

AMS NEWSLETTER

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AMS Milwaukee 2014: Not Just Beer, Brats, and Cheese

AMS Milwaukee 2014
6–9 November
www.ams-net.org/milwaukee

Members of the AMS and the SMT will converge on Milwaukee, Wisconsin, in November for their annual meetings. Situated on the west shore of Lake Michigan about ninety miles north of Chicago, Milwaukee is known as the Cream City not because Wisconsin is America's Dairyland, but because of the ubiquity of cream-colored brick used in the city's oldest buildings. Sure, it is well known for its place in the history of brewing, but today Milwaukee is a vibrant metropolitan area of over a million, with a thriving arts and culture scene.

The conference hotel is the historic downtown Hilton (originally opened as the Schroeder Hotel in 1927), and sessions will also take place in the convention center across the street. There are a plethora of arts

venues right in the downtown area, including the Marcus Center for the Performing Arts, home of the Milwaukee Symphony, the Florentine Opera, and the Milwaukee Ballet. Pabst Theatre and the nearby Riverside Theatre are home to regular series and the Milwaukee Repertory Company. The large Milwaukee Theatre hosts roadshows. The downtown also boasts two arenas hosting sporting events and touring acts. The Broadway Theatre presents smaller events, including local theater companies and the Skylight Musical Theatre series.

Milwaukee is also proud of its public art and architecture. The August 2013 *AMS Newsletter* displayed a photo of the lake front dominated by the Quadracci Pavilion of the Milwaukee Art Museum, designed by Santiago Calatrava. Just south of the museum sits Discovery World, part of the Milwaukee Public Museum, whose main building is on the west side of downtown near the convention center. South along the lake front is also Maier Festival grounds, home of Summerfest, the world's largest music festival. Heading east on Wisconsin Avenue from the lake, you will pass the Wisconsin Gas building, atop of which sits a weather beacon whose color or flicker gives the forecast. Further on, 100 East Wisconsin Avenue was built as an invocation of the old Pabst Tower, which used to sit on the site. As you cross the river you will notice Mark Di Suvero's *Sunburst* forming an eye through which you can see Calatrava's *brise solei*. We hope to arrange a city tour during the meeting for those interested in learning more about these artworks.

On the west side of downtown sits the central branch of the Milwaukee Public Library, home to a collection of 10,000 items of sheet music dating from 1850. Our host

2013 Annual Meeting: Pittsburgh

The seventy-ninth Annual Meeting of the American Musicological Society took place 7–10 November among the bridges, rivers, and hills of Pittsburgh's Golden Triangle. The program was packed to the gills, with an average of seven concurrent scholarly sessions plus numerous meetings by the Society's committees, study groups, and editorial boards, as well as lectures and recitals selected by the Performance Committee. Papers and sessions spanned the entire range of the field, from the origins of Christian chant to the recent media technology of television opera and Auto-Tune. Long-standing debates over the interpretation of Renaissance print collections, eighteenth-century theories of rhetoric, the Italian Risorgimento, and the politics of Soviet music were reconsidered with fresh evidence. The program showed notable growth in emergent fields, drawing on ecocriticism, film studies, sound studies, disability studies, and posthumanities. Two full sessions launched compelling new historical work on music as an element of international diplomacy. Other alternative-format sessions began enterprising new discussions on the cultural history of musical instruments and on the interplay of sound, music, and affect in modernity. This meeting also debuted the Poster Session, a new type of presentation that we hope to see more of in the future to facilitate interactive and multimedia-based research (they are solicited in the 2014 Call for Papers). The exceptionally competitive nature of our selection process, with an acceptance rate of approximately thirty percent, continues to hold the conference at its high level of quality, and the many impressive debuts by advanced students and recent PhDs keep pushing the standards ever higher.

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President's Message: Addressing a National Issue

I want to begin by thanking several people. First, a very special thanks to the Pittsburgh Local Arrangements committee: Matthew Baumer (chair), Benjamin Binder, James Cas-saro, Robert Fallon, Rachel Mundy, Anna Nisnevich, Deane Root, Mariana Whitmer, and Emily Zazulia. You did a fantastic job. Second, many thanks to two who have been of enormous help to me in my first year of presiding: my predecessor, Anne Walters Rob-ertson, and our long-serving secretary, Pamela Starr. Getting to work closely with you has been a great pleasure. I will miss you!

My topic this time is one of ever-growing importance: how we might better support our colleagues who are contingent or adjunct faculty members. Not a week goes by now without multiple articles and opinion pieces discussing the dependence of today's universi-ties on adjunct instructors, increasingly called contingent faculty. It has become one of the favorite recurring themes in the pages of the *Chronicle of Higher Education* (right up there with MOOCs).

While statistics vary widely according to the source, there is no questioning the extent of the growth in academic jobs that are not ten-ure track. Because the numbers of tenure-track faculty have remained more or less constant since the 1970s, the conclusion is inescap-able that the huge increase in the numbers of students since then has been accommodated by hiring ever greater numbers of contingent faculty (www.mindingthecampus.com/originals/2009/06/review_of_john_c_cross.html).

According to the American Association of University Professors (AAUP), academia has gone from having nearly sixty percent of fac-ulty tenured or tenure track and thirty percent part-time in the 1970s to the reverse, thirty percent tenured and tenure track and fifty-one percent part-time. Adding in full-time non-tenure-track employees, the total may reach seventy percent (www.huffingtonpost.com/2013/11/11/adjunct-faculty_n_4255139.html). These figures may be either higher or lower depending on what one counts (universi-ties, colleges, and community colleges have no consistent practice). And much of what the statistics indicate will be shaped by whether or not for-profit institutions like the University of Phoenix are included. According to its own records, UP employed 20,000 adjunct faculty in 2009.

While our main concern is with the potential for exploitation of contingent faculty, we need to acknowledge that not all such positions are temporary or poorly compensated. A national

study by the American Federation of Teachers (March 2010) found that the largest segment (over forty percent) of contingent faculty had been employed at the same institution for over ten years, many for over twenty (www.aft.org/pdfs/highered/aa_partimefaculty0310.pdf). In their measure of job satisfaction, the outcomes were almost all positive. The scores were lowest at public four-year institutions, but even then, fifty percent reported being very or mainly satisfied with their jobs. Also noteworthy, the AAUP reported in 2009 that two-thirds of contingent faculty don't want full-time employment; there is doubtless over-lap here with the even larger percentage with-out a PhD or similar advanced degree (www.aaup.org/article/who-are-part-time-faculty).

A comparable study appeared in 2010 by the Coalition on the Academic Workforce (CAW), a group of twenty-seven scholarly societies, higher education associations, and faculty organizations that seeks, among other goals, to deal with the problems of all faculty,

How can we support those who are contingent or adjunct faculty?

including those "serving full- and part-time off the tenure track" (academicworkforce.org/CAW_portrait_2012.pdf). Along with much data about wages, course loads, years of teach-ing, and the like, the findings include the fact that "part-time faculty members represent the largest and fastest-growing segment of the postsecondary instructional workforce," and, unsurprisingly, that "professional support for part-time faculty members' work outside the classroom and inclusion in academic decision making was minimal."

