an interpretation of a song, so that they can rehearse toward the very practical goal of a successful performance, whereas scholars usually regard conclusive interpretations as reductive. SSP has shown that the tension between these two imperatives can be beneficial for both sides. Performers become newly sensitive to the wide range of interpretive possibilities available to them in song, while scholars see what's at stake when their speculative notions collide with the requirements of making a song "work" in real time. Of course, in talking about "performers" and "scholars" I'm referring to abstract stereotypes;

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The Ecomusicology Listening Room

Over a hundred people attended the Ecomusicology Listening Room (ELR) in New Orleans last November. The cross-disciplinary conversation took place as part of an alternative format, joint association (AMS and SEM) event featuring seven soundscape compositions. ELR design teams combined photography and sound compositions in order to inspire reflection, questions, and new ideas concerning music and the environment. Themes of identity, place, sustainability, biodiversity, and environmental justice were woven throughout the interdisciplinary exchange. The exhibit lives on at ecosong.org, including an audio recording of the session in New Orleans.

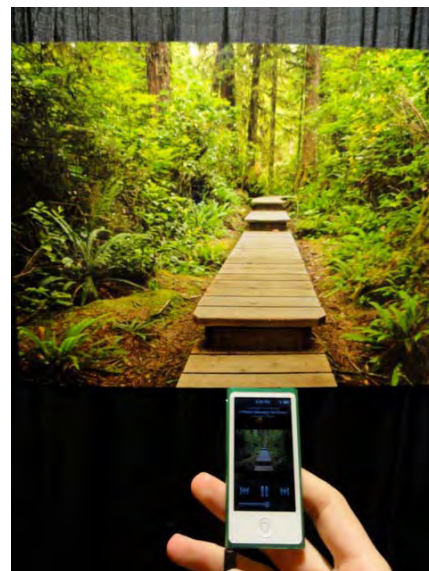
Violinist Mati Braun's performance of J. S. Bach's Partita No. 3 was a highlight. Braun performed in front of a photographic image of the endangered pernambuco tree, from which prized violin bows are crafted. Braun's performance was followed by an interactive discussion, facilitated by Aaron S. Allen, chair of the AMS Ecocriticism Study Group (ESG) and a leading researcher on the topic of sustainable instrument manufacture. In similar fashion, AMS and SEM scholars facilitated discussions after each soundscape

presentation, with topics ranging from human-animal musics to Thoreau's resonance in John Cage's compositions.

The ELR was also on display in the Exhibit Hall throughout the conference. QRS barcodes allowed participants to listen to the sound compositions on their smart phones. Headphones and iPods were provided as well.

The New Orleans ELR session and exhibit were co-sponsored by the ESG (AMS), Ecomusicology Special Interest Group (SEM), Popular Music Study Group (AMS), and Special Interest Group for Sound Studies (SEM). The ELR continues to serve as a communication tool for building the interdisciplinary discussion around ecomusicology or, as aptly titled for the ESG preconference, "ecomusicologies." A feedback feature below each soundscape composition at ecosong.org allows online participants to share their thoughts, interpretations, questions, and ideas; this is one of many ways to take part in the growing interdisciplinary conversation concerning music and the environment.

Participants at the New Orleans session recommended the incorporation of video installations, moving images to match the moving musical compositions. That suggestion will be



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Room 7 of the ELR, accompanied aurally with "Beneath the Forest Floor" (1992) by Hildegard Westerkamp. See <http://ecosong.org/room-4.html>.

incorporated into future ELRs. Meanwhile, the physical photo-sound exhibit will be on public display at the University of Minnesota Institute on the Environment (IonE), February through May 2013. The ELR was funded by a grant from the IonE.

Vancouver International Song Institute

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SSP participants are actually quite adept at switching roles, so much so that the very notion of separate roles tends to disappear by the second or third day of the program.

Youens: What I hope all the participants take away from SSP—I know I do—is the extent to which all these disciplines that are often kept separate (theory, musicology, performance, literary matters) merge to produce a much deeper understanding of song. To see performers delve into the musical workings of a song, to hear everyone discuss how Wolf or Mahler understood a particular poem, to listen to rehearsals in which different ways of interpreting a gesture, a phrase, a passage are tried out: everyone is up to his or her elbows in every aspect of song.

Stilwell: For me, beyond the creative scholarship, the development of skills necessary for close poetic and musical readings, engagement with some of the highest conceptual work being done in the area of song, and exploring the outermost liminal boundaries of the Lied in all its multiplicity, I've learned the

human dignity and intelligence of art. Passionate scholarship and inspired performance work together and arise from total immersion in the beauty of song itself, and there is great honor in sharing ideas with an audience that waits just past the edge of the stage and within earshot of the lecture hall.

Weaver: *What suggestions might you offer to other AMS members on how to do something similar within their own areas of expertise?*

Binder: Let participants speak from their own perspective first, in the specialized language of their discipline, even if they won't initially be entirely understood by everyone. A genuine exchange of ideas can only begin when these languages collide. Eventually, everyone will feel comfortable and respected, and that's when the forging of a common language can begin.

The 2013 Song Scholarship and Performance program (6–20 June for performers, 8–17 June for scholars) will focus on "Mahler, Strauss, and the Fin-de-siècle Lied." For more information, including a list of faculty and application instructions, please visit www.songinstitute.ca/song-scholarship-and-performance.

Doctoral Dissertations in Musicology

Hundreds of listings in DDM have been added over the past year, and the database now includes nearly 15,500 dissertations. Is your own listing correct? See www.ams-net.org/ddm/ to use the database.

Ongoing Grants and Fellowships

Grants and fellowships that recur on annual cycles are listed at the AMS web site. Granting agencies include the following:

- American Academy in Berlin
- American Academy in Rome
- American Council of Learned Societies
- Guggenheim Foundation
- Humboldt Foundation
- International Research and Exchanges Board
- National Endowment for the Humanities
- National Humanities Center
- Newberry Library Fellowships

Details: www.ams-net.org/grants.php

AMS Elections 2013

AMS elections take place in the spring each year. This year, two candidates have agreed to stand for president, two for secretary, and six for member-at-large of the Board of Directors (three are elected).

You may vote electronically at the web site, or by using the paper ballot sent to members under separate cover; if you lose it, a replacement may be obtained at the web site. Please follow the instructions found on the ballot carefully. Ballots not conforming to the instructions are rendered invalid.

Detailed descriptions of the three offices are found in the AMS By-laws, available in the AMS Directory and at the web site.

Candidates for the Office of President

ELLEN T. HARRIS

Class of 1949 Professor Emeritus, Massachusetts Institute of Technology

Degrees: PhD, Chicago, 1976; MA, Chicago, 1970; BA, Brown, 1967

Research interests: Baroque opera; Handel; Purcell; vocal performance practice

Publications: *Handel: A Life with Friends* (Norton, forthcoming); "Viardot sings Handel (with thanks to George Sand, Chopin, Meyerbeer, Gounod, and Julius Rietz)," in *The Fashion and Legacy of Nineteenth-Century Italian Opera*, ed. Marvin and Poriss (Cambridge, 2010); "Joseph Goupy and George Frideric Handel: From Professional Triumphs to Personal Estrangement," *Huntington Library Quarterly* (2008); "Handel the Investor," *M&L* (2004); *Handel as Orpheus: Voice and Desire* (Harvard, 2004)

Awards: AMS Honorary Member (2011); Westrup Prize (*Music & Letters* Trust) (2005); Member, Institute for Advanced Study (2004); Louis Gottschalk Prize, American Society for Eighteenth-Century Studies (2003); Otto Kinkeldey Award (2002)

Administrative experience: Associate Provost for the Arts, MIT (1989–95); Chair, U. Chicago Music Dept. (1984–87); Chair, MIT Music and Theater Arts Section (2000–02); Board President, Boston Baroque (2000–03); Chair, MIT Presidential Committee on Campus Race Relations (1994–99)

AMS activities: *JAMS* Editorial Board (2004–10); Kinkeldey Award Committee

(2007–08; Chair, 2008); Chair, Howard Mayer Brown Fellowship Committee (2002–05); Director-at-Large (1993–95); Council (1982–84)

HONEY MECONI

Susan B. Anthony Professor of Gender and Women's Studies; Professor of Music, College Music Department; and Professor of Musicology, Eastman School of Music, University of Rochester

Degrees: PhD, Harvard, 1986; AM, Harvard, 1980; BA, Pennsylvania State University, 1974

Research interests: Hildegard of Bingen; manuscript studies; 15th- and 16th-century musical culture, especially that of the Habsburg-Burgundian court; musical borrowing; extreme singing

Publications: "The Unknown Hildegard: Editing, Performance, and Reception," in *Mediating Music from Hildegard of Bingen to The Beatles: Essays in Honor of Jane Bernstein*, ed. Monson and Marvin (Rochester, forthcoming); *Cancionero de Juana la Loca* (Patrimonio, 2007); ed., *Early Musical Borrowing* (Routledge, 2004); *Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court* (Oxford, 2003); ed., *Fortuna desperata: Thirty-Six Settings of an Italian Song* (A-R, 2001)

Awards: NEH Fellowship (2008–2009) and Summer Stipends (1995, 1990); Noah Greenberg Award (2006); Andrew W. Mellon Postdoctoral Fellowship (1990–91); Fellow, Villa I Tatti (1986–87); Fellow, Fulbright (1982–84)

Administrative experience: Editorial Board, Grove Music (2009–present); Director, Susan B. Anthony Institute for Gender and Women's Studies, Univ. of Rochester (2007–present); Univ. of Rochester Faculty Diversity Officer for the College (2009–10); Director, Medieval Studies Program, Rice University (1998–2004); Board of Directors (1995–2000) and Advisory Board (2000–02), Houston Early Music

AMS activities: Vice President (2009–10); Chair, Committee on the Annual Meeting (2009–10); Committee on the Status of Women (2004–06); President, Southwest Chapter (1999–2001); Program Committee (1999)

Candidates for the Office of Secretary

MICHELLE FILLION

Professor of Music, University of Victoria

Degrees: PhD, Cornell, 1982; MA, Cornell, 1975; BMus, McGill, 1973; BA, Univ. de Montréal, 1970

Research interests: Classical music and musical form; Haydn; Beethoven; music and English literature; E. M. Forster

Publications: "Form, Rhetoric, and the Reception of Haydn's Rondo Finales," in *Engaging Haydn*, ed. Hunter and Will (Cambridge, 2012); *Difficult Rhythm: Music and the Word in E. M. Forster* (Illinois, 2010); "Intimate Expression for a Widening Public: The Keyboard Sonatas and Trios," in *Cambridge Companion to Haydn*, ed. Clark (Cambridge, 2005); "Beethoven's Mass in C and the Search for Inner Peace," *Beethoven Forum* 7 (1999); ed., *Early Viennese Chamber Music with Obligato Keyboard: Vol. I: Six Keyboard Trios; Vol. II: Six Ensemble Works for Two to Five Performers* (A-R, 1989)

Awards: Phi Beta Kappa, N. California Teaching Award (2002); Mary S. Metz Chair for Excellence and Creativity in Teaching, Mills College (2000–01); Fellowships of Canada Council (now SSHRC) and Province de Québec (FQRSC) (1975–77); Medal of the Governor-General of Canada (1970)

Administrative experience: Graduate Advisor, U Victoria School of Music (2006–12); Archivist, Gordon Mumma Collection (2010–present); Board Secretary, Canadian University Music Society (2006–08); Director of General Education, Mills College (2001–02); Head, Music Dept., Mills College (1998–2000; 1990–94)

AMS activities: Claude V. Palisca Award Committee (2009–11; Chair, 2010–11); Council (2006–12); President, N. California Chapter (1993–94); Council (1987–89)

MICHAEL C. TUSA

Professor of Music, Butler School of Music, University of Texas at Austin

Degrees: PhD, Princeton, 1983; MMus, Yale School of Music, 1976; BA, Yale, 1975

Research interests: Beethoven; 19th-century opera; piano music; compositional process

Publications: "Reading a Relationship: Solo-Tutti Interaction and Dramatic Trajectory in Beethoven's Second Piano Concerto"

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AMS Elections 2013

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JM (2012); “Cosmopolitanism and the National Opera: The Case of Weber’s *Der Freischütz*,” *Journal of Interdisciplinary History* (2006); “*Noch einmal*—Form and Content in the Finale of Beethoven’s Ninth Symphony,” *Beethoven Forum* 7 (1999); “The Unknown Florestan: The 1805 Version of ‘In des Lebens Frühlingstagen,’” *JAMS* (1993); “*Euryanthe*” and *Carl Maria von Weber’s Dramaturgy of German Opera* (Clarendon, 1991)

Administrative experience: Assoc. Director, Butler School of Music, University of Texas at Austin (2001–08); Acting Director, Butler School of Music, UTA (1999–2001); Head, Division of Musicology/Ethnomusicology, Butler School of Music, UTA (1988–1992, 2008–10)

AMS activities: Eugene K. Wolf Travel Grant Committee (2007–10); Director-at-Large (2004–05); Council (1999–2001); Reviews Editor, *JAMS* (1996–98); Program Committee (1989, 2003)

Candidates for the Office of Members-at-Large, Board of Directors

GREGORY BARNETT

Associate Professor of Musicology, Rice University

Degrees: PhD, Princeton, 1997; MFA, Princeton, 1992; BA, Oberlin, 1988

Research interests: Baroque; history of music theory; performance practices

Publications: *Bolognese Instrumental Music, 1660–1710: Spiritual Comfort, Courtly Delight, and Commercial Triumph* (Ashgate, 2008); “Giovanni Maria Bononcini and the Uses of the Modes,” *JM* 25 (2008); “Handel’s Borrowings and the Disputed *Gloria*,” *Early Music* 34 (2006); “Tonal Organization in Seventeenth-Century Music Theory,” in *The Cambridge History of Western Music Theory*, ed. Christensen (Cambridge, 2002); “Modal Theory, Church Keys, and the Sonata at the End of the Seventeenth Century,” *JAMS* 51 (1998)

Awards: ACLS Fellowship (2011–12); Resident Fellow, Rockefeller Foundation Bellagio Center (2011); Fulbright Senior Research Grant (2007); NEH Summer Stipend (2007); University of Iowa Arts and Humanities Initiative Grant (2001–02)

Administrative experience: Chair, Nominating Committee, Society for Seventeenth-Century Music (2012–14); Rice University

Executive Committee (2012–13); Rice Acting Musicology Dept. Chair (2011); Board of Directors, Houston Early Music (2009–12); Rice University Faculty Senate (2012–13; 2009–11)

AMS activities: Hewitt-Oberdorffer Prize Committee, Southwest Chapter (2011; Chair, 2009); AHJ AMS 50 Fellowship Committee (2006–10); Council (2005–07); Local Arrangements Committee (2003)

SUSAN BOYNTON

Professor of Historical Musicology, Columbia University

Degrees: PhD, Brandeis, 1997; MFA, Brandeis, 1996; Diplôme d’études médiévales, Louvain-la-Neuve, 1992; MA, Yale, 1990; BA, Yale, 1988

Research interests: Medieval; liturgy; monasticism; women’s studies; childhood studies

Publications: *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain* (Oxford, 2011); *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000–1125* (Cornell, 2006); “Prayer as Liturgical Performance in Eleventh- and Twelfth-Century Monastic Psalters,” *Speculum* (2007); “Orality, Literacy, and the Early Notation of the Office Hymns,” *JAMS* (2003); co-ed., *Young Choristers, 650–1700* (Boydell & Brewer, 2008); co-ed., *Musical Childhoods and the Cultures of Youth* (Wesleyan, 2006)

Awards: Robert M. Stevenson Award (2012); Lewis Lockwood Award (2007); ACLS Fellowship (2007–08); Member, Institute for Advanced Study (2007–08); NEH Summer Stipend (2006); Rome Prize (1998–99)

Administrative experience: Historical Musicology Area Chair, Columbia (2012–present); Chair, Music Humanities, Columbia (2006, 2009–11, 2012–13); Councilor, Medieval Academy of America (2011–13); Executive Committee, Graduate School of Arts and Sciences, Columbia (2010–13); Chair, Columbia University Seminar on Medieval Studies (2007–present); Convener of Issues in Medieval Liturgy seminar, North American Academy of Liturgy (2008–12)