From the standpoint of a scholarly soci-ety similar to our own, the American His-torical Association just completed a study of its membership over an eleven-year period (1998–2009). They found that numbers of their members employed in adjunct positions were significantly lower than the statistics sug-gested at the top of this essay, ranging from 13.5 percent for those who finished the PhD in the first four years of the study to 25.6 percent of those who finished in 2006–9. Interest-ingly, the study "found significant disparities by history specialty in the likelihood of landing a tenure-track job" (www.insidehighered.com/news/2013/12/02/study-explores-career-paths-history-phds). The most popular area for dis-sertation research, American history, proved the most difficult area for such positions.

What can we as a relatively small scholarly society do? Advice and practical suggestions have appeared this fall in a pair of blog postings from Elizabeth Keenan, a recent PhD in eth-nomusicology from Columbia University (she speaks to tenured departmental colleagues; badcoverversion.wordpress.com/2013/10/30/how-to-be-a-tenured-ally/), and also in a *Chronicle* article by James M. Lang, associate professor of English at Assumption College (chronicle.com/article/The-Loraxs-Dilemma/143243/). His three recommendations are: 1) become someone's ally or mentor; 2) open committee memberships to adjuncts; and 3) offer grants for work-related travel. Currently, the AMS is already doing the latter two of these, and has been for some time.

Among further possible steps, I offer the following:

Those of us who have tenure or tenure-track jobs can become more informed about the conditions of adjunct faculty, not just (or even primarily) in musicology, at our own universities; those of us in administrative po-sitions can seek common cause with other administrators.

The AMS Committee on Membership and Professional Development (CMPD) has begun to consider this issue and will make recommendations to the Society. Among possible tasks are 1) to explore how we might establish a mentor program, and 2) to review the efficacy of our travel grant programs (espe-cially the one administered by the CMPD) as it applies to contingent faculty.

The AMS has joined CAW, and I have ap-pointed Kendra Preston Leonard, an indepen-dent scholar and CMPD member, as AMS liaison to it.

Finally, we need to survey our membership to determine which percentage of our Society has contingent positions, and potentially also, how many of us once had such a job, and for how long. Such a survey is, in fact, almost ready to launch. In the future we hope to collect such data as part of the membership ap-plication and annual renewal process.

The last of these steps is a crucial beginning point. At the moment we can surmise that our membership is better reflected by the numbers collected by the American Historical Associa-tion than it is by those recorded by the AAUP. But we need to know, not surmise, and then proceed accordingly. I encourage anyone who would like to participate in this discussion to contact me, Bob Judd, or any member of the Board.

—Christopher Reynolds

President-Elect Ellen T. Harris

Ellen T. Harris has been elected President of the Society for the term 2015–2016. She has served the Society on the Board of Directors, as chair of the Howard Mayer Brown Fellowship Committee and Kinkeldey Award Committee, and twice as a member of the *JAMS* Editorial Board. She was elected Fellow of the American Academy of Arts and Sciences in 1998 and named an Honorary Member of the AMS in 2012. She has also served as President of the American Handel Society.

Harris has published extensively on the music of George Frideric Handel and Baroque opera. Her first book, *Handel and the Pastoral Tradition* (1980), examined the influence of national styles of pastoral drama on Handel's theatrical and dramatic works. Her continuing interest in Handel's texts led to the thirteen-volume facsimile edition, *The Librettos of Handel's Operas* (1989), while her further exploration of English operatic traditions resulted in her edition of Purcell's *Dido and Aeneas* (1987) and in the monograph *Henry Purcell's Dido and Aeneas* (1987).

Handel's cantatas have been an important focus of Harris's work since her first article, "The Italian in Handel" (*JAMS*, 1980). This research culminated in the publication of *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (2001), in which Harris examined the influence of homosexual culture on the texts and musical settings of the cantatas. The book won the Kinkeldey

Award from the AMS, as well as the Louis Gottschalk Prize from the American Society for Eighteenth-Century Studies for the outstanding historical or critical study on the eighteenth century during the preceding year.



Ellen T. Harris

As a musicologist-singer, Harris served as consultant to Renée Fleming on her recording of Handel arias and to Santa Fe Opera on their production of Mozart's *Mitridate*.

She also served as musicological advisor to the complete recording of Handel's Italian instrumental cantatas by the group La Risonanza and has given joint presentations with its musical director Fabio Bonizzoni. She has performed twice with John Williams and the Boston Pops.

Harris received her BA from Brown University and her graduate degrees from the University of Chicago. Her teaching career included positions at Columbia University; at the University of Chicago, where she chaired the Department of Music; and at the Massachusetts Institute of Technology, where she served as Associate Provost for the Arts and later served as Chair of Music and Theater Arts.

In June 2012, Harris retired from her position at MIT and since then has been trying out a new form of retirement. She has completed her book *George Frideric Handel: A Life with Friends*, which will be published by Norton in the summer of 2014. She is currently a Phi Beta Kappa Visiting Lecturer and over the course of the year will have residencies at nine different college campuses. In February, she will present the Stanley Sadie Memorial Lecture sponsored by Handel House, London, and she looks forward to serving the AMS as its first "pensioned" president. She thinks perhaps it will set a trend.

AMS Milwaukee 2014

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institution, the University of Wisconsin-Milwaukee, the UW System's urban campus, is five miles north of the conference venue. Some six blocks west of the hotel, straddling Wisconsin Avenue is Marquette University with its own distinguished Haggerty Museum, a significant venue for contemporary shows, as well as home to a diverse collection ranging from Italian Renaissance "petite masters" to American folk artists. In addition, the Milwaukee metropolitan area is graced with more than a dozen smaller private colleges and universities.

Large and small green space has been an important part of Milwaukee's cityscape. As Milwaukee developed over the twentieth century, a system of parks was built throughout the county, both inland and along the lake front. The Milwaukee County Park System is a legacy of half a century of Socialist

Party mayors who built the city's infrastructure. Green spaces within walking distance include Zeidler Union Square (three blocks from the hotel), Clas Park near the Public Library, Pere Marquette Park near the Marcus Center, and of course the lake front parks to the north of the Museum.

Milwaukee will be a welcoming place for musicologists and music theorists. Rembert Weakland, a musicologist and AMS member for over sixty years, is our most noteworthy local member; he was, not incidentally, the Catholic archbishop of Milwaukee from 1977 to 2002. Milwaukee looks forward to hosting the AMS and to sharing its unique cultural offerings. And I can't fail to mention that there is still a thriving and outstanding brewing tradition awaiting scholars who enjoy beer!

Be sure to keep checking the conference web site (www.ams-net.org/milwaukee/) for more information as the meeting approaches.

—Mitchell Brauner

AMS Pittsburgh 2013

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Friday and Saturday evening concerts by the Pittsburgh Symphony Orchestra, featuring works by Rimsky-Korsakov, Prokofiev, and Balada, gave confidence in the brilliance and vitality of American orchestras after a year of uneasy reports from Minnesota. The herculean efforts of the Local Arrangements Committee ensured that everything fell into place, so that attendees could maximize their experience. And Bob Judd steered the ship expertly around last-minute room changes to make sure the maps aligned. I would like to thank once again the Program Committee (Mark Everist, Bob Fink, Marina Frolova-Walker, Christine Getz, Diana Hallman, and Richard Will, incoming chair) for their diligence and insight in shaping a diverse, rich, and challenging program.

—Dana Gooley

Textual Scholarship: Opportunities for Musicology

Many musicologists have prepared editions for publication or classroom use, yet it seems that few have had formal training in editorial theory and practice, and that fewer still could be considered members of the text-critical community. That community consists of scholars whose professional activities—and, often, whose professional identities—lie in the study of texts, understood as arrangements of symbols by which works of music, drama, and literature are recorded and circulated.

The discipline of textual scholarship boasts a history going back two millennia, to ancient Alexandria and Jerusalem. Today, it draws its practitioners from literature, drama, music, art history, philosophy, religion, history, and law. Most textual scholars come to textual studies from other disciplines in which their work has required the ability to deal responsibly with texts. Textual scholarship thus benefits from the infusion of ideas and methodologies that these new scholars bring with them. The discourse of textual scholarship is, therefore, lively, diverse, and current. As a result, it attracts scholars in substantial numbers: in the English-speaking world alone, textual scholarship and the closely related discipline of bibliography support several professional societies, journals, and monograph series.

For many musicologists, textual scholarship still seems to consist largely of stemmatics, the process of reconstituting relationships among sources by identifying separative and conjunctive variants. The theories of copy text,

of the socialized text, of fluid texts, of bibliographic coding, and of versioning—theories that have reshaped textual scholarship during the past three decades—play only a small role (if any) in the way most musical editions are prepared.

Textual scholarship is especially important for historical musicology because texts are our principal means of access to music composed before the age of electronic recording. Because the relationships between musical works and their texts are neither straightforward nor consistent, understanding the factors affecting the dynamics of musical texts—the expectations with which texts were prepared, the conventions by which they were replicated, and the ways that they were decoded and realized—is essential to our understanding of the works they represent. As musicological editions become digital—and therefore interactive—the study of texts will become more important still.

In 2015, the Society for Textual Scholarship (STS) and the Association for Documentary Editing (ADE) will hold a joint meeting at the University of Nebraska, Lincoln. These two organizations have traditionally had different constituencies: STS has been concerned principally with the creative arts, while the membership of ADE has consisted largely of historians. Over the years, the differing purposes for which texts are studied by these two groups have produced lively theoretical exchanges, and the joint meeting promises to generate some interesting discussions. These

two organizations are committed to interdisciplinary studies and welcome musicologists. For musicologists interested in becoming better acquainted with textual scholarship and the opportunities it offers, this joint meeting poses an excellent opportunity for learning by immersion. For more information, follow the links provided below.

These are the principal Anglophone organizations concerned with textual scholarship:

- The Association for Documentary Editing (ADE, www.documentaryediting.org, which formerly published the annual *Documentary Editing* and now publishes the online *Scholarly Editing*).
- The Bibliographical Society of America (BSA, www.bibsocamer.org, which publishes both the quarterly *Papers* and a series of monographs).
- The Bibliographical Society of the University of Virginia (BSUVA, www.bsuva.org, which publishes the annual *Studies in Bibliography*).
- The European Society for Textual Scholarship (ESTS, www.textualscholarship.eu, which publishes the annual *Variants*).
- The Society for the History of Authorship, Reading and Publishing (SHARP, www.sharpweb.org, which publishes the annual *Book History*).
- The Society for Textual Scholarship (STS, www.textualsociety.org, which formerly published the annual *Text* and now publishes the semi-annual *Textual Cultures*).

—Ronald Broude

Treasurer's Message

The fiscal year ending 30 June 2013 was a very good year for the endowment, with an investment return of +10.25% that brought the portfolio to a total of \$4.94 million.

Our three largest fixed-income investments did very well, especially the high-yield bond fund (+6.9%) and the floating-rate bond fund (+4.8%), with the short-term investment-grade bond fund performing admirably (+1.8%) given that the great majority of bond funds this year have posted losses, some as large as -10%. Our mortgage bond fund, for example, lost 1.9%, its first negative showing since 1994. This fund had for many years been our largest fixed-income investment, but the Finance Committee became concerned earlier in 2013 and trimmed it from 10.0% to 2.8% of the portfolio. Then, after it posted a loss for the fiscal year we sold out completely. Our emerging-markets bond fund lost 0.5%, but this had a negligible effect on the portfolio as it amounts only to 3% of our holdings, and during the previous calendar year this volatile fund had given us a 13.3% gain. (A great many endowment managers complained in their recent reports that emerging-market investments were among their worst performers this year.)

Our stock investments performed superbly during the fiscal year. The domestic funds gained from 19.9% to 25.7%, and our developed-market international funds gained 13.6% and 18.3%. Our

emerging-markets stock fund gave us a very small positive return of 0.8%. Similar to the volatile emerging-markets bond fund, this had been up 19.2% during the previous calendar year. Our alternative investments (real estate and convertible bonds) did very well, up 9.1% and 22.6%, respectively.

The portfolio's overall return of +10.25% for the 2013 fiscal year is just 1% away from the median return of all foundations and endowments (+11.28%), putting us very close to the middle of the entire universe of our peers. In these messages, I also often compare our endowment's performance to that of the Ivy League schools. Five years have now passed since the global financial crisis, which offers me the opportunity for a more long-range comparison. Over these five years we have moved from first place amongst the Ivies in 2009 to last place in 2013. While this may appear at first to be an unfortunate progression, it is actually a textbook example of how risk affects a portfolio. Our AMS endowment is invested in a very low-risk, balanced portfolio of broadly diversified, low-cost mutual funds. The Ivy League endowments, on the other hand, are known for their large holdings in high-risk investments such as hedge funds, private equity, and commodities. Therefore, during bear markets such as the global crisis of five years

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AMS Newsletter

“What I Do in Musicology”: Laurence Libin’s Thoughts from the Field

In our ongoing series of reflections from musicologists who have pursued non-tenure-track careers, we hear from organologist **Laurence Libin**, the founding chair of the AMS Committee on Non-Academic Employment (now the Committee on Career-Related Issues). If you are interested in contributing to this column in a future issue, please contact AMS Newsletter editor Andrew H. Weaver (weavera@cua.edu).

Beyond the immediate gratification music affords, listeners at all levels of sophistication seek deeper understanding of how music works and why it affects us—witness enthusiastic stories of the “Mozart effect” on child development. Research in music cognition is only in its infancy, but popular interest is growing, as shown by the eager reception accorded the insights of Oliver Sacks and other neuroscientists who are also able musicians. Modern technologies used in the study of music perception differ greatly from the tools of conventional music analysis; bridging this gap between radically contrasting approaches challenges the coming generation of musicologists, who will need new vocabularies and new skills to pursue a dialogue across fields often artificially separated in academe.