AMS activities: *JAMS* Editorial Board (2010–15); Einstein Award Committee (2009–11); Program Committee (2003); Council (2000–03); Treasurer, Greater New York Chapter (2001–03)

JEANICE BROOKS

Professor of Music, University of Southampton

Degrees: PhD, Catholic University of America, 1990; MA, CUA, 1985; BSc, West Chester State College, 1982

Research interests: Renaissance; Britain c. 1800; interwar France

Publications: *The Musical Work of Nadia Boulanger* (Cambridge, 2013); “Musical Monuments for the Country House: Music, Collection and Display at Tatton Park,” *M&L* (2010); “Music as Erotic Magic in a Renaissance Romance,” *RQ* (2007); *Courtly Song in Late Sixteenth-Century France* (Chicago, 2000); “Nadia Boulanger and the Salon of the Princesse de Polignac,” *JAMS* (1993)

Awards: AMS Publication Subvention (2011); MacGeorge Fellowship, University of Melbourne (2009); University of Southampton Vice-Chancellor’s Teaching Award (2008); Roland Bainton Prize, Sixteenth Century Society (2001); Noah Greenberg Award (1996)

Administrative experience: Southampton: Head of Research (Music) (2010–present); Director of Graduate Studies (1992–99, 2001–03). Co-Editor, *Music & Letters* (1999–2004); Vice President, Royal Musical Association (2004–09); Music Representative, Renaissance Society of America (2009–12)

AMS activities: Chair, Travel Awards Committee (2012); Bartlet Prize Committee (2009–11); Chair, Honorary and Corresponding Members Nominating Committee (2003–04); Council (2002–05)

BRUCE ALAN BROWN

Professor of Musicology, University of Southern California

Degrees: PhD, UC Berkeley, 1986; MA, UC Berkeley, 1979; BA, UC Berkeley, 1977

Research interests: 18th-century opera and ballet; music in Vienna; Gluck; Mozart; performance practice

Publications: Ed., Gluck, *L’Arbre enchanté* (Bärenreiter, 2009); ed., with Harris-Warrick, *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World* (Wisconsin, 2005); critical report for *Mozart, Idomeneo* (Bärenreiter, 2005); *W. A. Mozart: Così fan tutte* (Cambridge, 1995); *Gluck and the French Theatre in Vienna* (Oxford, 1991)

Awards: Univ. of Southern California, Dean’s Award for Excellence in Teaching (2006); USC, Mellon Award for Excellence in Mentoring (2005); USC, grants from James A. Zumberge Faculty Research and Innovation Fund (1986, 1992); NEH Fellowship (1988–89)

Administrative experience: Executive Board, USC Academic Senate (2007–09); Program Chair, Mozart Society of America (2005–06); MSA Board of Directors (2002–06, 2010–present); Editorial Board, *Gluck-Gesamtausgabe* (1991–present); Chair, USC

Musicology Dept. (1992–96, 1998–99 (interim), Spring 2004 (interim), 2008–10)

AMS activities: Slim Award Committee (2010–12); Editor-in-Chief, *JAMS* (2004–07); Publications Committee (2004–07); *JAMS* Editorial Board (1998–2004); Joint AMS-MLA Committee on RISM (1993–2001)

JOY H. CALICO

Associate Professor of Musicology, Vanderbilt University

Degrees: PhD, Duke, 1999; MMus, Univ. of Illinois, Urbana-Champaign, 1992; BMus, Baylor, 1988

Research interests: Cold-War cultural politics; Second Viennese School; 20th-century opera; opera stagings

Publications: *Brecht at the Opera* (California, 2008); “Staging Scandal with *Salome* and *Elektra*,” in *The Arts of the Prima Donna in the Long Nineteenth Century*, ed. Cowgill and Poriss (Oxford, 2012); “Musical Threnodies for Brecht,” in *Brecht and the GDR: Politics, Culture, and Posterity*, ed. Bradley and Leeder (Camden House, 2011); “The Legacy of GDR Theater Directors on the Post-Wende Opera Stage,” in *Art Outside the Lines: New Perspectives on GDR Art Culture*, ed. Kelly and Włodarski (Rodopi, 2011); “Schoenberg’s Symbolic Remigration: *A Survivor from Warsaw* in West Germany in the 1950s,” *JM* (2009)

Awards: ACLS Frederick Burkhardt Residential Fellowship (2009–10); Howard

Fellowship (2008–09); American Academy in Berlin (2005); NEH Summer Stipend (2005); NEH Summer Seminar (2002); Berlin Program for Advanced German and European Studies (1998); DAAD Fellowship (1997)

Administrative experience: Director, European Studies and Max Kade Center for European and German Studies, Vanderbilt (2013–17); Co-Chair, Music and Sound Studies Network, German Studies Association (2012–ongoing); Co-Chair, Vanderbilt Faculty Senate Committee on Student Affairs (2011–12); Chair, Vanderbilt U Press Editorial Committee (2008–09)

AMS activities: *JAMS* Editorial Board (2011–16); Alfred Einstein Award Committee (2013–15); Chair, Cold War and Music Study Group (2010–12); Board Nominating Committee (2011); Program Committee (2009); Council, Council Nominating Committee (2006–08)

LEONORA SAAVEDRA

Associate Professor, University of California, Riverside

Degrees: PhD, Univ. of Pittsburgh, 2001; Maîtrise en Musicologie, Univ. Paris IV-Sorbonne, 1979; BA, Conservatorio Nacional de Música, Mexico City, 1975

Research interests: Mexican music; American music; exoticism; nationalism; music and ideology

Publications: “Spanish Moors and Turkish Captives in *fin de siècle* Mexico: Exoticism as Strategy,” *JMR* (2012); “Manuel M. Ponce’s *Chapultepec* and the Conflicting Representations of a Contested Space,” *MQ* (2009); “Staging the Nation: Race, Religion and History in Mexican Opera of the 1940s,” *OQ* (2007); “The American Composer of Western Art Music in the 1930s: A Study of Charles Seeger’s and Carlos Chávez’s Social Thought,” in *Understanding Charles Seeger, Pioneer in American Musicology*, ed. Yung and Rees (Illinois, 1999); “Musical Identities, the Western Canon, and Speech About Music in Twentieth-Century Mexico,” *HMSGN* (1998)

Awards: COR Omnibus Fellowship, UC Riverside (2008–12); UC-MEXUS grant (2006–07); FONCA grant (Mexico) (1996–97); Andrew Mellon Pre-Doctoral Fellowship (1994–95); Fulbright-Juárez Grant (1989–91)

Administrative experience: Director of Graduate Studies, UCR (2005–08); National Coordinator of Music and Opera, INBA, Mexico City (1998); Director, National Center for Music Research (CENIDIM), Mexico City (1985–88)

AMS activities: *JAMS* Editorial Board (2011–13); Co-Chair, Committee on Cultural Diversity (2010–12); Robert M. Stevenson Award Committee (2006–08); Honorary and Corresponding Members Nominating Committee (2005); Council (2004–06)

AMS Fellowships, Awards, and Prizes *continued from page 13*

Eugene K. Wolf Fund

for European research
Deadline: 1 March

AMS Publication Subventions

Deadlines: 15 February, 15 August

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

Deadline: 1 May

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

Deadline: 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: 25 September

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

Deadline: 1 October

Howard Mayer Brown Fellowship for minority graduate study in musicology

Deadline: 17 December

Alvin H. Johnson AMS 50 Dissertation-year Fellowships

Deadline: 17 December

Committee News

AMS-Music Library Association Joint RISM Committee

As of 2013, RISM owns the rights to the RISM A/I data and plans to put the contents, previously released by Bärenreiter on CD-ROM at the end of December 2011, online at the start of 2014, integrated into the RISM Online Catalogue of Musical Sources (the RISM OPAC) at www.rism.info/en/service/opac-search.html and freely available to researchers worldwide. The online version is planned to include updates submitted to RISM by libraries since the publication of the CD-ROM database, as well as a system for electronic submissions of future updates by national groups (such as the U.S. RISM Office) directly into the RISM OPAC, therefore transforming RISM A/I from a static catalog into a dynamic and ever more comprehensive resource. Thus 2013 is a particularly opportune year for librarians and scholars to submit updates on U.S. holdings of RISM A/I publications (including new or unreported materials as well as emendations for copies already reported) to Sarah Adams, Director of the U.S. RISM Office (sjadams@fas.harvard.edu), for inclusion in this initial online data upload. RISM is also in the process of acquiring the rights to the RISM B series so that at least some of this material can appear online as well.

Results from the ongoing survey of U.S. library holdings to target appropriate music manuscripts still not cataloged in RISM A/II have revealed a substantial enough number of important collections to justify a grant application to underwrite the cataloging of these sources for inclusion in the RISM OPAC. Among the collections are Princeton's Department of Rare Books and Special Collections; the Lilly Library at Indiana University; St. Vincent College in Latrobe, Pennsylvania; Harvard's Music, Houghton, and Theatre Collection libraries (post-1998 acquisitions); Yale's Beinecke Library (the Hanover Royal Music Archive acquired in 2009); and the Library of Congress, which has an unreported cache of around five thousand relevant manuscripts (including nearly six hundred full opera scores).

—*Darwin F. Scott*

Committee on Career-Related Issues

This year, the Committee on Career-Related Issues (CCRI) bid farewell to its fabulous departing members Rebecca Cypess, Holly Focht, Mona Kreitner, Christina Linklater,

Richard Wattenbarger, and Chris Williams, as well as its fearless leader Jim Cassaro, who will be taking over as chair of our parent Committee on Membership and Professional Development. As incoming chair, I welcome our new members and am looking forward to working with them: Chris Gibbs, James Maitello, Felicia Miyakawa, and Elizabeth Perten.

The CCRI-sponsored events at the joint Annual Meeting in New Orleans were particularly lively and well attended. They included our now traditional Master Teacher session, which focused on what and how we teachers learn as we educate our students. Other sessions addressed publishing journal articles, surviving the trials of adjunct life, and alternative careers for musicology Ph.D.s. The CV/Cover Letter workshop was packed, and the popularity of the buddy program increased yet again this year, so we will be asking more of our distinguished conference attendees to volunteer as mentors at the Pittsburgh meeting.

Speaking of Pittsburgh—and Milwaukee to come: In making our future plans, CCRI is looking to expand upon the subjects that proved of particular interest to the session attendees, as well as to explore other topics of concern for AMS members that have reached our ears. Specifically, we are planning a sequel to the 2012 publishing session, this time concentrating on broadly defined book projects, such as monographs, editions, edited collections, and textbooks. Our Master Teacher session will likewise build on some of the issues raised this year and will deal with new teaching philosophies. The frustrations of today's job market, ever present in the minds of so many of us (if not for ourselves, then for our students' sakes), will be addressed in a session tentatively titled "Search Committee: What Do You Want from Me?" Meanwhile, we hope that those of us who are gainfully employed but may feel that they always have to choose between career or family will be able to voice their concerns at a session on work/life balance dubbed "Surviving the Guilt." The committee is also planning sessions on the stages of tenure (the first-year nightmare; the third-year review; preparation of the tenure dossier), as well as the frequently overlooked anxieties of newly tenured faculty members. We hope to see many of you at our events in 2013 and 2014.

—*Olga Haldey*

Committee on Communications

The Committee on Communications continues to coordinate the two lecture series sponsored by the AMS (in partnership with the Rock and Roll Hall of Fame and Museum and

the Library of Congress) with great success; those lectures are available online at www.ams-net.org/RRHOFM-lectures/ and www.ams-net.org/LC-lectures/. Another ongoing venture, the AMS-L discussion e-mail list, continues to flourish and lately has changed some of its logistical guidelines to facilitate electronic communication on musicological issues among the membership and beyond.

A new initiative sponsored by our committee that begins in this issue of the *Newsletter* is a series of short reflections by musicologists who have built careers beyond university teaching, called "What I do in Musicology: Thoughts from the Field." We hope to continue this initiative indefinitely and welcome submissions from any AMS members who would like to share their stories for future issues, especially to model successful professional pathways outside the academy for our younger members.

One of our primary concerns moving forward is a systematic approach to fostering "public musicology" in a wide variety of forms. While we have some plans underway (including a likely session at the Annual Meeting in Pittsburgh), we welcome any suggestions from the membership on possible initiatives to bring the intellectual energy of our Society into the public sphere. Please feel free to contact me with suggestions at dellantonio@austin.utexas.edu.

—*Andrew Dell'Antonio*

Committee on Internet Technology

As reported in the August 2012 *AMS Newsletter*, the Board of Directors has established a new Committee on Internet Technology. Its larger purposes include facilitating music research through the use of the myriad new technological tools that have become available in the past twenty years, and helping the AMS with its goals regarding public outreach. The committee was formed last fall and met in New Orleans.

Committee members include Mauro Calcagno, Michael Scott Cuthbert, Margot

RILM News

RILM (Répertoire International de Littérature Musicale) would like all AMS members to submit abstracts and bibliographic records of their publications. See www.ams-net.org/RILM.php for full details.

Please let me know if you have RILM-related questions or comments: pstarr1@unl.edu.

—*Pamela F. Starr*
RILM-U.S. Governing Board Delegate

Fassler, Kimberly Francis, Richard Freedman, Ardal Powell, Matthias Röder, Eleanor Selfridge-Field, Zachary Wallmark, and Bob Judd (chair pro tem). The committee's collective experience is impressive, but the challenges it faces are also great. It is currently working with the Board of Directors to establish its charge, as well as strategies and tactics for achieving its ambitious goals.

—Robert Judd

Committee on Membership and Professional Development

The Committee on Membership and Professional Development (CMPD) is happy to announce that it was able to offer thirty-six Professional Development Travel Grants in 2012. Ranging from \$135 to \$300, these grants were awarded to graduate students, part-time faculty, and independent scholars to attend the Annual Meeting in New Orleans. The committee received forty-six applications (on par with previous years). For this year, the committee decided to streamline the process of the award and move to a flat-fee model. For 2013, \$300 will be awarded to qualified international applicants (non-U.S. and Canada), and \$200 for domestic applicants (U.S. and Canada). This change will make for a more uncomplicated process of deciding the various amounts to be given to the different constituents who apply. Please consult the committee's web site (www.ams-net.org/committees/mpd) for this year's updated procedures and new application form; the application deadline for Travel Grants to the 2013 Annual Meeting in Pittsburgh is Friday, 10 May 2013.

At the AMS Annual Meeting in New Orleans, the committee continued to explore initiatives that involve the Society's membership in collaboration with its constituent committees. Part of the work of the committee this year will be to discuss the various AMS committees for which the CMPD acts as an umbrella group to ascertain how they interact and/or intersect. The broader question of what is professional development in this day and age will also be discussed. Additional topics to be addressed are to look at the various institutions represented in and at the AMS, the impact of this diversity on careers in the field, and ways in which we can include diverse institutions to participate in the Society. Further information will soon be available on our web site. The committee is happy to receive questions and concerns about how it can best serve the membership. Your suggestions and comments are always welcome: cassaro@pitt.edu.

—James P. Cassaro

Committee on Women and Gender

This year the Committee on Women and Gender worked with the SMT Committee on the Status of Women and the SEM Section on the Status of Women to put together a series of events for the Annual Meeting in November. These included a scholarly panel that revisited Guido Adler in an attempt to consider canonic ideas from fresh perspectives and a mentoring panel. From a variety of articles and studies it is clear that there is a trend toward gender inequities in hiring and that there are mentoring issues around women that can and should be productively addressed. The committee's energies have been focused on organizing daytime scholarly panels at the Annual Meetings, which we hope can help empower younger scholars with critical tools to challenge structures that may in the past have excluded them.

—Bonnie Gordon

Committee for the Publication of American Music

Because edition making is a tricky process to schedule, the order in which the volumes of *Music of the United States of America* (MUSA), the society's national series of critical editions, appear in print owes much to chance. The year 2012, for example, saw the publication of MUSA volume 24, *Sam Morgan's Jazz Band: Complete Recorded Works in Transcription*, edited by John J. Joyce, Jr., Bruce Boyd Raeburn, and Anthony M. Cummings. It also greeted from series publisher A-R Editions a series of songbooks based on MUSA 22, *The Ingalls Wilder Family Songbook*, edited by Dale Cockrell from Laura Ingalls Wilder's "Little House" series. (Each of the new songbooks is drawn from a different "Little House" volume.) In production at this writing is MUSA 25, *Mary Lou Williams: Selected Works for Big Band*, edited by Theodore E. Buehrer, which we expect to be published in the spring of 2013. The project scheduled to follow next as MUSA 26 is a Broadway musical comedy, *Eubie Blake and Noble Sissle's Shuffle Along* (1921), edited by Rosalyn Schenbeck.