Intersecting with cognition, music history, ethnomusicology, and engineering, my work as an organologist arose from curiosity about the expressive function of timbre and the nature of our responses to it, aspects thus

far little studied compared to pitch, rhythm, and other fundamental building blocks. My path led from conventional schooling in performance (BMus, harpsichord, Northwestern University, 1966; private study with Paul Maynard and Thurston Dart) and musicology (MMus, King’s College, University of London, 1968; ABD, University of Chicago, 1972) to curating musical instruments for The Metropolitan Museum of Art, where I served for thirty-three years. I oversaw acquisition, conservation, and interpretation, the last area embracing exhibitions, recital and recording production, public lectures, and other educational programming that explored instruments from prehistory to the present. Concurrently I taught graduate courses and published papers in which I sought to explicate the process of innovation and show how the sounds and symbolism of different instruments affect compositional decisions and listeners’ reactions, often unconsciously.

After retiring from the Met, as president of the Organ Historical Society and honorary curator of Steinway & Sons, I was able to reach more specialized audiences through talks and publications outlining how technological, sociological, economic, and environmental forces as well as purely musical ones influence tonal design and expressive capabilities, particularly of keyboard instruments. I also consulted with cultural institutions that preserve rare instruments (including

custodians of historic church organs) and advocated for their documentation and conservation. Finally, I was entrusted with editing the revised *Grove Dictionary of Musical Instruments*. I hope that the dictionary’s new coverage of such topics as haptics, ergonomic design, brain-computer interfaces, and found instruments will encourage interdisciplinary learning.

My formal training and hands-on employment with various instruments and situations (early on I tuned pianos, gave lessons, and played organ to pay the rent) led to career opportunities outside the normal scope of museum work and classroom teaching. No less valuable early experience, however, was organizing a tenant union, managing an apartment building, and negotiating with hostile landlords on Chicago’s rough South Side—useful preparation for work in non-profit institutions and commercial publishing.

The existence of close-knit societies for music theory, ethnomusicology, music perception, instrument buffs, and many other special-interest groups might suggest that we trespass with peril beyond narrowly defined disciplines. But venturesome forays outside traditional academic boundaries, armed with critical attitudes and skills gained from “real life,” can overcome this fragmentation and engage audiences in fresh ways of approaching music.

The International Musicological Society Visits the AMS in Pittsburgh

International Musicological Society (IMS) president Dinko Fabris and vice president Malena Kuss met with the AMS Board of Directors in Pittsburgh last November. Their visit was intended to strengthen lines of communication between the two societies and explore initiatives of mutual interest. As professional organizations that have contributed in significant ways to shaping the field of musicology since 1927 (IMS) and 1934 (AMS), both societies share a commitment to “the advancement of scholarship in the various fields of music” at international levels.

In recent years, the IMS has engaged in efforts to bring together musicologists practicing thriving traditions of scholarship in regions that, in the past, were largely underrepresented in IMS congresses and publications. These objectives have materialized in the creation of Regional Associations whose research interests differ widely and combine the deeply rooted presence of Western art music with local fusions of oral and written

cultural legacies. In Taipei, for instance, the 2013 conference of the Regional Association for East Asia, “Musics in the Shifting Global Order,” explored postcolonial interactions between East Asia and the West. In Vilnius, the 2013 meeting of the Regional Association for Eastern Slavic Countries focused on “Sociocultural Crossings and Borders: Musical Microhistories,” critically reviewing transregional cultural interactions from microhistorical perspectives in the Baltic States, Central and Eastern Europe, and Russia. The recently created Regional Association for Latin America and the Caribbean will hold its first conference in Havana 17–21 March 2014, hosted by Casa de las Américas and in the context of this institution’s biennial Premio de Musicología and International Colloquium. Participants from Latin America, the Caribbean, Europe, and Asia will revisit “Latin America and the Canon” and “Musicology as Locus of Disciplinary Intersections.” For more information on Regional Associations and Study

Groups of the IMS, visit the IMS web site: www.ims-online.ch.

In 2015, the IMS will join forces with the International Association of Music Libraries, Archives, and Documentation Centers to celebrate fifty years of RILM in New York. Other forthcoming conferences in 2015 include a meeting of the Regional Association for Eastern Slavic Countries in Russia and the third conference of the Regional Association for East Asia in Hong Kong. In 2016, the IMS will hold an intercongressional symposium in Norway, sponsored by the University of Stavanger Department of Music and Dance.

Philip Gossett and Elaine Sisman, both AMS past presidents, represent the United States on the IMS Directorium. We invite AMS members to join IMS Regional Associations that might be of interest and look forward to developing closer ties between our two societies.

—Malena Kuss

Awards, Prizes, and Honors

Honorary Members

Karol Berger is the Osgood Hooker Professor in Fine Arts at Stanford University, where he has been since 1982. Born in Poland, he moved to the United States in 1968. He has received fellowships from the NEH, the Alexander von Humboldt Foundation, the ACLS, and the Rockefeller Foundation's Bellagio Study and Conference Center. His many awards include the Otto Kinkeldey Award, numerous honors from Poland, the Glarean Prize from the Swiss Musicological Society, and in 2011–12 an appointment as a EURIAS Senior Fellow at the Institut für die Wissenschaften vom Menschen in Vienna.

Since his award-winning book on *musica ficta* (1987), his interests have turned to issues of modernism in all of the arts. In *A Theory of Art* (2000) Berger takes a broad question—What is a work of art?—and expands upon it to ask, “What should the function of art be, if art is to have value for us?” His study is as much about the history and interpretation of art and literature, about Caravaggio and Goethe, about Brancusi and Nietzsche, and, indeed, about life, as it is about Beethoven. His most recent book *Bach's Cycle, Mozart's Arrow* (2007) won the 2008 Marjorie Weston Emerson Award of the Mozart Society of America. Berger has served as chair of the Board Nominating Committee and also of the Kinkeldey Award Committee, and as a member-at-large of the Board of Directors.

One of the founding members of the music department at SUNY Stony Brook and an



Karol Berger
Honorary Member

award-winning teacher, **Sarah Fuller** is the author of a significant body of scholarly writings, which range from studies of Aquitanian polyphony of the twelfth century to studies of the music of Guillaume de Machaut, and Medieval and Renaissance music theory. Her 1969 dissertation (University of California, Berkeley) filled three volumes, and her argument and extensive transcriptions substantially shaped views of Aquitanian polyphony that are still accepted today. In recognition of her many contributions to the ways in which we think about musical processes of this period, the *Journal of Music Theory* published a special issue of essays written in her honor (2008).

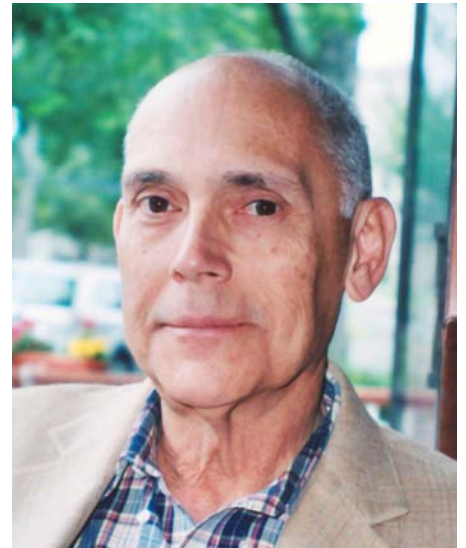
The questions she has posed and inves-



Sarah Fuller
Honorary Member

tigated encompass such disparate issues as Hucbald's modal practices, the definition of musical space in Machaut, aural perception in the late Middle Ages, and the possibility of gendered semitones in the fourteenth century. Her annotated anthology *The European Musical Heritage: 800–1750* has for years shaped the way students encounter early music in courses across the country. Fuller was recently elected to the American Academy of Arts and Sciences. Her extensive service to the Society includes terms on the Board of Directors, the Kinkeldey Award Committee, the Publications Committee, and the Alvin H. Johnson AMS 50 Dissertation Fellowship Committee.