Noting that the three most recent series volumes will include music by a stay-at-home New Orleans band leader of the 1920s (Morgan), an accomplished female modernist composer, arranger, and piano wizard from mid-century worlds of jazz (Williams), and a team of consummate entertainers including a brilliant ragtime pianist (Blake)

and a singer-bandleader (Sissle) who created a landmark Broadway hit of the post-World War I era, aficionados may suspect a turn in the MUSA agenda toward an African American emphasis. In fact, though, rather than suggesting a pattern for the future, the ordering is coincidental: as Sissle and Blake themselves might have joked, three related chickens coming home to roost side by side.

The arrival of 2013 also finds the Committee on the Publication of American Music (COPAM) seeking a new Executive Editor, replacing Dorothea Gail who after almost three years on the job, has resigned to accept a research fellowship in Germany. Doro's excellent work in that role will be greatly missed. By the time this issue is in print we expect her successor to be settled and at work in the MUSA office at the University of Michigan.

—Richard Crawford

Graduate Education Committee

At the New Orleans Annual Meeting, the Graduate Education Committee (GEC) hosted what is becoming an annual event: a reception for prospective graduate students offering them the opportunity to meet directors of graduate studies. The ninety-minute reception was attended by approximately fifty students and thirty representatives from graduate programs. For the reception at the upcoming Pittsburgh meeting, we will suggest that programs may also wish to invite current graduate students to share their experiences with the prospective applicants.

In keeping with our mandate "to serve as a liaison between the AMS and representatives of institutions with graduate programs in musicology; to foster communication among programs; and to provide guidance as to the role the AMS can play in graduate education," the GEC is also planning a session for the upcoming Annual Meeting. Among the topics under consideration are: the content and scheduling of qualifying exams and their impact on timely degree completion, appropriate student workload during the degree, a workshop on funding and grants, and since "entrepreneurship" is the buzzword of the day, how curricula may best prepare the musicology M.A. and Ph.D. for the job market and employment. Those with an interest in these or other topics related to graduate education should contact the GEC co-chairs, Mary Ann Smart and David Grayson.

—David Grayson

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Committee News

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Publications Committee

In Fall 2012, the Publications Committee was able to award subventions for twenty-four books and two scholarly articles for a total of about \$50,000. They include the following:

John H. Baron, *Concert Life in Nineteenth-Century New Orleans* (Louisiana State University Press); supported by the **Reese** Endowment

Kevin Bartig, *Composing for the Red Screen: Sergey Prokofiev and Stalinist Historical Film* (Oxford University Press); supported by the **AMS 75 PAYS** Endowment

E. Douglas Bomberger, *MacDowell* (Oxford University Press); supported by the **Daverio** Endowment

Anthony J. Bushard, *Leonard Bernstein's On the Waterfront: A Film Score Guide* (Scarecrow Press); supported by the **AMS 75 PAYS** Endowment

Margaret Butler, "Time Management at Turin's Teatro Regio: Galuppi's *La clemenza di Tito* and Its Alterations, 1759" (*Early Music*); supported by the **Brook** Endowment

Margaret Butler, "Gluck's *Alceste* in Bologna: Production and Performance at the Teatro Comunale, 1778" (*JAMS*); supported by the **Brook** Endowment

James Doering, *The Great Orchestrator: Arthur Judson and American Arts Management* (University of Illinois Press); supported by the **AMS 75 PAYS** Endowment

Annegret Fauser, *Sounds of War: Music in the United States during World War II* (Oxford University Press); supported by the **Plamenac** Endowment

Jason Geary, *The Politics of Appropriation: German Romantic Music and the Ancient Greek Legacy* (Oxford University Press); supported by the **AMS 75 PAYS** Endowment

Christine Suzanne Getz, *Sacred Conversations: Mary, Music, and Meditation in Post-Tridentine Milan* (Indiana University Press); supported by the **Hibberd** Endowment

Lila Ellen Gray, *Resounding History: Poetics and Politics of the Soul in Lisbon's Fado* (Duke University Press); supported by the **AMS 75 PAYS** Endowment

Matthew Head, *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany* (University of California Press); supported by the **Bukofzer** Endowment

Stephanie Jensen-Moulton, Edition of *Miriam Gideon: Fortunato: An Opera in Three Scenes* (1958) (A-R Editions); supported by the **AMS 75 PAYS** Endowment

Gregory S. Johnston, *A Heinrich Schütz Reader* (Oxford University Press); supported by the **AMS 75 PAYS** Endowment

Kevin C. Karnes, *A Kingdom Not of This World: Wagner, the Arts, and Utopian Visions in Fin-de-Siècle Vienna* (Oxford University Press); supported by the **Jackson** Endowment

Elisabeth LeGuin, *Indispensable Ornaments: Performing Comic Musical Theater in Enlightenment Madrid* (University of California Press); supported by the **Hanson** Endowment

Rebecca Maloy and Emma Hornby, *Music and Meaning in Old Hispanic Lent: Psalmi, Threni, and the Easter Vigil* (Boydell & Brewer); supported by the **Kerman** Endowment

Drew Massey, *John Kirkpatrick, American Music, and the Printed Page* (University of Rochester Press); supported by the **AMS 75 PAYS** Endowment

Janet K. Page, *Nuns, Music, and Politics in Eighteenth-Century Vienna* (Cambridge University Press); supported by the **AMS 75 PAYS** Endowment

Guthrie P. Ramsey, *The Amazing Bud Powell: Black Genius, Jazz History, and the Challenge of Bebop* (University of California Press); supported by the **Reese** Endowment

Ivan Raykoff, *Dreams of Love: Playing the Romantic Pianist* (Oxford University Press); supported by the **Kinkeldey** Endowment

S. Alexander Reed, *Assimilate: A Critical History of Industrial Music* (Oxford University Press); supported by the **AMS 75 PAYS** Endowment

Matt Sakakeeny, *Instruments of Power: Brass Bands in the Streets of New Orleans* (Duke University Press); supported by the **AMS 75 PAYS** Endowment

Bryan Simms, *Pro-Mundo—Pro-Domo: The Writings of Alban Berg* (Oxford University Press); supported by the **Hibberd** Endowment

Christopher J. Smith, *William Sidney Munt and the Creolization of American Culture* (University of Illinois Press); supported by the **Brook** Endowment

Justin A. Williams, *Rhyming' and Stealin': Musical Borrowing in Hop-hop* (University of Michigan Press); supported by the **AMS 75 PAYS** Endowment

In accordance with the Society's procedures, these awards were recommended by the Publications Committee and approved by the Board of Directors. Funding for AMS subventions is provided through the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the generous support of AMS members and friends. Those interested in applying for AMS publication subventions are encouraged to do so. See the program descriptions for full details (www.ams-net.org/pubs/subvention.php).

Next deadlines: 15 August 2013, 15 February 2014.

—Judith Peraino

Study Group News

Cold War and Music Study Group

During the Annual Meeting in New Orleans, the Cold War and Music Study Group (CWMSG) sponsored an alternative-format daytime session entitled "Oral History and Cold War Studies: Methodological Perspectives and Notes from the Field." This session brought together musicologists, ethnomusicologists, and an expert in oral history to discuss best interviewing practices, oral testimony and trauma, and the often ambiguous relationships between oral and written historical documentation. Jennifer Abraham Cramer, Laura Silverberg, Nicholas Tochka, and Jonathan Yaeger gave stimulating presentations, Jeffers Englehardt and Amy Wlodarski offered incisive responses, and Joshua Pilzer was a gracious and effective chair. One of the most energizing aspects of this panel was the opportunity it offered for interdisciplinary dialogue, and in the future the CWMSG hopes to continue to find ways to connect with our colleagues in related fields.

The CWMSG held elections in late October and is now under new leadership. As the incoming chair, I would like to thank Joy Calico for her dedicated service to the group over the past two years. I would also like to recognize the contributions of the outgoing Members-at-Large: Andrea Bohlman, Anne Shreffler, and Martha Sprigge. The new Members-at-Large are Eric Drott, Leah Goldman, Lynn Hooker, and Jonathan Yaeger. We look forward to serving and working with the members of the CWMSG, and to encouraging further discussion and new research about music and the Cold War from a broadly interdisciplinary and global perspective.

We welcome new members. If you would like to join the CWMSG or learn more about our activities, please visit www.ams-net.org/cwmsg.

—Lisa Jakelski

Ecocriticism Study Group

On 29 and 30 October 2012, the AMS Ecocriticism Study Group (ESG) and SEM Ecomusicology Special Interest Group (ESIG) offered "Ecomusicologies 2012" at Tulane University. Twenty-eight scholars from a range of countries, institutions, disciplines, and professional career stages made scholarly and creative presentations. Some participants — either by choice or because of Hurricane Sandy's

interruptions—presented their work via the internet, and a number of them tuned in to hear, see, and participate in the sessions. In addition to papers and discussions, we experienced a soundwalk on Tulane’s campus, heard a performance on flutes and live electronics, and ate stellar organic foods and snacks from a local green catering company, which fueled our animated breaks and collegial mealtimes. Some attendees also participated in the three outings that the ESG and ESIG coordinated: a van tour of River Road/Cancer Alley, a boat tour of Honey Island Swamp, and an almost-but-not-quite-rained-out boardwalk hike in Barataria Preserve. Audio of selected sessions, pictures from the outings, and some participant reactions can be found at online at www.ecomusicologies.org/reflections.

At the joint Annual Meeting, the ESG also co-sponsored the Ecomusicology Listening Room, an alternative-format daytime session that explored the relationship between sound, image, and place (see the story on p. 18). The ESG evening session on “Music and Nature” included papers from a musicologist, ethnomusicologist, and theorist on how beliefs about music’s nature have shaped our relationship with the non-human world. At the ESG business meeting (which was held jointly with the SEM ESIG), we re-elected secretary-treasurer Michael Baumgartner. Plans were also made for continuing the Ecomusicologies conference in other locations in 2013 and 2014, and for more outings and listening rooms at next year’s AMS and SEM meetings. We are also pleased to announce that volume two of the *Ecomusicology Newsletter* is available at www.ams-esg.org/resources/ecomusicology-newsletter.

The ESG maintains an open-door policy, and all are welcome to attend our events. Visit our web site 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

Jewish Studies and Music Study Group

In New Orleans, the Jewish Studies and Music Study Group (JSMSG) sponsored a joint session with the SEM Special Interest Group for Jewish Music entitled “Method in Collaboration.” In the opening address “Geographies of Jewish Music Research,” Philip Bohlman challenged those in attendance to consider the various ways collaboration is normative in Jewish music research. He further identified performance as a collaborative contact point between SEM and AMS. The discussion that followed, anchored around

prepared statements by Gordon Dale, Lily E. Hirsch, Meredith Aska McBride, Klára Móricz, and Ronit Seter, with moderation by Judah Cohen, focused on ways to formally enable collaboration between the study groups and thus establish a dialogue between scholars whose work on Jewish studies and music overlaps. Some suggested ideas include compiling an online repository listing ongoing projects in the field as well as maintaining a joint email list combining SEM, SMT, and AMS membership. Discussion also centered on the role of performance, specifically performance’s ability to reach a wider audience interested in contributing to Jewish studies and music. Thanks to all those who attended and contributed to this lively discussion—all of which was recorded by Rebecca Cypess to help enable future work toward organized collaboration.

For the next AMS panel of the JSMSG, the chair and board hope to build on the 2012 meeting—both the joint session and the wonderful panel organized by Florian Scheduling and Tina Frühauf, “Historiographies of Jewish Music”—by inviting proposals (individual presentations or a cohesive panel) from members of AMS, SMT, as well as SEM. Although the group is open to presentations on any theme, we would be especially interested in assembling a session on the theme of “Commemoration and Revival,” which has rich interdisciplinary possibilities. To join the JSMSG or learn more about our activities, please visit our web site at www.ams-net.org/studygroups/jsmsg/.

—Lily E. Hirsch

LGBTQ Study Group

The LGBTQ Study Group sponsored the session “A Graduate Student Forum for New Research” at New Orleans featuring thought-provoking papers by Sarah Hankins and Jarek Paul Ervin. Ervin considered the political capital and marketing strategies associated with LGBT images in media and music, while Hankins built upon Suzanne Cusick’s work on the disciplinary implications of “musician” as a sexual orientation, expanding the relational trope to include “theorist” and “ethnographer.” The session was one of several hosted by the Study Group over the past years in which graduate student research presentations have alternated with an invited speaker on an annual basis. We are very pleased to announce that next year David Halperin, W. H. Auden Distinguished University Professor of the History and Theory of Sexuality at the University of Michigan, will be joining us in Pittsburgh at our Friday evening session. Halperin, a pioneer of LGBTQ studies, has

authored and edited numerous books; his most recent monograph *How to Be Gay* is ripe with musical exploration, containing productive resonances that we invite our membership to explore. The Board will be soliciting questions for Halperin via the LGBTQ list-serv leading up to the session. As usual, we will be hosting the annual LGBTQ SG party following the session with Halperin, giving attendees the opportunity to continue conversations. I should note, however, that it will be difficult to trump the New Orleans party in which fire sirens and strobe lighting only enhanced the party’s atmosphere from the outset!

The LGBTQ SG Board meets each year, but we conduct much of the group’s business (such as elections to the Board) electronically these days, preferring to allow extra time at sessions for questions and dialogue. Finally, we are pleased to welcome our new member-at-large, Ryan Dohoney, and we thank Phillip Klepacki for his dedicated service.

—Nina Treadwell

Music and Dance Study Group

The Music and Dance Study Group was formally approved by the AMS Board of Directors last November and will meet for the first time in Pittsburgh. Organizers Marian Smith, Sarah Gutsche-Miller, Samuel Dorf, and Daniel Callahan plan to maintain an internet presence in addition to gathering each year at AMS meetings. Members interested in joining the new study group should communicate with Sarah Gutsche-Miller, sarah.j.gutschemiller@gmail.com, or Samuel Dorf, sdorfi@udayton.edu.

See www.ams-net.org/studygroups/mdsg/ for more details.

Music and Disability Study Group

Reflecting musicologists’ increasing interest in disability studies and the recent burgeoning of the SMT Special Interest Group on Music and Disability, the Music and Disability Study Group (MDSG) held its inaugural meeting in New Orleans. While the MDSG will still share a web site with the SMT group, the MDSG will now have its own designated panel time at Annual Meetings for exploring issues related to this new field. Blake Howe and Stephanie Jensen-Moulton will co-chair the group, which will be dedicated to scholarship, professional support, and accessibility.

To support and promote scholarship in the field of music and disability studies, the MDSG will host a discussion forum and workshop at the next AMS Annual Meeting, on the theme “Discourses of Disability.” The

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Study Group News

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session will begin with discussion of an essay from the disability studies literature, then segue into a workshop of four musicological papers that illuminate its central themes. All material will be posted online in advance of the conference. Our goal is to introduce scholars to central concepts in disability studies and to provide presenters with the opportunity for maximum feedback.

The MDSG is also planning two initiatives to provide professional support to scholars. The first is a Work and Family Group, which will seek ways to connect scholars with resources—including each other—to help with the many complicated issues that can arise when living with and/or caring for a disabled family member, whether a parent, spouse, or child. The second initiative is a mentoring program that will connect scholars (at any phases of their careers) with others interested in similar research areas.

In addition to scholarship and professional support, the MDSG will also focus on accessibility, particularly at conferences. We have created an ad hoc committee to review the Society's current accessibility guidelines and to ensure that they are followed at Annual Meetings.

If you are interested in these or any other matters related to the MDSG, please contact its co-chairs at bhowe@lsu.edu or sjensen-moulton@brooklyn.cuny.edu.

—Blake Howe

Music and Philosophy Study Group

At this year's AMS Annual Meeting in New Orleans, the Music and Philosophy Study Group (MPSG) held two events, both devoted to reflecting upon the changing role of philosophy in contemporary music studies. Our evening session gathered scholars from musicology, music theory, and ethnomusicology to reflect upon the question, "What is the contemporary relation of music studies and philosophy?" Tamara Levitz, Brian Kane, Gavin Steingo, and Fred Maus presented papers and led a lively discussion. Lawrence Kramer and Ana Maria Ochoa had also hoped to participate but were unable to attend due to Hurricane Sandy.

The next day, we continued to reflect upon this same question during our business meeting, with a conversation structured around position papers by three graduate students: Daniel Villegas, Benjamin Court, and Delia Casadei. We were particularly excited by the

interest this event generated; it was the best-attended business meeting we have held yet, and many of those who participated were new to the group.

We would also like to call attention to a forthcoming issue of the *Contemporary Music Review* (vol. 31, no. 5/6, 2012) devoted to music and philosophy. The issue is guest edited by Martin Scherzinger and contains essays by a number of scholars active within the MPSG, including Amy Cimini, James Currie, Michael Gallope, Jennifer Heuson, Brian Kane, Jairo Moreno, Gavin Steingo, Martin Scherzinger, and Stephen Decatur Smith.

We continue to plan for the future, including an increased web presence and events outside of the annual AMS and SMT meetings. Updates about new developments will be circulated on our email list. If you are interested in joining this list, or in proposing topics for future meetings, please contact me at stephen.d.smith@stonybrook.edu.

—Stephen Decatur Smith

Pedagogy Study Group

The AMS Annual Meeting in New Orleans contained several important sessions related to pedagogy. The annual Master Teacher session featured not one but four excellent teachers: Maureen Carr, Charles Youmans, Michael Scott Cuthbert, and Rebecca C. Marchand. These teachers shared advice and reflections on assignments, in-class writing exercises, and the dos and don'ts of teaching, particularly for those new to the field. The Pedagogy Study Group (PSG) sponsored a session entitled "The Music Course in General Education: Eliciting Student Enthusiasm and Investment," which featured five speakers: Julia Chybowski, Patrick K. Fairfield, Ramona Holmes, Marjorie Roth, and Sarah Watts. The teachers shared specific advice about their techniques for engaging students in the music appreciation course, which ranged from shaping Play-Doh to Debussy to in-class writing assignments. It was especially useful to have perspectives from ethnomusicology, which the joint meeting with SEM allowed. Our business meeting followed, during which, despite a brief delay for a fire alarm, I was elected to my second and final term as secretary-treasurer of the PSG.

The Annual Meeting also included a plenary session to discuss changes to its by-laws, including the Object of the Society. This change, approved by the AMS Council and supported by the AMS Board of Directors, would reflect the broad importance of

pedagogy in our field. The revision reads, "The object of the Society shall be the advancement of scholarship in the various fields of music through research, learning, and teaching." After discussion from both opposing and supportive voices, the members present voted overwhelmingly to move forward with the proposed change. The last step will be a vote by the full membership, which will take place in 2013.

During the coming year, the PSG has several plans to promote the study of music history pedagogy. Our ninth Teaching Music History Day (TMHD) is tentatively planned for Chicago in summer 2013. The PSG is still actively seeking host institutions for future TMHDs and is particularly interested in partnering with AMS chapter conferences. Interested parties are encouraged to contact myself or our chair, Matthew Baumer. The PSG has also created a Facebook page entitled "AMS Pedagogy Study Group." All are welcome to join and post items for discussion. Finally, Stephen Meyer has been selected as the next editor of the *Journal of Music History Pedagogy* and will assume that post in Fall 2014.

—Christina Fuhrmann

Popular Music Study Group

The Popular Music Study Group (PMSG) met at the Annual Meeting in New Orleans. The group ratified a set of by-laws and will be electing officers in the coming months. Its sponsored session, "The Art of War," showcased strong scholarship on prewar popular song. The PMSG also co-sponsored the Ecomusicology listening room (along with the AMS Ecocriticism Study Group and the SEM Sound Studies Special Interest Group; see the story on p. 18) and a session on Popular Music and Protest (with the popular music groups of the SMT and SEM). AMS members interested in popular music are invited to visit the PMSG Facebook page (www.facebook.com/AMSpop) and to email alexreed@ufl.edu to join the group's discussion list.

—S. Alexander Reed

AMS Study Groups

Learn more about all ten AMS Study Groups at:

www.ams-net.org/studygroups/

AMS/SEM/SMT New Orleans 2012 Post-Conference Survey

We received 1,285 responses (about 50% of the invitations we sent) to the survey sent to attendees following the New Orleans Annual Meeting. Details that flesh out this summary are at the AMS web site (www.ams-net.org/neworleans/survey/).

Demographics. **Age:** 54% of respondents are 40 or younger. **Gender:** 48.4% female, 48.3% male. 53.0% of those age 21–40 are female; 53.3% of those age 41–70 are male. **Residence:** 86.1% of respondents are from the U.S., 7.8% from Canada, and 2.7% from the U.K. or Ireland. **Prior meetings:** 16.4% said it was their first meeting; for those who had been to earlier AMS meetings, 31.7% had been to ten or more; 28.6% had been to four to nine; and 22.2% had been to one, two, or three meetings. **Employment:** 50.2% of attendees are employed full-time at educational institutions; 35.6% are students; 4.1% are retired; 1.6% are fully employed but not by an educational institution. **Society membership:** 63.1% of the respondents identified the AMS; 19.8% the SEM; and 26.8% the SMT.

Registration: 89.9% registered for the meeting online. 55.5% received some level of funding to attend the meeting. **Printed material:** 11.8% did not utilize paper; 60.5% used PDF materials; 32.1% used the mobile app.

137 respondents commented on making the meeting more **accessible** for those with disabilities. Many observed that they were unaware of such accommodations; some presenters complained that their large-print handouts went unused.

708 **general comments** were received. 270 offered favorable reactions and 560 offered suggestions for improvement (some offered both; all are available at the web site, www.ams-net.org/neworleans/). Comments about the large joint meeting were most numerous (177); respondents were evenly divided on whether they enjoyed this or found it overwhelming. Over eighty commented on the schedule: its size, conflicts of sessions, mismatch of sessions between AMS and SEM, and so on. Seventy pointed out the inconvenience of having the meeting span two

hotels. AV (72) and sound bleed (31) problems were noted. Matching the room size to the popularity of the session was mentioned forty-five times. Over forty respondents expressed concern over the high costs involved with the meeting. Twenty comments, mostly favorable, were made on the Guidebook app. Misconceptions were revealed, suggesting that better communication with attendees would be helpful: some were unaware of the wi-fi; some were unaware that free beverages were served in the exhibit hall.

The Committee on the Annual Meeting and the Board of Directors will take responses into consideration for future meetings. (Change may be slow, since meeting venues are now booked through 2016.) The Annual Meeting is one of the Society's most important activities, and we wish to make it as effective and valuable as possible. Thanks are due to those who are helping by completing the survey. Feel free to write me at any time if you continue to have ideas.

—Robert Judd

Conferences and CFPs

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

Fifth International Schenker Symposium

15–17 March 2013
Mannes College of Music
www.schenker2013.com

Society for Seventeenth-Century Music

21–24 March 2013
Ohio State Univ.
music.osu.edu/sscm-conference

The Performing Body in the Hollywood Film Musical

4–6 April 2013
Colgate Univ.
www.colgate.edu/filmmusicals

Imagining Sound in the Early Nineteenth Century

5–6 April 2013
Cornell Univ.
www.imaginingound.com

Sounds from behind the Iron Curtain: Polish Music after World War II

6 April 2013
Univ. of Southern California
www.usc.edu/dept/polish_music/pmcevents/2013/2013conference.html

Sacre Celebration: Revisiting, Reflecting, Reversioning

18–20 April 2013
York Univ.
sdhs.org/conferences/upcoming-conferences

Titles, Teasers and Trailers

22–23 April 2013
Univ. of Edinburgh
musicologyconferences.xevents.sas.ac.uk/event/show/8815

Music Encoding: Concepts, Methods, Editions

22–24 May 2013
Mainz
music-encoding.org/conference/2013

Music Cognition Symposium

24–26 May 2013
Ohio State Univ.
musiccog.ohio-state.edu/home/index.php/MidWestCogSymposium

American Musical Instrument Society: Roots of American Musical Life

30 May–1 June 2013
Williamsburg, Va.
www.amis.org/meetings/2013/

Wagner

30 May–2 June 2013
Leeds Univ.
www.pvac.leeds.ac.uk/wagner2013

Canadian University Music Society

6–9 June 2013
Univ. of Victoria
www.cums-smuc.ca

Rethinking Poulenc: 50 Years On

21–23 June 2013
Keele Univ.
www.keele.ac.uk/music/concerts-events-forums/poulencconference/

Analyzing Popular Music

2–4 July 2013
Univ. of Liverpool
www.popmac.org.uk

Medieval and Renaissance Music

4–7 July 2013
Certaldo, Italy
www.arsnovacertaldo.it

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News Briefs

The Université Paris-Sorbonne announces the establishment of the **Groupes de recherche de musiques brésiliennes** (GRMB), an interdisciplinary research group dedicated to Brazilian Music, headed by Zéila Chueke. The first GRMB seminar, which included conferences, concerts, and workshops, was held 28–31 January 2013. **Details:** omf.paris-sorbonne.fr/Presentation-866

The University of Rochester announces the founding of the **Institute for Popular Music**. The Institute's Inaugural Lecture, entitled "Ladies Love Country Boys: Gendered Narratives and the Meaning of Country Music," was given by Jocelyn Neal (University of North Carolina, Chapel Hill) on 23 January 2013, with additional lectures planned for 13 February and 3 April. **Details:** www.rochester.edu/popmusic

The **European Sound Studies Association** (ESSA) was launched in July 2012. The aim of this committee of sound researchers from Germany, England, France, The Netherlands,

and the Nordic countries is to provide an international, interdisciplinary organization for promoting the study of sound by offering a forum for knowledge exchange, conferences, research encouragement, and information. **Details:** www.soundstudies.eu

Internet Resources News

The Recorded Sound Reference Center of the Library of Congress has made recordings from the **Joe Smith Collection** available on its web site, including over 225 recorded interviews with popular musicians active from the 1950s to the 1980s. **Details:** www.loc.gov/rr/record/joesmith/

The **MassDataBase** (MDB) records around 40,000 settings of the Ordinary ranging from the closing years of the fourteenth century to the present day. In addition to general information and fundamental biographical data, it also contains information on source material and modern editions for each composition. **Details:** www.mdb.uni-mainz.de

Princeton University Library has been awarded a two-year grant from the National Endowment for the Humanities to inaugurate the **Blue Mountain Project**, devoted to creating freely available digital editions of avant-garde, forward-looking journals in the arts produced in Europe and North America between 1848 and 1923. The Project's initial digitization of thirty-six journals will include five music titles: *La chronique musicale* (Paris, 1873–76); *Dalibor* (Prague, 1858–1927); *Le mercure musicale* (later *Revue musicale S.I.M.*) (Paris, 1905–14); *Niederrheinische Musik-Zeitung* (Cologne, 1859–65), and *Revue d'histoire et de critique musicales I La revue musicale* (Paris, 1901–11). **Details:** diglib.princeton.edu/bluemountain

"Women Song Composers: A Database of Songs Published in the United States and England, ca. 1890–1930," which currently contains about 15,400 entries of songs and song publications by 1,580 women songwriters, has moved to a new URL housed by the California Digital Library and is now downloadable. **Details:** n2t.net/ark:/13030/m5br8stc

Conferences and CFPs

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Britten on Stage and Screen

5–7 July 2013
Univ. of Nottingham
www.nottingham.ac.uk/music/events/benjamin-britten-on-stage-and-screen.aspx

Nineteenth-Century Music

11–13 July 2013
Texas Christian Univ.
www.ncm.tcu.edu

Music and Philosophy

19–20 July 2013
King's College London
www.musicandphilosophy.ac.uk/conference-2013/call-for-papers/

Historical Keyboard Music

19–21 July 2013
Univ. of Edinburgh
www.ichkm.music.ed.ac.uk

Chant and Culture

6–9 August 2013
Univ. of British Columbia
www.gregorian.ca

Cantum pulchriorem invenire: Music in Western Europe, 1150–1350

9–10 September 2013
Univ. of Southampton
www.conductus.ac.uk

Music since 1900

12–15 September 2013
Liverpool Hope Univ.
www.hope.ac.uk/events/conferences/musicsince1900conference/

Music and Minimalism

3–6 October 2013
Long Beach, Calif.
minimalismsociety.org

Tracking the Creative Process in Music

10–12 October 2013
Univ. de Montreal
tcpm2013.oicrm.org

International Musicological Society East Asian Regional Association: Musics in the Shifting Global Order

18–20 October 2013
Taipei
www.gim.ntu.edu.tw/imsea2013.html

Benjamin Britten at 100: An American Centenary Symposium

24–27 October 2013
Illinois State Univ.
facebook.com/Britten100

Lyrica at MLA: Scott and Music

9–12 January 2014
Chicago
musicologyconferences.xevents.sas.ac.uk/event/show/8808

Calls for Papers

Sources of Identity: Makers, Owners and Users of Music Sources Before 1600

CFP deadline: 30 April 2013
4–6 October 2013
Univ. of Sheffield
www.hud.ac.uk/research/researchcentres/mugi/projects/

Verdi's Third Century: Italian Opera in the New Millennium

CFP deadline: 15 March 2013
9–13 October 2013
New York Univ.
musicologyconferences.xevents.sas.ac.uk/event/show/8810

The Baroque Legacy: Past and Present in Hispanic America and Central and Eastern Europe

CFP deadline: 25 March 2013
23–26 October 2013
Grand Valley State Univ., Allendale, Mich.
www.gvsu.edu/music

The Musical Worlds of Polish Jews, 1920–1960: Identity, Politics and Culture

CFP deadline 30 March 2013
17–18 November 2013
Arizona State Univ.
musicologyconferences.xevents.sas.ac.uk/event/show/8812

Papers Read at Chapter Meetings, 2011-12

Allegheny Chapter

15 October 2011

Youngstown State University

Jee-Weon Cha (Grinnell College), "What Mattheson Really Meant: Revisiting Mattheson's *Affektenlehre*"

Christopher Bruhn (Denison University), "John Cage's Musical Multiverse"

Alexandra A. Vago (Cuyahoga Community College), "Gender Stratification in Contemporary Christian Music (CCM), Not Just a Singer in a Christian Rock Band"

Theodore Albrecht (Kent State University), "'They Ain't Makin' Jews Like Jesus Anymore': Kinky Friedman and His Texas Jewboys in a New Historical and Geographical Perspective"

James A. Davis (SUNY Fredonia), "Civil War Music, Ritual, and the Military Community during Winter Quarters in Virginia, 1863-64"

Marie Sumner Lott (Pennsylvania State University), "From Paris to Bohemia and Beyond: Chamber Arrangements of Opera and Folksong in Nineteenth-Century Berlin"

Ewelina Boczkowska (Youngstown State University), "Chopin and the Morbid Haunting"

Jürgen Thym (Eastman School of Music, University of Rochester), "Schubert Remembers"

4 April 2012

Geneva College

Terry Dean (Indiana State University), "Sergey Prokofiev's Evocation of Opposing Realms of Experience in *War and Peace*: A Rimskian Dramaturgical Strategy"

Michael Baumgartner (Cleveland State University), "How to Undercut 'Soviet Realism': Alfred Schnittke's Subversive Sounds for Elem Klimov's *Agoniya* (1975-85)"

John E. Crotty (West Virginia University), "J. S. Bach's Artistic and Cultural Values: What His Inventions Tell Us"

Laura Stanfield Prichard (University of Massachusetts, Lowell), "Diaghilev's New World: Manipulating French (Colonial) Taste for the Exotic into Modern Art"

Elizabeth Hoover (University of Pittsburgh), "The 'Feedback Condition' of Earle Brown's *Calder Piece* and His Collage-Paste-Up Process"

Vicki P. Stroher (Marshall University), "'I have never had such a devil as this song': The Discarded Versions of Benjamin Britten's Auden Setting, *Let the florid music praise*"

Theodore Albrecht (Kent State University), "A Falling Out between Beethoven and Schindler (August-November, 1823)"

Hilary Baker (Pennsylvania State University, Erie), "'A Bittersweet Evocative Song': Musical Borrowing, Adaptation, and Memory in *Reni*"

Capital Chapter

15 October 2011

George Washington University

Bonny H. Miller (Bethesda, Md.), "Only Half a Huckster: The Logierian System and Nineteenth-Century Women Musicians"

Caitlin Miller (Library of Congress/Catholic University of America), "Killing Him Softly (or Fiercely) with Her Song: The Loreley as Subject or Object in Two Musical Settings of Heine's Poem"

Laurie McManus (Shenandoah University), "Brahms in the Priesthood of Art?"