Alejandro Planchart began his musicological career at Yale. In 1977 he moved to the University of California, Santa Barbara, where he



Alejandro Planchart
Honorary Member

taught for twenty-five years. A scholar of uncommon erudition, the founding conductor of the Cappella Cordina, and also a composer, Planchart received his early musical training in Caracas, Venezuela. His book *The Repertory of Tropes at Winchester* (1976) won the Gustave Arlt award in the Humanities from the Council of Graduate Schools in the United States. His interests in Renaissance music, especially in the life and music of Guillaume Du Fay, have been a constant in his scholarly life and have inspired a generation of scholars.

He has received many honors and prizes, including a Guggenheim Fellowship, the Howard M. Brown Award for his lifetime contributions to the field of early music (Early Music America), and the Arion Prize (Cambridge Society for Early Music). In 2013 he was awarded the medal of the city of Tours and the Centre d'Etudes Supérieures de la Renaissance, in recognition of his work in the performance and history of French music. For many, one of the highlights of the annual meetings has been his enthusiastic questions and comments after papers. His service to the Society includes the Alvin H. Johnson AMS 50 Dissertation Fellowship Committee, the Board Nominating Committee, the H. Colin Slim Award Committee, and the Board of Directors.

Craig Wright is Henry L. and Lucy G. Moses Professor of Music at Yale University. His significant and varied body of scholarly writings, which extend from studies of Leoninus to Mozart, began with archival research that led to his first book, *Music at the Court of Burgundy, 1364–1419: A Documentary History* (1979). Along the way Wright made important discoveries about Guillaume Du Fay and turned his focus to Notre Dame in Paris, resulting in



Craig Wright
Honorary Member

Music and Ceremony at Notre Dame of Paris, 500–1550 (1989). His fascination with puzzles resulted in his third book, *The Maze and the Warrior: Symbols in Architecture, Theology, and Music* (2001), a sweeping interdisciplinary study of the symbolism of the maze that allowed him to consider music in a broad cultural context. His research has been supported by fellowships from the NEH and the Guggenheim Foundation.

In recent years Wright has authored a widely used introductory text, *Listening to Music*, and successfully reached thousands of students via an online course. Among his many honors are the Alfred Einstein Award and the Otto Kinkeldey Award, and also the Dent Medal from the Royal Musical Association. In 2010 he was made a member of the American Academy of Arts and Sciences. His service to the Society includes terms on the Board of Directors, the Kinkeldey Award Committee, and the Teaching Fund Committee.

Neal Zaslaw is Herbert Gussman Professor of Music at Cornell University, where he has taught since 1970. His career has from the beginning combined writings about music with actual music making. From an early path as a professional flutist in the American Symphony under Leopold Stokowski, Zaslaw chose graduate study at Columbia, a background that led him naturally to questions of performance practice, especially as they applied to tempo and ornamentation. Among his numerous books are five on Mozart, including *Mozart's Symphonies: Context, Performance Practice, Reception* (1989) and *Mozart's Piano Concertos: Text, Context, Interpretation* (1996). Zaslaw's impact on how Mozart and his music are understood has been shaped as well by his contributions in the recording studio.



Neal Zaslaw
Honorary Member

Between 1978 and 1982 he supervised recordings of all of Mozart's symphonies by Jaap Schroeder, Christopher Hogwood, and the Academy of Ancient Music. His leadership in Mozart research and performance has been recognized in various ways: the Austrian government decorated him, and he has been appointed principal editor of the revised Köchel catalogue.

Zaslaw is a member of the American Academy of Arts and Sciences and the Akademie für Mozart-Forschung of the Mozarteum. Among the tasks he has taken on for the AMS, he has served on the Board of Directors, the Kinkeldey Award Committee, the Performance Committee, the Program Committee, and for a term as vice president.

Corresponding Member

Born in Palermo in 1937, **Agostino Ziino** is professor emeritus at the University of Rome (Tor Vergata), and before that he held positions at the Universities of Messina, Siena, and Naples, as well as a visiting professorship at the University of California, Los Angeles. The Corresponding Membership honors him for nearly fifty years of research and publications in the field of Medieval and Renaissance Italian and French music, perhaps especially regarding the lauda, but also for his discovery of the Turin manuscript T.III.2 at the Biblioteca Nazionale Universitaria along with other important musical manuscripts. Ziino brilliantly dates fragments of music through a careful combination of archival research and textual analysis. His edition of the Lucca Codex (Codice Mancini), co-edited with John Nadas, set a new standard for what an edition of Renaissance music should be. His scholarship also ranges broadly to important work on the eighteenth-century *fiesta teatrale*



Agostino Ziino
Corresponding Member

in Naples, as well as on such nineteenth-century figures as Luigi Romanelli and Richard Wagner.

Among the many honors his work has already received is the Antonio Feltrinelli Award from the Accademia Nazionale dei Lincei. Ziino was editor of *Nuova Rivista Musicale Italiana*, and he served as president of the Fondazione Istituto Italiano per la Storia della Musica e del Centro Studi sull'Ars Nova Italiana del Trecento (Certaldo) and also as president of the Italian Musicological Society.

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 **Tamara Levitz** (University of California, Los Angeles) for *Modernist Mysteries: Persephone* (Oxford University Press).



Tamara Levitz
Kinkeldey Award Winner

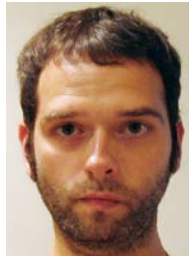
Awards, Prizes, Honors

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The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **Brigid Cohen** (New York University) for *Stefan Wolpe and the Avant-Garde Diaspora* (Cambridge University Press).

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **Tim Carter** (University of North Carolina, Chapel Hill) for “Monteverdi, Early Opera and a Question of Genre: The Case of *Andromeda* (1620),” *Journal of the Royal Musical Association*.

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 **Theodor Dumitrescu** (Universiteit Utrecht / University of California, Davis) for “Who was ‘Prioris’? A Royal Composer Recovered,” *Journal of the American Musicological Society*.



Theodor Dumitrescu
Einstein Award Winner

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Tim Carter** (University of North Carolina, Chapel Hill) for *Kurt Weill: Johnny Johnson*, Kurt Weill Edition, series I, vol. 13 (The Kurt Weill Foundation for Music).

The **Ruth A. Solie Award** for a collection of essays of exceptional merit was presented to **John Spitzer** (San Francisco Conservatory of Music), ed., for *American Orchestras in the Nineteenth Century* (University of Chicago Press).

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music, including music composed, performed, created, collected, belonging to, or descended from musical cultures of Spain, Portugal, and all Latin American areas in which Spanish and Portuguese are spoken, was presented to **Samuel Llano** (University of Cambridge) for *Whose Spain? Negotiating “Spanish Music” in Paris, 1908–1929* (Oxford University Press).

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 **Beth**



Brigid Cohen
Lockwood Award Winner



Tim Carter
Palisca & Slim Award Winner



Beth E. Levey
MACA Award Winner

E. Levy (University of California, Davis) for *Frontier Figures: American Music and the Mythology of the American West* (University of California Press).

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Julia Dokter** (McGill University) for “Recording of Matthias Weckmann’s Free Works for Organ: A Practical Application of Tactus and Tempo Research.”

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **David Allen Chapman, Jr.** (Washington University in St. Louis) for “Improvisation, Watermelons, and Steve Reich’s *Piano Phase*.”

The **Thomas Hampson Award** supporting research and publication in classic song was presented to **Michael Hix** (University of New Mexico) for his research project “Dessau’s Jaldati Lieder: The Collaboration of Composer Paul Dessau and Singer Lin Jaldati.”

A grant from the **Eugene K. Wolf Travel Fund** was awarded to **Leah Batstone**

(McGill University) for research in Vienna on Natalie Bauer-Lechner’s relationship with Gustav Mahler.

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 **Elizabeth L. Wollman** (Baruch College, CUNY) for her book *Hard Times: The Adult Musical in 1970s New York City* (Oxford University Press).

Christina Baade (McMaster University) received the 2013 Diana McVeagh Prize from the North American British Music Studies Association for *Victory through Harmony: The BBC and Popular Music in World War II* (Oxford University Press, 2013).

Richard Benedum (University of Dayton) has been awarded a \$159,447 grant from the NEH to direct an interdisciplinary institute for school teachers, “Mozart’s Worlds: *The Marriage of Figaro* and *Don Giovanni*.”

Jane Bernstein (Tufts University) was honored with the Festschrift *Music in Print and*



John Spitzer
Solie Award Winner



Samuel Llano
Stevenson Award Winner



Julia Dokter
Greenberg Award Winner



David Allen Chapman, Jr.
Pisk Award Winner



Michael Hix
Hampson Award Winner



Elizabeth L. Wollman
Brett Award Winner

Beyond: Hildegard von Bingen to The Beatles, ed. Craig Monson and Roberta Marvin (University of Rochester Press, 2013).

Catherine Bradley (Stony Brook University) was awarded the 2013 Westrup Prize for her article “New Texts for Old Music: Three Early Thirteenth-Century Latin Motets,” *Music & Letters* (2012).

William Cheng (Harvard University) received the 2014 William F. Milton Fund to complete his book *Misrule in Meritopia: Music, Power, Privilege*.

Christopher Chowrimootoo (University of Notre Dame) received the 2013 Kurt Weill Prize for outstanding article for “Bourgeois Opera: *Death in Venice* and the Aesthetics of Sublimation,” *Cambridge Opera Journal* (2010).

Mark Clague (University of Michigan) received a \$200,000 grant from the NEH to develop an institute for school teachers, “Banner Moments: The National Anthem in American Life.”

Caryl Clark (University of Toronto) received a three-year Insight Grant from the Social Sciences and Humanities Research Council of Canada for her project “Haydn and/as Orpheus: Opera, Mediation, Virtuality.”

Brigid Cohen (New York University) received an NEH Fellowship for her project “Musical Migration and the Global City: New York, 1947–1965.”

Anthony M. Cummings (Lafayette College) received the 2013 John Frederick Lewis Award from the American Philosophical Society for *Nino Pirrotta: An Intellectual Biography* (American Philosophical Society, 2013).

Karen Desmond (University College Cork) received an NEH Fellowship for her project

“The Meaning and Importance of Novelty in Fourteenth-Century European Music.”

Robert Fink (University of California, Los Angeles) received the 2013 Outstanding Publication Award from the Society for Music Theory’s Popular Music Interest Group for his article “Goal-Directed Soul? Analyzing Rhythmic Teleology in African American Popular Music,” *Journal of the American Musicological Society* (2011).

David Garcia (University of North Carolina, Chapel Hill) received an NEH Fellowship for his project “Music, Africa, and Race in the Mid-Twentieth Century.”

Barbara Hagg-Huglo (University of Maryland, College Park) received an NEH Fellowship for her project “Of Abbeys and Aldermen: Music in Ghent to 1559.”

Stephen Hinton (Stanford University) received the 2013 Kurt Weill Book Prize for outstanding scholarship in music theater since 1900 for *Weill’s Musical Theater: Stages of Reform* (University of California Press, 2012).

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.

Joseph Horowitz (Pacific Symphony) received a \$300,000 grant from the NEH for the project “Music Unwound,” a series of multimedia performances and related symposia on the music of Antonin Dvořák and Charles Ives.

Thomas Forrest Kelly (Harvard University) was honored with the Festschrift *City, Chant, and the Topography of Early Music*, ed. Michael Scott Cuthbert, Sean Gallagher, and Christoph Wolff (Harvard University Press, 2013).

Tova Leigh-Choate (Provo, Utah) received an NEH Fellowship for her project “Early Liturgy, History, and the Arts at Saint-Denis under Abbot Suger, 1121–1151.”

Marie Sumner Lott (Georgia State University) received an ASCAP Deems Taylor Award for her article “At the Intersection of Public and Private Musical Life: Brahms’s Op. 51 String Quartets,” *Journal of the Royal Musical Association* (2012).

Robert Nosow (Jacksonville, North Carolina) received a research grant from the Music & Letters Foundation for his project “Jacob Hobrecht and the Succentors of the Church of St. Donatian in Bruges, 1485–1507.”

Carol J. Oja (Harvard University) has been named the New York Philharmonic’s Leonard Bernstein Scholar-in-Residence for the 2013–14 Season. Her work will include giving a public lecture on 7 April 2014, moderating panels for the orchestra’s “Biennial” of new music, and publishing research from the Philharmonic’s Archive.

Howard Pollack (University of Houston) received the Nicolas Slonimsky Award for Outstanding Musical Biography in the concert music field from ASCAP for *Marc Blitzstein: His Life, His Work, His World* (Oxford University Press, 2012).

Katherine Preston (College of William and Mary) received an NEH Fellowship for her project “Women Managers of English-Language Opera Companies in Late Nineteenth-Century America.”

Jesse Rodin (Stanford University) received an ASCAP Deems Taylor Award for his book *Josquin’s Rome: Hearing and Composing in the Sistine Chapel* (Oxford University Press, 2013).

Ellen Rosand (Yale University) was honored with the conference “Only the Passions Sing: the Understanding Can But Speak” at Yale

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Executive Director's Message

A couple of weeks ago I had the opportunity to attend the Annual Meeting of the American Historical Association (AHA) as part of a panel organized by William Weber, probably the AMS member most active in the AHA today. He is perhaps best known to musicologists for his book *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna between 1830 and 1848* (1975/2003), but he has also served on the editorial staff of *The History Teacher* (1975–2001) and as vice president for the Teaching Division of the AHA (2001–04).