Katherine Walker (Cornell University), "Leopold Mozart, the Rationalist? Humanism and Good Taste in Eighteenth-Century Performance Practice"

Olga Haldey (University of Maryland, College Park), "Reading the Master: Segei Slonimsky's *Master i Margarita* as an Interpretation of Its Source"

Natalie Zelensky (Washington, D.C.), "Performing *a la Russe*: Gypsy Romances, Russian Folk Music, and the Russian Exiles in 1920s New York"

Lars Helgert (Georgetown University), "Lukas Foss's *American Landscapes* (for Guitar and Chamber Orchestra) as an Expression of the Immigrant Experience"

14 April 2012

George Mason University

Sara Pecknold (Catholic University of America), "'On Lightest Leaves Do I Fly': Natality and the Renewal of Identity in Barbara Strozzi's *Sacri musicali affetti* (1655)"

Eric Hermann (University of Maryland, College Park), "Songs of Dixie: Buell Kazee and the Reinvention of the Mountain Ballad"

Josh Barnett (University of Maryland, College Park), "The Tunebook of Maria Brandstetter: Shape-Note Dissemination and the Germans of Western Maryland"

Rebecca Cweibel (University of Delaware), "The [Indistinct, yet Ubiquitous] Sound of Silence"

Karen Uslin (Catholic University of America), "We Shall Sing: Rafael Schächter's Defiant Requiem in Terezin"

Paul Michael Covey (University of Maryland, College Park), "The Ford Foundation-MENC Contemporary Music Project and 'Serial Tyranny'"

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AMS Chapter News

The long-dormant **Mid-Atlantic Chapter** has been revived and held its Fall Meeting on 6 October 2012 at the University of Pennsylvania. **Details:** amsmidatlantic.wordpress.com.

The **Greater New York Chapter** held a panel discussion on "**The Future of Musicology**" at their Fall Meeting at Hofstra University on 13 October 2012. The discussion touched on many topics, including current job availability, the role of musicology outside of academia, the "consumer mentality" of university students and its effect on music pedagogy, the growth of popular musicology, and the position of musicology within the larger humanities. **Details:** ams-gny-meetings.blogspot.com/2012/10/summary-of-future-of-musicology-panel.html.

Upcoming Chapter Meetings

See www.ams-net.org/chapters/ for links to all Chapter web sites and more details.

- 16 February: Northern California
- 22-23 February: Southern
- 23 February: Pacific Southwest
- 1-2 March: South-Central
- 8-9 March: Southwest
- 5-6 April: Rocky Mountain
- 6 April: Midwest
- 7 April: Southeast
- 12-14 April: Pacific Northwest
- 13 April: Allegheny
- 13 April: Capital
- 20 April: New England
- 27 April: Mid-Atlantic
- 27-28 April: New York State/St. Lawrence

Papers read at Chapter Meetings

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Paul S. Kim (Shenandoah University), “Non-modernism in Carl Roskott’s Concerto for Violin Solo and Orchestra”

Greater New York Chapter

29 October 2011

Church for All Nations

Raymond Erickson (Queens College and Graduate Center, CUNY) with Mikyung Kim, violin (Rutgers University), “Challenging a Deep-Seated Performance Tradition: Bach’s Ciaccona for Unaccompanied Violin”

David Hurwitz (New York, N.Y.), “So klingt Wien: Conductors, Orchestras, and Vibrato in the Nineteenth and Early Twentieth Centuries”

Artis Wodehouse (New York, N.Y.), “The Mustel Art Harmonium: A Performance Primer”

David Schulenberg (Wagner College), “Ornaments, Fingerings, and Authorship: Persistent Questions About English Keyboard Music ca. 1600”

Kirsten Paige (University of Cambridge), “Giuseppe Verdi, Giovanni Bottesini, and the Nineteenth-Century Double Bass”

Steven Tietjen (New York, N.Y.), “Revising the Supernatural: Exploring Verdi’s Use of Dramatic-Tonal Association in His Two *Macbeths*”

Andrew Chung (Wesleyan University), “Reading Scarbo: Orchestration and Performativity”

Philip Ewell (Hunter College, CUNY) “The Expression Parameter in Performing the Music of Gubaidulina”

William Bauer (Case Western Reserve University), “The Blues Idiom and Blues Performance Practices in Louis Armstrong’s Early Recordings”

28 January 2012

Columbia University

Aya Esther Hayashi (CUNY Graduate Center), “*Fela!*”

Eric Hung (Rider University), “Stayin’ Alive: Senior Citizen Choirs Rocking Out in South Korea, China, and the U.S.”

Jeff S. Dailey (Five Towns College), “Donizetti’s Daughter, Noah’s Flood, and a Line of Cows”

Brandon Peter Masterman (University of Pittsburgh), “This Is How They Do Not

Like It’: The Politics of Queer Abjection in Gertrude Stein and Virgil Thomson’s *Four Saints in Three Acts*”

James Massol (Savannah Philharmonic Orchestra), “The Role of Harmoniemusik in Mozart’s Piano Concertos”

Nicholas Chong (Columbia University), “Music for the Last Supper: The Dramatic Significance of Mozart’s Musical Quotations in the Tafelmusik of *Don Giovanni*”

Randall Keith Horton (Queens College), “What Yet-Unseen Musical Presence is Hidden in the Finale of Mahler’s Ninth Symphony?”

31 March 2012

Rider University

Durrell Bowman (Music Discussion Network), “A Web-Based System for Teaching, Learning, and Discussing Music History and Culture”

Bethany Cencer (Stony Brook University), “‘Early Music Day’: An Interactive Approach to Promoting Music Before 1750”

Naomi Barrettara (Metropolitan Opera Guild and CUNY Graduate Center), “Classical Music and the Public Domain in the Internet Age: Discovering the Pedagogical Potential of Public Domain Resources in Music Education”

Amy Kimura (Rider University), Marilyn Quinn (Rider University), and Colin Roust (Roosevelt University), “Library-Classroom Faculty Collaboration in Teaching Music History”

Jason Hanley (Rock and Roll Hall of Fame and Museum), “Who Cares if You Teach? Public Musicology, Audiences, and Rock and Roll”

Matthew Peattie (Cincinnati College-Conservatory of Music), “Music Performance as Active Learning: How Performance-based Projects Can Be Used to Teach the Concepts, Skills, and Disciplinary Knowledge of Music History”

Ted Solis (Arizona State University), “Global Performance in Music History Class: Realizing Western Realization”

Matthew Werley (University of East Anglia), “*In medias res*: The Case for Non-diachronic and Material History in the First-Year Music History Curriculum”

Dave Blake (Stony Brook University), “Is the Rock Music Survey the Popular Music Survey Course?”

Louis Epstein (Harvard University), “Performing Scholarship: Student-Curated Blogs as Listening Journals”

28 April 2012

Hunter College

Joint with the North American British Music Studies Association

Justin Vickers (Illinois State University), “In Britten’s Shadow: Arthur Bliss and the 1962 Coventry Cathedral Festival Fifty Years On”

Philip D. Nauman (Boston University), “Dramatic Vocalization in the Works of Ralph Vaughan Williams”

Robert McClung (Temple University), “An Island Full of Noises: The Theater of Thomas Adès and William Shakespeare”

Jennifer Oates (Queens College and Graduate Center, CUNY), with Justin Vickers (Illinois State University), tenor, and Sylvia Kahan (College of Staten Island and Graduate Center, CUNY), piano, Lecture-Recital: “Cosmopolitan Songs by a Scottish Composer: Hamish MacCunn (1868–1916) and his Caledonian Cloak”

Sarah Davies (New York University), “‘It’s Not Necessary!’ Johann Schnetzler and Changing Attitudes toward the Organ in Reformed and Anglican Worship”

Kate Sekula (University of Connecticut), “Elements in Opposition: The Juxtaposition of Dualist Concepts in Michael Tippett’s *The Vision of Saint Augustine*”

Samantha Bassler (The Open University), “Antiquarianism, ‘Ancient’ Music, and the Manuscript Copies in the London Madrigal Society Collection (British Library Mad.Soc. MSS)”

Midwest Chapter

15 October 2011

National Louis University

Danielle Kuntz (University of Minnesota), “*E che giammai può far femmina imbellet?*” Gendered Politics in Francisco António de Almeida’s *La Giuditte* (1726)”

Robert C. Lagueux (Columbia College, Chicago), “‘Screaming gets you nowhere. Be Peaceful.’ Bernstein’s *Mass* and the Practice of Peace”

Lester D. Brothers (University of Central Missouri), “An Icon, a Master, and a Cause in Mid-Seventeenth-Century Mexico: *Missa Quam pulchra sunt gressus tui* by López-Capillas as a New-World Work of Wonder”

Jane Riegel Ferencz (University of Wisconsin-Whitewater), “Dancing through Dogpatch: A Dance Arranger’s Workshop”

Marian Wilson Kimber (University of Iowa), “Jane Manner’s ‘Readings with Music’ and the Creation of Melodramatic Performance, ca. 1890–1935”

Caitlin Schmid (University of Wisconsin-Madison), "Bizarre Sounds and Esthetic Commotion: Conceptualizing Charlotte Moorman's New York Avant Garde Festivals"

Daniel Bishop (Indiana University), "The Sounding Past in Terrence Malick's *Days of Heaven*"

Brian Schmidt (University of Minnesota), "'To See That Old Gang of Mine': Mitch Miller's Sing-Along Revival from Record to Television"

Robin Gehl (University of Cincinnati), "Re-assessing a Legacy: Rachmaninoff in America, 1918–1943"

Jeremy Orosz (University of Minnesota), "Berg the Wagnerian: *Lulu* and *Tristan*"

Karen Woodworth (Kalamazoo, Mich.), "Singing *The Masque of the Rustic Gods*: The Curious Case of the Satyrs' Tails"

Gail E. Lowther (Bowling Green State University), "Spiritual Affinity and Political Estrangement in Francis Poulenc's *Dialogues des Carmélites*"

Dorothea Gail (MUSA/University of Michigan), "The Curious 'Case' of Charles Ives's Fourth Symphony"

Patrick Byrd (Chicago, Ill.), "Unveiling Bride and Groom: Double Meaning in Schumann's 'Die Lotosblume'"

Michele Fuchs (Ohio State University), "Gradual Chants and the Notion of Embodied Lament in a Passage from Innocent III's *De sacro alteris mysterio* (1198 C.E.)"

Christopher M. Barry (University of Wisconsin-Madison), "Violent Light in Mahler's Second *Kindertotenlied*"

Ryan Ross (University of Illinois at Urbana-Champaign), "Ralph Vaughan Williams, *A Pastoral Symphony*, and the Great War: The Walt Whitman Connection"

Anya Holland-Barry (University of Wisconsin-Madison), "*La Gazette des classes du Conservatoire National: L'Union sacrée*, Disillusionment, and Musical Composition in the First World War"

31 March 2012
Western Illinois University

Adam La Spata (Cary, Ill.), "Beethoven on the Mount of Olives"

Cesar Favila (University of Chicago), "Puebla and Gaspar Fernandes' Cancionero Musical: Music, Art, and Race Relations in Early Modern New Spain"

Jenna Harmon (Drake University), "'Only the Negroes Can Excite Paris': Viewing Blackness in *La Revue Nègre*"

Claudio Vellutini (University of Chicago), "Opera and Monuments: Verdi's *Ernani* in Vienna and the Construction of Dynastic Memory"

Judith Mabary (University of Missouri, Columbia), "Lidice's Darkest Hour: Martinů's Memorial to a Town's Destruction"

Eric Saylor (Drake University), "Beholding the Sea Itself: The Political and Musical Visions of *A Sea Symphony* and *The Songs of the Fleet*"

Alanna V. Ropchock (Case Western Reserve University), "The *Messe solennelle* and Its Credo: How a Young Berlioz Changed an Old Genre"

Taylor Greene (Indiana University), "Julian Bream's *Twentieth-Century Guitar*: An Album's Influence on the Modern Guitar Repertoire"

Jennifer Trowbridge (Chicago, Ill.), "Beatles Songs to Legitimize and Promote 'Classical' Music from 1966 to 1977"

Joseph R. Matson (University of Minnesota), "Ungrammaticality in the Music of Weezer"

Jessica Kizzire (University of Iowa), "'The Place I'll Return to Someday': Musical Nostalgia in *Final Fantasy IX*"

New England Chapter
1 October 2011
Capital Community College

Max DeCurtins (Boston University), "Changing Contexts for Bach Reception in Israel"

David Schneider (Amherst College), "Mad for Her Country: Melinda's Insanity, the *Csardas*, and Erkel's Nationalist Dramaturgy in *Bank ban*"

Klara Moricz (Amherst College), "*Symphonies* and *Funeral Games*: Lourie's Reinterpretation of Stravinsky's Neoclassicism"

Elinor Frey (McGill University), "The Voice of the Violoncello: The Musical Context of the First Great Cellist-Composers of Italy"

Emily Richmond Pollock (University of California, Berkeley), "The Opera Underneath: Carl Orff's *Oedipus der Tyrann*"

Gabriel Alfieri (Boston University and Providence College), "War, Intertextuality, and Pop Art: Reassessing Cumming's *We Happy Few*"

4 February 2012
Massachusetts Institute of Technology

Spiro Antonopoulos, "Very Beautiful: The Kratemata of Manuel Chrysaphes and the Composition as Artistic Work in Late Medieval Music"

Ronald Broude (The Broude Trust), "The Two Worlds of Johannes Tinctoris, or *Res facta* Revisited"

Alex Ludwig (Brandeis University), "Is Haydn Too Funny for Hepokoski and Darcy? Examining Haydn's Presence in H&D's Sonata Theory"

Mark Ferraguto (Cornell University), "Of Russian Themes and Rescue Fantasies: New Light on Beethoven's Third 'Razumovsky' String Quartet"

Reba Wissner (Brandeis University), "*La putta che canta*: An Examination of the Eponymous Role in Francesco Cavalli's *Elena* (1659)"

Zoey Cochran (University of Montreal), "A lieto fine for Neapolitans? Multilingualism and Musical Characterization in Pergolesi's *Lo frate 'nnamorato*"

Martin Marks (M.I.T.), "Music for a Trip to the Moon: An Obscure English Score for a Famous French Fantasy"

Hannah Lewis (Harvard University), "A World of Dreams: The Musical Fantasy of René Clair's Early Sound Cinema"

Victor Coelho (Boston University), "Through the Lens, Darkly: Peter Whitehead and the Rolling Stones"

William Cheng (Harvard University), "Queering Disability/Disabling Queerness: The Carnavalesque Politics of R. Kelly's 'Global Closet'"

Thomas J. Kernan (University of Cincinnati), "'Farewell, Father, Friend and Guardian': The Initial Musical Memorialization of Abraham Lincoln"

Kassandra Hartford (Stony Brook University), "'Authenticity,' Anthropology, and Appropriation in Gershwin and Heyward's *Porgy and Bess*"

Luci Mok (Harvard University), "When Jazz Goes North: Oscar Peterson and Possibilities of Northern Jazz"

14 April 2012
Mount Holyoke College

Monica Chieffo (Tufts University), "Maria's Veils, Salome's Machinery: The Dance Scene in *Metropolis* and *Salome*"

Jacquelyn Sholes (Boston University), "A 'Cremation Cantata'? Contextualizing the Dramatic Conclusion of the Brahms–Weendonck Correspondence"

Joel Schwindt (Brandeis University), "Monteverdi's *Orfeo* (1607): Pulchritude through Proportion, and Why It Mattered to the Accademia degli Invaghiti"

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Papers read at Chapter Meetings