The two-hour panel, “The Challenge of Studying Music and History Together,” included Celia Applegate, Glenda Goodman, Jeffrey H. Jackson, Stanley C. Pelkey, and Andrew H. Weaver, in addition to Weber. One of the things that provided the catalyst for the panel was Jackson and Pelkey’s essay collection *Music and History: Bridging the Disciplines* (2005). In the first half of the session, panelists explored the benefits and challenges

of interdisciplinary historical/musicological work in their respective areas of research; the second half was given over to discussion and questions from the audience (my role was moderator). Participants compiled a short list of key interdisciplinary books and articles for interested attendees (see www.ams-net.org/newsletter/2014-2-ED-msg-handout.pdf).

The participants were richly stimulated by interdisciplinary research and found the effort highly rewarding. They also expressed certain frustrations with problems that are almost axiomatic with any interdisciplinary work: keeping up with the literature in two or more research areas is difficult, and finding publishing outlets, especially journals, is not easy, since often journals shy away from interdisciplinary work as not central to their goals.

I was struck by two topics that came up in discussion. First, my hunch regarding musical literacy was misguided. I had come to the session suspicious of the common assumption that non-musicians found the ontological

status of music and its notation to be a huge challenge. On the contrary, it became clear that basic musical discussion that musicologists might routinely use was significantly anxiety-producing for historians without musical training. The lesson for me is that if I take the AMS public musicology initiatives seriously, I must be careful about this anxiety and its concomitant tendency to put off those with whom I am attempting to engage. Second, as we talked about the ways interdisciplinary perspectives were brought forward in participants’ teaching, it occurred to me that a kind of interdisciplinarity was, in effect, a fundamental goal of undergraduate education in the liberal arts. (Take for example Bowdoin College’s “Offer of the college,” prominently displayed on its home page: “To be at home in all lands and ages . . . , to carry the keys of the world’s library in your pocket.”) If we take seriously lofty ideals of liberal education such as these, it behooves us to take up research goals that extend to interdisciplinary projects.

—Robert Judd

Treasurer's Message

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ago, the AMS will outperform, whereas during periods of raging bull markets such as the present, we will lag because of the conservative nature of our investments. Nonetheless, as with the tortoise and the hare, when the race is over an endowment such as ours often comes in ahead, as has been the case since 2009. Over this entire five-year period, we are in third place (+29.0%) versus the eight Ivies, surpassed only by Columbia (+38.7%) and the University of Pennsylvania (+30.8%), with the other six ranging from +22.4% to +5.6%. An additional advantage of the AMS’s conservative portfolio is that our lower level of volatility allows your treasurer to sleep better at night (though I did lose a few winks in late 2008 and early 2009!).

—James Ladewig

Awards, Prizes, Honors

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University, 7–8 September 2013, and with the two-volume Festschrift, *Word, Image, and Song*, ed. Rebecca Cypess, Beth L. Glixon, and Nathan Link (University of Rochester Press, 2013).

Tilden Russell (Southern Connecticut State University) received a 2012 de la Torre Bueno Prize Special Citation from the Society of Dance History Scholars for *The Compleat Dancing Master: A Translation of Gottfried Taubert's Rechtschaffener Tantzmeister (1717)* (Peter Lang, 2011).

David Trippett (University of Bristol) received an ASCAP Deems Taylor Award for his article “Bayreuth in Miniature: Wagner and the Melodramatic Voice,” *Musical Quarterly* (2012).

Katharina Uhde (Duke University) received the 2013 Karl Geiringer Scholarship in Brahms Studies from the American Brahms Society for her dissertation “Joseph Joachim, *Psychologische Musik*, and the Search for a New Music Aesthetic.”

Christoph Wolff (Harvard University) received an ASCAP Deems Taylor Award for his book *Mozart at the Gateway to His Fortune: Serving the Emperor, 1788–1791* (W.W. Norton, 2012).

Emily Zazulia (University of Pittsburgh) received an NEH Fellowship for her project “Concept and Virtuality in Fifteenth-Century Music.”

News from the AMS Board

The AMS Board met in Pittsburgh in November 2013. 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 transfer of \$100,000 in surplus funds from its Current Operations account to its restricted endowment in order to fully vest the Alvin H. Johnson AMS 50 and Howard Mayer Brown Fellowships.

- Met with representatives from the International Musicological Society and discussed ways in which the AMS and the IMS might collaborate effectively (*see p. 5*).
- Discussed procedures for identifying speakers for the new President’s Plenary Lecture at the Annual Meeting, and identified the speaker for 2014 (to be announced in August).
- Affirmed AMS policy regarding Annual Meeting site selection (*see the AMS Handbook, II.C.1.a: www.ams-net.org/handbook/handbook-13.php*), and agreed to work with local organizations to address attendee concerns that may arise.

AMS / Library of Congress Lecture Series

The next AMS / Library of Congress Lecture will take place in the Coolidge Auditorium at noon on Tuesday 22 April. Nancy Newman (University at Albany, SUNY) will present “A program not greatly to their credit’: Finding New Perspectives on the Germania Musical Society through the American Memory Sheet Music Collection.”



Nancy Newman

Nancy Newman writes, “The Germania Musical Society forms an important link in the evolving relationship between art and popular music in nineteenth-century American life. As a touring ensemble, the orchestra offered about nine hundred concerts to nearly one million listeners from 1848 to 1854. Long acknowledged for their frequent performances of Beethoven’s symphonies, Mendelssohn’s overtures, and the introduction of Wagner’s music to the U.S., the Germanians’ reper-

tory included lighter genres such as waltzes and polkas, many written by the orchestra members themselves. However, it was virtually impossible to gauge the quantity or significance of these pieces until they were available in online databases such as the Library of Congress American Memory digital history project.

“My presentation will discuss the full range of the Germanians’ programs and their performances with virtuosi such as Jenny Lind, Ole Bull, and Alfred Jaëll. Their ‘mixed repertory’ concerts were typical of the ‘social orchestras’ that arose during the 1840s on both sides of the Atlantic. My analysis of more than 250 programs, culled from broadsides and serials, shows how the Germanians carefully calibrated their offerings to emerging local needs and taste in the towns they visited, with audiences eventually numbering in the thousands.

“Online and on-site sheet music collections reveal about three hundred titles associated with the Germanians and published as piano arrangements for domestic use. Nearly one-third of these compositions are held by the LC Music Division. Particular pieces illuminate the orchestra’s history, such as conductor Carl Lenschow’s ‘Betty Polka,’ written for Zachary Taylor’s inauguration, and ‘Uncle Ned’ Quickstep, based on Stephen Foster’s minstrel tune. Many pieces by Carl Bergmann (later conductor of the New York Philharmonic) were associated with Newport, Rhode Island, where they spent summers. Far from being a less creditable feature of their programs, the Germanians embraced such ‘modern’ compositions for their ability to reach a broad public, contributing to the orchestra’s success and the flourishing of public concerts generally.”

Nancy Newman’s book *Good Music for a Free People: The Germania Musical Society in Nineteenth-Century America* (University of Rochester Press, 2010) received support from the AMS 75 PAYS Endowment. Her essay “Gender and the Germanians: ‘Art-Loving

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 library and archives of the RRHOFM, Cleveland, Ohio at 7 p.m. on 26 March.