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Lester Zhuqing Hu (Amherst College), “Towards Modal Coherence: ‘Modal Chromaticism’ in Gesualdo’s two ‘O vos omnes’ Settings”

Heather de Savage (University of Connecticut), “Hidden Lessons: Tonal Structure and Personal Faith in Heinrich Schütz’s Motet ‘Gedenke deinem Knechte an dein Wort,’ SWV 485”

New York State–St. Lawrence Chapter

21–22 April 2012
Hamilton College

Stephen Meyer (Syracuse University), “Epic Judaica: Music and Historical Destiny in Postwar Hollywood Cinema”

Gilad Rabinovitch (Eastman School of Music, University of Rochester), “The Exotic, the Erotic, the Spiritual, and the Intertextual: Some Contexts for the ‘Geistliche Lieder’ of Hugo Wolf’s *Spanisches Liederbuch*”

James A. Davis (University at Fredonia, SUNY), “Civil War Music, Ritual, and the Military Community during Winter Quarters in Virginia, 1863–64”

Nancy Newman (University at Albany, SUNY), “Gender and the Germanians: ‘Art-Loving Ladies’ in Nineteenth-Century Concert Life”

Michael A. MacKenzie (York University), “A Televised Revolution: Jazz and Race Politics on 1960s U.S. Public Television”

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

Katherine Walker (Cornell University), “Leopold Mozart, the Rationalist? Humanism and Good Taste in Eighteenth-Century Performance Practice”

Joel Mott, “Hummel as Innovator: Severe Deformation in his Piano Sonata No. 5, op. 81”

Honey Meconi (Eastman School of Music, University of Rochester), “Caveat Cantor: Manuscript Differences in Hildegard’s Songs”

Durrell Bowman (Kitchener, Ont.), “A Web-Based System for Teaching, Learning, and Discussing Music History and Culture”

Eva Branda (University of Toronto), “An ‘Execution’ at the Hofoper: Czech Perspectives on Dvořák’s *The Cunning Peasant in Vienna*”

Andrew Burgard (New York University), “A Moravian fin-de-siècle: The ‘Art World’ in which Janáček Found His Mature Style”

Anna Stoll-Knecht (New York University), “Beckmesser Redeemed: *Die Meistersinger* in Mahler’s Seventh Symphony”

Christopher Lynch (University at Buffalo, SUNY), “American Opera from Broadway’s ‘Coherence’”

Northern California Chapter

29 January 2012
Mills College

Giacomo Fiore (University of California, Santa Cruz), “‘When Bad Things Fall from the Sky’: Just Intonation and Musical Protest in a Recent Work by Terry Riley”

Amy C. Beal (University of California, Santa Cruz), “‘Like a Mockingbird’: The Music of Carla Bley”

Valerio Morucci (University of California, Davis), “Cardinal’s Patronage and Tridentine Reform: Giulio Feltrò della Rovere as Sponsor of Sacred Music”

Joan Stubbe (San Jose State University), “The Cambiata: Understanding Ambiguity and Metaphor in Beethoven’s and Bartók’s Chamber Music”

Sarah C. Davachi (Mills College), “Looking Inward: La Monte Young, Arvo Pärt, and the Spatiotemporal Dwelling Environment of Minimalist Music”

Lydia Mayne (Stanford University), “Rhyme, Meter, and the ‘Cadential Couplet’ as Structural Elements in Richard Wagner’s *Lohengrin*”

Mark Martin (University of California, Los Angeles), “Bruckner and the Schalks: Subjectivity at the fin-de-siècle and Beyond”

28–29 April 2012
University of California, Berkeley
Joint with Pacific Southwest Chapter

Derek Katz (University of California, Santa Barbara), “Apache Dances in the Futuristic Cellar: Erwin Schulhoff as Dresden *Überdada*”

David Brodbeck (University of California, Irvine), “‘Come Out of the Ghetto!’ The *Goldmark-Bild* of Ludwig Speidel”

Mindy O’Brien (University of California, Los Angeles), “Disciplining Song in Sixteenth-Century Geneva”

John Koegel (California State University, Fullerton), “From Anaheim to Wanganui: Pianist Albert Friedenthal’s Tours around the Globe, to California, New Zealand, and Beyond”

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

Walter Clark (University of California, Riverside), “‘Eternal Spain’: Federico Moreno Torroba, Miguel de Unamuno, and the Musical Aesthetics of the Franco Dictatorship, 1936–75”

William F. Prizer (University of California, Santa Barbara), “Court Piety, Popular Piety: The Lauda in Renaissance Mantua”

Alexandra Monchick (University of Massachusetts, Lowell), “‘Positions, shocks, simultaneities, dissociations’: *Zeus und Elida* as Stefan Wolpe’s Filmic Montage”

Jessica Balik (Stanford University), “The Sublime, the Beautiful, and the Status Quo: Wolfgang Rihm’s *Sub-Kontur*”

Matthew Blackmar (California State University, Long Beach), “From ‘Sermons in Tones’ to Tin Pan Alley: Wagner and Gilded-Age Music Publishing”

Beverly Wilcox (University of California, Davis), “Italian Arias at the *Concert Spirituel*: A Skirmish before the *Querelle des Bouffons*”

Pacific Northwest Chapter

27–29 April 2012
University of Alberta

Matthew Roy (Eastern Washington University), “Dehumanization in the Prelude Set of Vsevolod Petrovich Zaderatsky”

Ianna Ings (University of Alberta), “Rituals and Performances: Appropriating Borrowed Traditions to Create a Uniquely Canadian Space in Military Music”

Caitlyn Triebel (University of Alberta), “Combustion to Rebirth: Arts, Dance, and Music in Montreal from *Refus global* to *L’Oiseau-phénix*, 1948–56”

Alex Fisher (University of British Columbia), “A Musical Dialogue in Bronze: Gregor Aichinger’s *Lacrumae* (1604) and Hans Reichle’s Crucifixion Group for the Basilica of SS. Ulrich and Afra in Augsburg”

Nora Beck (Lewis & Clark College), “A Reassessment of Mozart’s Family Portrait (1780–81)”

David Gramit (University of Alberta), "Senses of Occasion: The Transitory and the Permanent in Photographs of Music from Prairie Archives"

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

Lynn Cavanagh (University of Regina), "Marcel Dupré's 'Dark Years': Unveiling the Truth about his Occupation-Period Concertizing"

Ethan Allred (Lewis & Clark College), "Poulenc's French Historicism as Resistance in Occupied France"

Pauline Minevich (University of Regina), "Teaching Musicology in the Digital World"

Barbara Reul (Luther College, University of Regina), "A Practical Toolkit to Revitalize the Music History Classroom"

Nicholas Rheubottom (University of Regina), "'Reacting to the Unexpected': A Music History Major's Perspective on Diverse Approaches to Pedagogy"

Michael MacDonald (University of Alberta), "Critical Listening: Applying Critical Theory to Popular Music Listening"

Daniel Carroll (University of Idaho), "The Phenomenological Implications of Richard Wagner's Operatic Theories"

Edward Jurkowski (University of Lethbridge), "*Neither*: An Opera about Nothing?"

Ken DeLong (University of Calgary), "Back to the Future: Tradition and Innovation in Jake Heggie's *Moby Dick* (2010)"

Jeff Arsenaault (University of Alberta), "Spiritual Reconciliation: Autobiographical Metaphor in Christos Hatzis's *In the Name of God*"

Tyler Kinnear (University of British Columbia), "Emergent Soundscapes: Uses of Technology and Nature in Hildegard Westerkamp's *Talking Rain*"

Paul Sanden (University of Lethbridge), "Reconsidering Fidelity in Recorded Music: Liveness and Juxtaposition in the Music of The White Stripes"

Brian Black (University of Lethbridge), "Schubert's Late Sonata Forms and the 'Governing Idea'"

Sharon Krebs (Victoria, BC), "Listening like a Nightingale"

Adana Whitter (University of British Columbia), "A Case Study Comparison of Two Nineteenth-Century German Jewish Composers: Assimilation, Identity, and Acceptance"

Pacific Southwest Chapter

15 October 2011
University of Redlands

Robert Wahl (California State University, Long Beach), "Chief Nitsuga Mangoré: Agustín Barrios and New World Identities"

Noél Stallings (Los Angeles, Calif.), "The European Concerts of the Pan-American Association of Composers"

Erin Brooks (Los Angeles, Calif.), "'Pourquoi ajouter à qui n'a besoin de rien?' Debating Tradition and Innovation through Massenet and Saint-Saëns's Music for Racine"

Brian Wright (University of Nevada, Reno), "Toward A Working Analytical Definition of Postmodernism for Popular Music: Postmodern Architecture, Double-Coding, and Nirvana's 'Come As You Are'"

Alejandro Planchart (University of California, Santa Barbara), "Numerical Structure and Rhetorical Gambits in *Ars Antiqua Motets*"

Zachary Wallmark (University of California, Los Angeles), "'The Most Powerful Human Sound Ever Created': Noise, Embodiment, and the Timbre of the Saxophonic Scream in Free Jazz"

Meghan Joyce (University of California, Santa Barbara), "From *Swan Lake* to *Black Swan*: A Reinvention of Tchaikovsky's Music"

Daniela Smolov Levy (Stanford University), "The Battle of the *Parsifals*"

25 February 2012

California State University, Northridge

David J. 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"

Steven Elster, "Interpreting Native American Creation Stories and Songs from Southern California, 1900–1950"

Kevin R. Burke (Franklin College), "Pads, Pods, and Apps: Exploring the iPad in the Music History Classroom"

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

Tiffany Kuo (Mount San Antonio College), "Economy vs. Autonomy: Luciano Berio's *Opera* and the American Operatic Institution"

Matthew Alan Thomas (Pasadena City College), "Framing Jazz in New Orleans: Terence Blanchard's Score to *When the Levees Broke*"

28–29 April 2012

University of California, Berkeley
Joint with Northern California Chapter

See Northern California listing for papers read.

Rocky Mountain Chapter

30–31 March 2012
University of Northern Colorado, Greeley
Joint with Rocky Mountain Society for Music Theory

K. Dawn Grapes (Colorado State University), "Reconstructing Mary Gascoigne: Traces of a Sixteenth-Century Woman"

Maxine Fawcett-Yeske (United States Air Force Academy), "From the Black Mountain to the Shining Brow: The Life and Music of Olgivanna Lloyd Wright"

Antonia L. Banducci (University of Denver), "How to Solve a Problem Like Quinault's *Amadis*"

John J. Sheinbaum (University of Denver), "Beethoven, the Beatles, and the Ideology of the Unified Masterpiece"

Melanie Shaffer (University of Colorado, Boulder), "The Motet That Gets Left Out: An Analysis of Machaut Motet 13"

Edward Looney (University of Arizona), "Arianna's Disposition: The Rhetorical Framework in Monteverdi's 'Lamento d'Arianna'"

Michelle Lawton (University of Northern Colorado), "Narrative Strategies and Musical Gestures in Gustave Satter's 'Undine Balade,' op. 11"

Briawna Anderson (University of Utah), "American Impresarios and the Commodification of European Superiority"

Joseph Finkel (Arizona State University), "Searching for a Sonic Ecology: John Luther Adams's *Dark Waves*"

Thomas Riis (University of Colorado), "Paul Robeson and His Signature Song: The Many Lives of 'Ol' Man River'"

Angela Parrish (University of Northern Colorado), "Western Coast, Eastern Way: The Hindustani Jazz Sextet of Los Angeles, California"

Lisa M. Cook (Metropolitan State College of Denver), "A Meeting in Northwest Asia: Transculturation and Lou Harrison's *Suite for Sengen*"

Jason Rosenholtz-Witt (Colorado State University), "The Instrumentation of Orlando Gibbons's *Dooble Base Fantasias*"

Caroline Greenberg (University of Northern Colorado), "Berlioz Enters the *Prix de Rome*: *La mort d'Orphée* as Failure and Validation"

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Papers read at Chapter Meetings

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- Ryan Raul Bañagale (Colorado College), "Composing *Rhapsody in Blue*: Gershwin, Grofé, and a New Source Manuscript"
- Michael W. Harris (University of Colorado), "'Lost in a Memory': Memory and Music in *Cowboy Bebop*"
- Sabine Feisst (Arizona State University), "Commemorating the Holocaust in Music: Case Studies of Four German Composers"
- Julie Hedges Brown (Northern Arizona University), "Reinventions of the Past in Schumann's 1842 String Quartet, op. 41/1"
- Amy Holbrook (Arizona State University), "Another Look at Schubert's *Dass sie hier gewesen*"
- Zachary Milliman (University of Utah), "Propagandizing Bohemian Virtuosity: Mapping an Alternate Reception for *The Gipsy in Music*"
- Isabella Perazzo C. Campos (University of Utah), "On Franz Liszt and the Science of Virtuoso Performance"
- Bettie Jo Basinger (University of Utah), "Liszt and the Edification of the Masses: *Héroïde funèbre* as *Musique humanitaire*"

South-Central Chapter

2–3 March 2012
Union University

- Kenneth Kreitner (University of Memphis), "Spain Discovers the Mass"
- Jeremy Grall (University of Alabama, Birmingham), "Giovanni Kapsberger's *Partite sulla folia* and Evolution of the Sectional Folia"
- Kevin O'Brien (University of Tennessee), "Location and Motion as Musical Agents: An Evaluation of Geographical Determinism's Use in Musicology"
- Angela Brunson (University of Memphis), "The Nuns of St. Agnes Academy: Rising from the Ashes to Nurture a New Musical Memphis"
- Ashley Pribyl (University of Texas at Austin), "'Pretty Women': Objectification of Johanna in Sondheim's *Sweeney Todd*"
- Kara McLeland (Middle Tennessee State University), "Variations on a Theme: Reclaiming Feminine Agency with Tori Amos's *Night of Hunters*"
- David Huron (Ohio State University), Keynote Address: "That Complex Whole: A Vision for Musicology"

- Vanessa Rogers (Rhodes College), "Music in the Mid-Eighteenth-Century London Fair Theaters"
- Joshua S. Duchan (Wayne State University), "The A Cappella Explosion"
- Jordan Baker (University of Tennessee), "*Melos Dulcis*: 'Sweet Melody' and the Concept of Music as Food in the Middle Ages"
- Nikos Pappas (University of Kentucky), "'Thou hast made the North and the South; Tabor and Hermon shall rejoice in Thy NAME' (Ps. 89:12): Rigdon McCoy McIntosh's *Tabor* as Musical Southern Nationalism"
- Matilda Ann Butkas Ertz (University of Louisville), "*Uncle Tom's Cabin* in Italy: Music and Story in the Ballet *Bianchi e negri*"
- Elizabeth Whittenburg Ozment (University of Georgia), "Stone Mountain, Elvis Presley, and Civil War Heritage Music"
- Lawrence Schenbeck (Spelman College), "Music, Race, and the Rosenwald Fellowships"
- John Bass (Rhodes College), "Rhetoric and Music through Improvisation: A Look at Similarities between Classical Rhetorical Texts and Sixteenth-Century Italian Ornamentation Treatises"
- Jessica Moore-Lucas (Middle Tennessee State University), "Serialism Joins the Establishment: Milton Babbitt's 'Who Cares if You Listen' as Modernist Manifesto"
- David Carson Berry (University of Cincinnati, College-Conservatory of Music), "Schenker and Music Criticism in 1930s America"

Southeast Chapter

1 October 2011
Duke University

- Brian Jones (University of North Carolina, Chapel Hill), "French Secular Polyphony in Florence at the End of the Italian Ars Nova"
- Stewart Carter (Wake Forest University), "From Peking to Paris, with Instruments: Father Amiot and His Treatises on the Music of China"
- Michael Long (University at Buffalo, SUNY), "How Josquin Sounded: An Exercise in Musical Anthropology"
- Amy Zigler (Music Academy of North Carolina, Greensboro), "Innocents Condemned: An Interpretation of Ethel Smyth and Francesca da Rimini"
- Yana Lowry (Duke University), "Finding the 'Collective Voice': Analyzing the Mass Song Genre"

- Naomi Graber (University of North Carolina, Chapel Hill), "Kurt Weill and *Davy Crockett*: Kindred Spirits"
- Reeves Shulstad (Appalachian State University), "Tui St. George Tucker's Notes from the Blue Mountains: 'a landscape remembered from a dream'"
- Darren Mueller (Duke University), "Hearing Voices: Multiple Representations of the Voice in *Ascenseur pour l'échafaud*"

3 March 2012
Wake Forest University

- Stephen Self (Bethel University), "*Modena F 9.9*: New Light on the Problem of the Quattrocento"
- Diane Oliva (University of South Carolina), "Madame Louise Gautherot: The Violin Soloist in Haydn's First London Concert"
- Megan K. Eagen (University of North Carolina, Chapel Hill), "Poland's Minerva: Frédéric Chopin's Mazurkas in an Age of Polish Romantic Nationalism"
- Molly M. Breckling (University of North Carolina, Chapel Hill), "Song Form as Narrative Device in Mahler's Lieder from *Des Knaben Wunderhorn*"
- Catherine Hughes (University of North Carolina, Chapel Hill), "Music as a Commodity: Prestige, Nationalism, and Cosmopolitanism in Brussels before World War I"
- David Kirkland Garner and Darren Mueller (Duke University), "It's all in the Feet: Sound, Recording, and Social Space in the Traditional Music of Cape Breton"
- Katherine L. Turner (Raleigh, N.C.), "Performance, Performing, Performativity"
- Ryan McCollum (North Carolina Central University), "Bill Evans or Red Garland? The Role of the Pianist in Miles Davis's Small Ensembles"
- Dan Ruccia (Duke University), "Reorganizing the Rock and Roll: US Maple's Deconstruction of the Voice"

Southern Chapter

10–11 February 2012
University of Alabama, Early College

- Matt Henson (Florida State University), "Foreign Songs for Foreign Kings: Angelo Notari's Scorebook and the 'Italian Notes' in Caroline England"
- Sarah Bushey (University of Florida), "Revisiting Revisionism: Horrifying Elements in Jommelli and Verazi's *Fetonte* (Ludwigsburg, 1768)"
- Alice Clark (Loyola University New Orleans), "Carissimi's *Jephthé* and Jesuit Spirituality"

Jennifer Thomas (University of Florida), "Influence, Borrowing, or Convention? Josquin, Richafort, and What They Shared"

Morgan Rich (University of Florida), "The Lasting Influence of Compositional Study: Adorno, Berg, and the Beginning of Dialectical Contradiction"

Michael Vincent (University of Florida), "Continuous Expositions and Static Harmonic Modules in Boccherini's Sonata Forms"

Don Fader (University of Alabama), "*Les Modernes* Face the Music: The Circle of the Future Regent as Locus for a Relativist Crisis in 'Préramiste' Music Theory"

Kathleen Sewright (Winter Springs, Fla.), "A New Sixteenth-Century Source of Plainchant in Orlando, Florida"

Sarah Kahre (Florida State University), "'The Good Old Way': A Historian's Approach to the Sacred Harp Diaspora"

Ed Hafer (University of Southern Mississippi), "Cabaret and the Art of Survival at the Concentration Camp Westerbork"

Brian Holder (Santa Fe College), "John Heney and the Evolution of the School Percussion Ensemble"

Elizabeth Clendinning (Florida State University), "Writing Punk, Picturing Gender: Renegotiating Womanhood in Indonesian Punk Fanzines, 1998–Present"

Joshua Neumann (University of Florida), "Recorded Tempi in a Puccini Aria: Colline's (too) Long Farewell to His Coat"

Scott Warfield (University of Central Florida), "Inventing the 'Rock Musical': The 'Rock 'n' Roll' Predecessors of *Hair* on Broadway"

Jason Hibbard (University of North Florida), "Robert Ashley's Operas and the Promise of Television"

Southwest Chapter

15 October 2011

Sam Houston State University

Ryan Best (Texas Tech University), "Number Symbolism in the Works of Hildegard von Bingen"

Justin R. Glosson (Texas State University), "The Sixth Noble Science of the Craft: An Examination of Music in and about the Lodge of Freemasonry"

Jamie G. Weaver (Stephen F. Austin State University), "Mannerist or Model: Reframing Sigismondo D'India within the *Seconda Pratica*"

Jessica Stearns (Stephen F. Austin State University), "Swing State: The Use of Saxophone and Jazz by Shostakovich and Prokofiev in Soviet Music"

Stephen Husarik (University of Arkansas, Fort Smith), "Musical Progress and the Wedge in Beethoven's Grotesque Comedy, *Grosse Fuge*, op. 133"

Hang Nguyen (Texas Tech University), "Chopin and Affect: Op. 28 Preludes"

Randy Kinnett (University of North Texas), "Berg's Reception of Mahler: The Chamber Concerto Revisited"

Nico Schüler (Texas State University), "Socialist Realism and Socialist Anti-Realism in one Composition? The Rise and the Fall of the Opera *Fetzer's Flucht* (1959/1963) by Kurt Schwaen"

William Gibbons (Texas Christian University), "Reweaving Penelope: Fauré's *Pénélope*, Symbolism, and Morality"

14 April 2012

University of Arkansas, Fort Smith

Dawn De Rycke (University of Chicago), "A New World Hymnscape: Texts, Tunes, and Liturgical Identity in Mexico City Cathedral, 1530–1800"

Jane Dahlenburg (University of Central Arkansas), "Parallel Texts: Shostakovich, Yevtushenko, Solzhenitzyn, and Socialist Realism in 1962"

Nicholas Temperley (University of Illinois at Urbana-Champaign), "The Elizabethan Metrical Psalms and Their Tunes"

Lee Chambers (Texas Tech University), "The Discourse of International Relations in Jean-Baptiste Lully's *Persée*"

Martin Nedbal (University of Arkansas, Fayetteville), "Rectifying the Rectified: Beethoven and *Die schöne Schusterin*"

Janita R. Hall-Swadley, "Facts, Fault Finding, and Flatteries: The Pros and Cons of Translating and Editing Franz Liszt's *Collected Writings*"

Karrin Ford (Waco, Texas), "Florence Price and the Semiotics of Reception: Cultural Response to Her Symphony No. 1"

Frank Heidlberger (University of North Texas), "Traces of the Past, or Visions of a Bright Future? Antoine Reicha's Music Theory and Hector Berlioz's Compositional Practice"

Thornton Miller (University of Houston), "Benjamin Britten, the Soviet Union, and International Copyright"

Nomination Requirements and Application Deadlines

Please note that all AMS awards **require nominations**; award committees will not consider work that has not been nominated. See the individual award guidelines, available in the *AMS Directory* and at the AMS web site, for full details. Deadline: 1 May.

Application deadlines for AMS publication subventions are:

15 February

15 August

See the AMS web site for details:

www.ams-net.org

AMS Membership Totals

Current total membership (as of 10 November 2012): 3,475 (2011: 3,462).

2011 members who did not renew: 533

Institutional subscriptions: 906

Breakdown by membership category

Regular, 1,544 (1,586)

Sustaining, 12 (9)

Low Income, 457 (416)

Student, 886 (862)

Emeritus, 352 (363)

Joint, 78 (78)

Life, 65 (65)

Honorary and Corresponding, 67 (66)

Complimentary, 14 (17)

Interested in AMS Committees?

The president would be pleased to hear from members of the Society who wish to volunteer for assignments to committees. Those interested should write Christopher Reynolds, and are asked to enclose a curriculum vitae and identify their area(s) of interest.

Christopher Reynolds
University of California, Davis
Dept. of Music
1 Shields Ave.
Davis, CA 95616-5270
chreynolds@ucdavis.edu

75 Years Ago: 1937–38

- A debate arose at the December 1937 Business Meeting regarding requirements for membership, one faction advocating restricted membership (invitation only, publications and Ph.D. required), the other open membership (all interested persons, including students). A committee to overhaul the current organizational structure was formed.

50 Years Ago: 1962–63

- Members of the Board and Council were divided regarding the time of year for the Annual Meeting. Response to the referendum that appeared in *JAMS* (1962, p. 118) indicated strong preference not to meet between Christmas and New Year's. The Annual Meeting was eventually moved to the fall in 1970.
- The Society for Ethnomusicology joined the American Council of Learned Societies.
- A proposal for an award for an outstanding article by a younger scholar languished; the motion lost for want of a second.
- Isabel Pope's review of Robert M. Stevenson's *Spanish Music in the Age of Columbus* (Nijhoff, 1960) appeared in *JAMS* (Spring 1963).

25 Years Ago: 1987–88

- The Board considered "the problem of very long *JAMS* articles"; the idea of inaugurating a monograph series, where such research might instead be published, emerged.
- The first three-year NEH grant to Music of the United States of America was approved in spring 1988.
- The AMS instituted a new Committee on Career Options (initially named the Committee on Non-Academic Employment).

Meetings of AMS and Related Societies

2013:

SAM: 6–10 Mar., Little Rock, Ark.
 CMS: 31 Oct.–3 Nov., Cambridge, Mass.
 SMT: 31 Oct.–3 Nov., Charlotte, N.C.
 SEM: 14–17 Nov., Indianapolis, In.

American Musicological Society, Inc. Statement of Activities for the Fiscal Year Ending June 30, 2012

Revenue	Current operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
<i>Dues & subscriptions</i>	\$ 371,513			\$ 371,513
<i>Annual meeting</i>	\$ 190,470			\$ 190,470
<i>Sales/Royalties</i>	\$ 50,221	\$ 4,622		\$ 54,843
<i>Government grants</i>		\$ 54,625		\$ 54,625
<i>Contributions</i>		\$ 10,418	\$ 101,482	\$ 111,901
<i>Investment income</i>	\$ 2,243	\$ 92,059	\$ 108,300	\$ 202,602
Total revenue	\$ 614,447	\$ 161,724	\$ 209,782	\$ 985,953
Expenses				
<i>Salaries & benefits</i>	\$ 182,903	\$ 59,029		\$ 241,932
<i>Subventions, Fellowships</i>		\$ 92,059	\$ 78,000	\$ 170,059
<i>Dues & subscriptions</i>	\$ 6,049			\$ 6,049
<i>Publications</i>	\$ 91,556	\$ 11,300		\$ 102,856
<i>Professional fees</i>	\$ 68,290			\$ 68,290
<i>Annual meeting</i>	\$ 181,486		\$ 30,300	\$ 211,786
<i>Chapters</i>	\$ 6,486			\$ 6,486
<i>Office expense</i>	\$ 62,334	\$ 6,777		\$ 69,111
<i>Unrealized loss in investment</i>		\$ 31,976	\$ 70,938	\$ 102,914
Total expenses	\$ 599,104	\$ 201,140	\$ 179,238	\$ 979,483
Change in Net Assets	\$ 15,342	\$ (39,416)	30,544	\$ 6,470

Statement of Financial Position June 30, 2012

Assets	Current Operations	Publications	Endowment: Fellowships, Awards, Undesignated	TOTALS
<i>Cash</i>	\$ 203,585			\$ 203,585
<i>Accounts receivable</i>	\$ 914			\$ 914
<i>Investments</i>		\$ 1,432,580	\$ 3,178,160	\$ 4,610,740
<i>Equipment</i>		\$ 17,122		\$ 17,122
<i>Funds held in trust</i>	\$ 21,843		\$ 10,472	\$ 32,315
Total assets	\$ 226,342	\$ 1,449,702	\$ 3,188,632	\$ 4,864,676
Liabilities				
<i>Accounts payable</i>	\$ 4,709			\$ 4,709
<i>Deferred Income</i>	\$ 6,185			\$ 6,185
<i>Funds held in trust</i>	\$ 21,843		\$ 10,472	\$ 32,315
Total Liabilities	\$ 32,737		\$ 10,472	\$ 43,209
Net assets	\$ 193,605	\$ 1,449,702	\$ 3,178,160	\$ 4,821,467
Total Liabilities & Net Assets	\$ 226,342	\$ 1,449,702	\$ 3,188,632	\$ 4,864,676
Total Liabilities & Net Assets, June 30, 2011:				\$ 4,929,951

Next AMS Board Meetings

The next meetings of the Board of Directors will take place in Pittsburgh on 2–3 March and 6–7 November.

Obituaries

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

Mary Wallace Davidson, 11 October 2012
Cenieth Elmore, 9 July 2012
K. M. Knittel, 6 August 2012
Rosamond McGuinness, 16 March 2012
Anne Dhu McLucas, 7 September 2012
Angela Migliorini, 25 July 2012

Robert Bailey (1937–2012)

Robert Bailey died in Naples, Florida on 6 July 2012, shortly after his seventy-fifth birthday. Born in Flint, Michigan, Bailey received his B.A. (1959) from Dartmouth College and his Ph.D. (1969) from Princeton, where he studied with Oliver Strunk, Arthur Mendel, and Milton Babbitt. He taught at Yale (1967–77) and the Eastman School of Music (1977–86), and he joined the Department of Music at New York University in 1986 as the Milton and Carol Petrie Professor of Music, retiring in 2008 as Professor Emeritus. He also taught at the Juilliard School from 1986 until his death. A pupil of Friedrich Wuehrer and Eduard Steuermann, Bailey was a gifted pianist, performing concertos with orchestras at Yale and Eastman.

Bailey had originally intended to write his dissertation on Byzantine chant, but he turned instead to Wagner's *Tristan*. His place in the forefront of the scholars in the 1960s who returned the nineteenth century to a central position in musicological inquiry was confirmed with his first published article, on the sketches for Wagner's *Siegfrieds Tod*, which appeared in the Strunk festschrift (1968). His study of the structure of the *Ring*, published in the first issue of *19th-Century Music* (1977), helped establish the new journal as pre-eminent in the discipline. Although his publications focused primarily on Wagner, his reach was much broader, ranging from Weber to Berg. His attention was always focused on the music, its design, and the tonal spectrum that gave it coherence and meaning. His thinking on these matters has been profoundly influential.

Bailey was not a *Vielschreiber*; his ideas were communicated through his teaching and the many papers he delivered at professional meetings and colloquia. He was an inspiring teacher: one of his former students described his teaching as "electrifying"; another called it "spellbinding." The handouts that accompanied his papers were seldom discarded afterwards. He also directed a number of NEH summer seminars at NYU that reached an academic audience extending far beyond the immediate field of musicology.

Emma Garmendia Paesky, 15 November 2012
Charles Rosen, 9 December 2012
Robert M. Stevenson, 22 December 2012
Ivan Waldbauer, 13 September 2012
Lavern John Wagner, 4 December 2012

Bailey's thought is presented in lean, carefully wrought, elegant prose. He was a connoisseur, not only of well-crafted letters, but also of Burmese cats, porcelain, Federal furniture, and Civil War battlefields. An intensely private man, Robert nonetheless possessed an ebullient humor richly tinged with irony. He relished reminding his friends that he was once cast as Algernon in *The Importance of Being Earnest* primarily because of how he would deliver the line, "If I am occasionally a little over-dressed, I make up for it by being always immensely over-educated."

—Edward Roesner and Rena Charnin Mueller

Mary Wallace Davidson (1935–2012)

Mary Wallace Davidson, who died 11 October 2012, was best known as head of the Sibley Library at the Eastman School of Music (1984–99) and the Cook Library at Indiana University (2000–2004)—the two largest academic music libraries in the US—and as co-author with James J. Fuld of *18th-Century American Secular Music Manuscripts: An Inventory* (1980). Among her many achievements at Eastman, she planned and supervised the construction of a sumptuous yet highly functional new building, obtained grants for the electronic conversion of its huge card catalogue, and organized a major music preservation program. At Indiana, she helped implement the "Variations2" digital music library project and taught both bibliography and music librarianship. She was president of the U.S. Branch of the International Association of Music Libraries (2005–08) and, before that, president of the Music Library Association (1993–95). In 1998 she received MLA's highest award, a citation for lifetime achievement.

Mary studied music history, theory, and composition at Wellesley College (B.A., 1957) and library science at Simmons College (M.S., 1962). Before her period at Eastman, she served as music librarian at the Brookline (Mass.) Public Library and at Radcliffe and Wellesley Colleges. Although she spent her early career in the Boston area and co-edited *The Boston Composers Project: Bibliography of Contemporary Music* (1983), she never forgot her roots in her beloved home town of

Louisville and liked occasionally to revert to the Kentucky accent of her childhood.

Mary's contributions in *Notes*, *Fontes*, *New Grove*, and elsewhere deal primarily with library and bibliographic subjects. After her retirement in 2004 she continued writing—in *American Music*, the Lenore Coral festschrift (*Music, Libraries, and the Academy*, 2007), *The Encyclopedia of New England*—and continued working on RILM, RIPM, and the Index to Printed Music. Between 2009 and August 2012 she wrote sixty-eight reviews for the *Boston Musical Intelligencer*.

No words can fully capture Mary's smile, compassion, soft voice, thoughtfulness, and overall gentleness, nor can this brief essay convey her knowledge, skill, resourcefulness, and resolute ability to accomplish what needed to get done. Through her wonderful personal qualities she influenced and inspired swarms of librarians and faculty members and, most especially, her staff and students, whom she guided, encouraged, and led by example. The loss to her friends, to her field, and to the world at large of this admirable woman is immeasurable.

—Michael Ochs

K. M. Knittel (1965–2012)

Friends and colleagues of K. M. (Kay) Knittel were deeply saddened to learn of her sudden death at the age of forty-six on 6 August 2012 at her home in Philadelphia, PA.

Born on 11 October 1965 in Norwich, New York, Knittel grew up in Corvallis, Oregon. An accomplished violinist, she earned the B.A. in music at Carleton College in 1987 (cum laude) and the Ph.D. in historical musicology at Princeton in 1992, writing a dissertation on the reception of Beethoven's late string quartets. Important for her scholarly outlook was post-doctoral coursework in European history at Cornell University (1992–93), where she studied with Sander Gilman.

Knittel was an innovative scholar whose work, focused on Beethoven and Mahler, often challenged orthodoxies. Working primarily with the tools of reception history, she studied the ways in which nineteenth-century writers shaped many of the terms of discourse that are still with us today. Her numerous essays on Beethoven examine the development of the "Beethoven Myth" in the nineteenth century by interrogating how biographical tropes colored the interpretation of his oeuvre, in particular fostering a "heroic" image that marginalized portions of his output that did not accord with this image. Knittel was

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K. M. Knittel

continued from page 37

also concerned that biographers and critics sacrificed Beethoven the human being to his mythical alter ego. In articles on Mahler in *19th-Century Music*, Knittel investigated contemporary concert reviews and caricatures of Mahler's conducting for evidence of anti-Semitic prejudices. Her last published work, *Seeing Mahler: Music and Antisemitism in Fin-de-siècle Vienna* (2010), brings the reception of Mahler's music into play, arguing that many of the seemingly objective statements by Mahler's early critics originated in stereotypes traceable back to Wagner's notorious "Das Judentum in der Musik." Various awards, including an AMS 50 Fellowship, a research grant from the Vidal Sassoon International Center for the Study of Antisemitism, and an NEH Fellowship, supported her research.

Knittel's career as a teacher took her first to Seton Hall University (1993–2001) and then to the Butler School of Music of the University of Texas at Austin (2001–12). Her commitment to Socratic method challenged students to think critically and independently. Her greatest satisfactions as a teacher came, however, in her role as a tireless and loyal mentor to her graduate advisees.

Those of us who knew Kay Knittel as colleague, mentor, and/or friend will long miss her keen intellect, her self-deprecating and ironic sense of humor, her healthy skepticism of received wisdom, and the honesty with which she assessed scholarship and the larger world.

—Michael Tusa

Anne Dhu McLucas (1941–2012)

Anne Dhu McLucas, musicologist and ethnomusicologist, teacher, performer, and administrator, died in Eugene, Oregon, on 7 September 2012, a victim of homicide. The death of this brilliant and gentle scholar—a woman with a true *joie de vivre*—devastated her family, friends, and colleagues and sent a shock wave through the world of American musicology.

McLucas was a scholar with wide-ranging and eclectic interests. She published widely on the traditional music of Britain, Ireland, and America, eighteenth- and nineteenth-century melodrama and musical theatre in the UK and US, vocal music of Scotland and Ireland, music in the ceremonies of the Mes-calero Apache, music and gender, and music education. She had a brilliant and agile mind and invariably asked insightful questions of scholars presenting papers on topics as widely

divergent as Mozart keyboard works and the music of Native Americans. *The Musical Ear: Oral Tradition in the USA* (2010), her most recent work, examines the role of orally transmitted music in the development of American musical styles; it is a psychological and ethnomusicological study informed by recent neurological research. At the time of her death, McLucas was co-editing (with Norm Cohen) *One Hundred Folk Songs from Recordings, 1920–1950*, a volume in the MUSA series.

McLucas was born in Denver, Colorado on 26 July 1941. The variety of her musical and intellectual interests manifested early on: she earned a performance certificate from the Mozarteum Akademie (Salzburg, 1963) and graduated with a B.A. in Italian and German from the University of Colorado (1965). She earned graduate degrees in musicology at Harvard (M.A., 1968; Ph.D., 1975) and taught at Harvard, Boston College, Wellesley, Colorado College, and the University of Oregon, but she remained active as a performer on harpsichord, fortepiano, and piano her entire life. She was also a skilled administrator, establishing and chairing the Music Department at BC, and serving as Dean of the UO School of Music (1992–2002). She planned to retire in December 2012.

McLucas received numerous fellowships (Boettcher, Woodrow Wilson, Danforth, and Fulbright foundations, the Smithsonian Institution, and NEH) and was active in many scholarly organizations, including the AMS, SAM (President, 1997–99), CMS (President, 1990–92; *Symposium* editor, 1993–96), SEM, and many other music and folklore societies. She was a tireless proselytizer for the study of American music and strongly supported music-making in her community by serving on the boards of the Oregon Bach Festival, Mozart Players, and Festival of American Music and the Eugene symphony and opera associations.

These accomplishments do little, however, to illustrate the impact Anne Dhu McLucas had on those around her. She had boundless energy, enthusiasm, optimism, and plenty of laughter. Her high scholarly standards, frankness, and honesty were balanced by affection and kindness; she was a beloved mentor. She maintained an enviable life-balance as a scholar, performer, skier and climber, devoted mother and grandmother, and as an individual who always had time for friends. She is profoundly mourned.

—Katherine K. Preston

Charles Rosen (1927–2012)

Charles Rosen, a distinguished pianist and influential and prolific writer on classical music

for over four decades, died in New York City on 9 December 2012, at the age of 85. He taught at SUNY Stony Brook and the University of Chicago, and in 1980–81 he held the Charles Eliot Norton Professorship of Poetry at Harvard. In 2012 President Obama bestowed the National Humanities Medal on Rosen for "his rare ability to join artistry to the history of culture and ideas."

Rosen wrote or co-authored fourteen books, including several collections of essays that first appeared in *The New York Review of Books*, to which he was a regular contributor. Rosen's prose was at once learned and engaging, reflecting a deep musicality that grew from his insights as a performer. His first book, *The Classical Style: Haydn, Mozart, Beethoven*, won the National Book Award in 1972. Contrary to much traditional scholarship, it defined the musical style of a period by examining not a broad cross-section of composers but the few figures who mastered the possibilities of the contemporary musical language. The lucid, penetrating analyses in *The Classical Style* inspired me and others of my generation to pursue careers in musicology. Rosen's other magnum opus, a worthy successor to *The Classical Style*, was *The Romantic Generation*, which discussed the music of Schubert, Chopin, Liszt, Berlioz, Mendelssohn, and Schumann. It was awarded the Otto Kinkeldey Prize by the AMS in 1996.

Rosen was not a formalist, but he mistrusted explanations of music that placed a priority on biographical, social, or cultural context. "Only when the movement back and forth between historical and formal explanation starts and ends with the music itself," he argued, "do we have any possibility of saying something sensible."

As a pianist, Rosen's repertoire extended from Bach's *Goldberg Variations* to works by modernist composers whom he admired and who held him in high esteem. Rosen participated under Stravinsky's baton in the first recording of *Movements for Piano and Orchestra*. He had long associations with Elliott Carter, whose Double Concerto he premiered, and Pierre Boulez, who invited him to record the piano sonatas.

The finest of Rosen's performances are characterized by a compelling blend of technique, intellect, and feeling. He brings out inner voices, counterpoint, and structural elements that other pianists ignore. For example, Rosen's recordings of Beethoven's *Hammerklavier* Sonata, op. 106, are the only ones I have heard that observe the diminuendo on the trill in the answer of the fugue in the finale (m. 26). The marking, which eludes even meticulous artists like Arrau, Pollini, Richter,

and Serkin, clarifies the fugal form by allowing the accompanying countersubject to be heard. This moment captures Rosen's unique gifts as both performer and critic: delight in a musical detail that animates and illuminates the larger design.

—Walter Frisch

Robert M. Stevenson (1916–2012)

Robert Murrell Stevenson, one of the leading music scholars of the twentieth century and a preeminent figure in Iberian and Latin American research, died of natural causes on 22 December 2012 in Santa Monica. A longtime professor of musicology at UCLA, as well as an adjunct professor at The Catholic University of America, he was the author of twenty-nine books, several editions, and hundreds of articles, reference entries, and reviews. His scholarly investigations ranged over an impressively wide array of subjects, particularly Spain and Latin America before 1800.

Born on 3 July 1916 in Melrose, New Mexico, he spent his childhood and grew to maturity in El Paso, Texas, earning a bachelor's degree in music at the University of Mines and Metallurgy there (now the University of Texas, El Paso). An account of his subsequent training reads like a *Who's Who* of institutions and famous people, with degrees from Juilliard, Yale, Eastman, Harvard, Princeton, and Oxford, and studies in composition, piano, and musicology with Stravinsky, Schnabel, and Schrade, among others. He began teaching at UCLA in 1949 and soon established his scholarly reputation with seminal volumes on music in Mexico (1952) and Peru (1959, 1960), followed by a trilogy of classics: *Spanish Music in the Age of Columbus* (1960), *Spanish Cathedral Music of the Golden Age* (1961), and *Music in Aztec and Inca Territory* (1968). In 1978 Stevenson launched his own journal, *Inter-American Music Review*, which became a major venue for leading research on music of all the Americas. The recipient of Guggenheim, Fulbright, NEH, and Ford Foundation fellowships and grants, he was also an honorary member of the American Musicological Society and established an AMS award for outstanding scholarship in Iberian and Latin American music.

Stevenson was an exceptional mentor as well as researcher and guided twenty-five dissertations at UCLA and Catholic University. Those who were fortunate enough to do graduate research under his direction felt deeply inspired not only by his erudition and productivity, by the scope and depth of his investigations, but also by his passionate commitment to preserving and promoting a vast heritage of great music. He played a

crucial role in moving the Americas from the periphery to a position of central importance in music scholarship. Though he will be sorely missed by innumerable friends, admirers, colleagues, and students, his discoveries will continue to serve as a shining beacon for musicologists and performers everywhere.

—Walter Clark

Ivan F. Waldbauer (1923–2012)

Ivan Waldbauer, one of the last links to the European world of Béla Bartók, passed away on 13 September 2012 at the age of eighty-eight. Born in Budapest on 23 September 1923, Ivan was the son of celebrated violinist Imre Waldbauer (1892–1952), who led the Waldbauer-Kerpely Quartet, which premiered Bartók's first two string quartets and spread the next three—along with other cutting-edge repertoire—across Europe. Imre and Bartók were frequent sonata partners; while still in his teens, the impressionable Ivan turned pages for the great composer—the first step toward becoming an important Bartók scholar in his own right. In his hometown, Waldbauer studied piano and composition at the Franz Liszt Academy of Music. After graduating and serving in the Hungarian resistance he immigrated in 1947 to the US. He concertized widely in a piano duo with his first wife Suzanna Waldbauer and later joined the New York Bartók Archives as Research Director. In this capacity, he prepared the first catalogue of Bartók's complete works.

Ivan entered the graduate musicology program at Harvard to study with the eminent

Hungarian-born musicologist Otto Gombosi. After Gombosi's early death in 1955, he worked with John Ward, receiving his Ph.D. in 1964 with a dissertation on "The Cittern in the Sixteenth Century and its Music in France and the Low Countries." During his studies he taught at Reed College, Cornell University, and Vassar College before joining in 1960 the faculty of Brown University, where he taught piano, music history, and theory for thirty years. Among his many students were Charles Capwell, Ellen T. Harris, Robert Winter, Lance Brunner, Elizabeth Seitz, and Gregory Dubinsky. Upon retiring in 1990 he moved to Ohio, where his second wife, Claudia Macdonald, is Professor of Music History at Oberlin College.

In addition to Bartók and Renaissance instrumental music, Ivan's publications encompassed wide-ranging subjects such as Riemannian music theory and Schubert. An engaged and passionate teacher who cared deeply about his students, Ivan typically kept in touch with them for decades after their graduation. A complete musician who recognized no barriers between composition, music history, theory, and performance, his lectures invariably provided a non-polemical and lively mix that communicated his great and contagious love of music while leaving his auditors hungering for more. A riveting raconteur, world-class bridge player/teacher, and superb cook, Ivan will be sorely missed by the many people around the world whose lives he touched so deeply.

—Peter Laki and Robert Winter

AMS Legacy Gifts

Paul Amadeus Pisk
(1893–1990)

Paul A. Pisk began his musical career in Vienna, completing his Ph.D. on the masses of Jacobus Handl under Guido Adler in 1916. He studied with Schoenberg in Vienna and was active in the new music scene, establishing himself as a composer. He was a founding member of the International Society for Contemporary Music. He came to the United States in 1936, where he was a champion of new music, and took a post at the University of Redlands (1937–51). He moved to the University of Texas at Austin to build their Ph.D. program; upon reaching the statutory age of

retirement there, he moved to Washington University in St. Louis, where he taught for another nine years, until 1972. He spent his final years in Los Angeles, where he was active for a number of years and was made an Honorary Member of the Pacific Southwest Chapter of the AMS.

In keeping with his deep commitment to students and teaching, in 1974 Paul Pisk wrote to the AMS advising that he planned to include the Society in his will for the purpose of endowing a prize for the most outstanding paper presented at the Annual Meeting by a graduate student. Upon his death in 1990, the AMS received \$20,000 for this purpose and inaugurated the Pisk Prize. The first of the awards was presented in 1991.

The Pisk endowment, the value of which is now over \$50,000, will continue to supply funds for the annual prize in perpetuity.



American Musicological Society

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Bozarth Travel Grants

The Virginia and George Bozarth Fund attained full funding in fall 2012, enabling the AMS to add an additional travel grant to its array. The fund supports travel to Austria for musicological research. Applications may be submitted through the web site: see www.ams-net.org/grants/bozarth.php for details. Deadline: 1 March each year.

Correction

Michael Scott Cuthbert's institutional affiliation was incorrectly identified in the August 2012 *AMS Newsletter* (p. 7). It is the Massachusetts Institute of Technology.

Membership Dues

Calendar Year 2013

Regular member	\$110
Sustaining member	\$200
Income less than \$30,000	\$55
Student member	\$40
Emeritus member	\$50
Joint member	\$45
Life member	\$2,000

Overseas, please add \$20 for air mail delivery. Students, please enclose a copy of your current student ID.

Open Meeting in New Orleans Regarding By-laws Changes

An open meeting was held at the AMS Annual Meeting last fall to discuss proposed by-laws changes reported in previous newsletters and at the AMS web site. They include one major and several minor proposals: modification of the Object of the Society, changes to facilitate electronic communication, and changes to update the by-laws to reflect current practice with regard to office procedures. (See www.ams-net.org/By-laws-ballot-2013.php for details.)

The minor proposals elicited no comments. The proposed change to the Object Statement (Article II) was discussed for about twenty minutes. The following points were raised:

- the gradual shift in emphasis from musicology as a discipline to the teaching of musicology has raised ethical and practical problems that the Society has not adequately considered;
- scholarship is not simply a production of knowledge, but the pursuit of inquiry, which closely relates to teaching;
- we are all products of teaching, and it deserves emphasis and recognition; everything the Society does is understood as teaching.

An amendment to the motion under discussion to change the object statement to "... the advancement of knowledge in all fields of music" did not pass. The original motion was affirmed by a majority of a show of hands.

Moving?

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

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Newsletter Address and Deadline

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

Andrew Weaver, *AMS Newsletter* Editor
Catholic University of America
weavera@cua.edu

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All back issues of the *AMS Newsletter* are available at the AMS web site: www.ams-net.org

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