Christopher Doll (Rutgers University) will present a lecture entitled “Nuclear Holocaust, the Kennedy Assassination, and ‘Louie Louie’: The Unlikely History of Sixties Rock and Roll.” He describes his talk as follows: “In narratives of American popular-music history, the song ‘Louie Louie’ is usually depicted (to the extent it surfaces at all) as a minor, and ultimately ephemeral, controversy: a song that initially raised eyebrows and lowered standards but that was quickly forgotten in the wake of Bob Dylan, The Beatles, and other more substantive, ‘classic’ sixties artists. My talk will reposition ‘Louie Louie’ as a major



Christopher Doll

turning point in the history of Anglo-American popular-music style—a unique combination of past and contemporary practices, one that anticipated some significant formal aspects of the music that would follow. An abundance of musical examples will illustrate this talk’s exploration of the relationship between sixties socio-political events and youth music, the impact of Latin music in the United States in the 1950s and 1960s, the history of melodic-accompanimental textures since the advent of jazz, and the eventual global ubiquity of songs built around short loops of music.”

Christopher Doll’s book *Hearing Harmony: Towards a Tonal Theory for the Rock Era* (University of Michigan Press) will appear later this year.

The AMS/RRHOFM Lecture Series will continue in the fall of 2014. 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. The application deadline is 1 December 2014.

Ladies’ in Nineteenth-Century Concert Life” appeared in the Solie Award-winning collection *American Orchestras in the Nineteenth Century* (University of Chicago Press, 2012).

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 2014.

AMS Elections 2014

AMS elections take place in the spring each year. This year, two candidates have agreed to stand for vice president, one for treasurer, 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 Vice President

GRAEME M. BOONE

Professor of Music, Ohio State University

Degrees: PhD and MA, Harvard, 1987; Premier prix, Conservatoire Nat. Sup. de Musique, Paris 1979; AB, UC Berkeley, 1976

Research interests: late Medieval and early Renaissance music; 20th-century popular music

Publications: "Origins of White Notation," in *Le notazioni della polifonia vocale II* (ETS, forthcoming); " Mandalas and the Dead," in *The Grateful Dead in Concert*, ed. Tuedio and Spector (McFarland, 2009); "Marking Mensural Time," *MTS* (2000); *Patterns in Play: A Text-Setting Model for Dufay's Early French Songs* (Nebraska, 1999); co-ed., *Understanding Rock: Essays in Musical Analysis* (Oxford, 1997)

Awards: Ohio State Univ., Arts and Humanities Collaborative Research Grant (2009); Medieval and Renaissance Studies Research grants (1998–2006); Ohio State Univ. Distinguished Scholar Award (1999); Harvard Univ., Phi Beta Kappa Award for Teaching (1995); Leopold Schepp Foundation and Villa I Tatti Fellowships (1989)

Administrative experience: Ohio State Univ.: Director, Center for Medieval and Renaissance Studies (2013–present); conference organizer, "Music in the Carolingian World" (2011); Senate Committee on Academic Freedom and Responsibility (chair, 2004–07); University Senate, Faculty Council, and Faculty Executive Committee (2003–06); School of Music Faculty Committee (chair, 1999–2004)

AMS activities: Director-at-Large, AMS Board (2013–14); Chair, Communications Committee (2014); Chair, Board Nominating Committee (2010); Publications Committee (2005–09, acting chair 2009); writer of AMS OPUS Campaign NEH Challenge Grant application (2006)

ANNE C. SHREFFLER

James Edward Ditson Professor of Music, Harvard University

Degrees: PhD, Harvard, 1989; MMus, New England Conservatory, 1981; BMus, New England Conservatory, 1979

Research interests: 20th-century modernism; historiography; music and politics; opera

Publications: co-ed., *Crosscurrents: American and European Music in Interaction, 1900–2000* (Boydell, forthcoming); "Musical Canonization and Decanonization in the Twentieth Century," in *Der Kanon der Musik: Theorie und Geschichte. Ein Handbuch* (Munich 2013); co-author and ed., *Elliott Carter—A Centennial Portrait in Letters and Documents* (Boydell, 2008); "Berlin Walls: Dahlhaus, Knepler, and Ideologies of Music History," *JM* (2003); *Webern and the Lyric Impulse: Songs and Fragments on Poems by Georg Trakl* (Oxford, 1994)

Awards: Guggenheim Fellowship (2007–08); Alfred Einstein Award (1995); ACLS grant (1992); American Philosophical Society grant (1990); Paul Sacher Foundation stipend (1987–88)

Administrative experience: Harvard Univ.: Graduate Advisor for Historical Musicology (2004–07, 2008–09, 2012–13); Chair, Dept. of Music (2008–11, Acting Chair, spring 2012); Director of Graduate Studies (2005–07); Co-chair, Opera Seminar, Mahindra Humanities Center, Harvard (2004–present); Paul Sacher Foundation, Basel: Member of board and scholarly advisory committee (1996–present)

AMS activities: Ruth A. Solie Award Committee (2011–13, Chair, 2012–13); Board Committee on the Annual Meeting (2007–09); Program Committee (2004–06, Chair, 2005–06); AHJ AMS 50 Fellowship Committee (2000–04); Council (1996–98)

Candidate for the Office of Treasurer

JAMES LADEWIG

Professor Emeritus, University of Rhode Island

Degrees: PhD, UC Berkeley, 1978; MA, UC Berkeley, 1973; BM, Northwestern, 1971

Research interests: Frescobaldi; Italian instrumental and keyboard music of the 16th and 17th centuries; early keyboard notations

Publications: "The Use of Open Score as a Solo Keyboard Notation in Italy, ca. 1530–1714," in *A Compendium of American Musicology* (Northwestern, 2001); ed., 19 vols., *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (Garland, 1987–95); "Bach and the *Prima prattica*: The Influence of Frescobaldi on a Fugue from the *WTC*," *JM* (1991); "The Origins of Frescobaldi's Variation Canzonas Reappraised," in *Frescobaldi Studies* (Duke, 1987); "Luzzaschi as Frescobaldi's Teacher: A Little-Known Ricer-care," *Studi musicali* (1981)

Awards: ACLS grant (1986); ACLS fellowship (1982)

Administrative experience: Chair, various search committees, Univ. of Rhode Island Department of Music (1990–2010); General Editor, *Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries* (30 vols., Garland, 1987–95). Has maintained an interest in the financial world for over twenty-five years; as an active investor monitors the markets on a daily basis.

AMS activities: Treasurer (2000–14); Board of Directors (2000–14); Chair, Finance Committee (2000–14); Editor, *AMS Newsletter* (1987–90); President, New England Chapter (1986–88)

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

GEORGIA J. COWART

Professor of Music, Case Western Reserve University

Degrees: PhD, Rutgers, 1980; MMus, Indiana, 1974; BM, Univ. of Alabama, 1970

Research interests: France, 17th and 18th centuries; spectacle; arts and politics; aesthetics

Publications: "Sirènes et Muses: De l'éloge à la satire dans la fête théâtrale, 1654–1703," *XVIIe siècle* (2012); *The Triumph of Pleasure: Louis XIV and the Politics of Spectacle* (Chicago, 2008); "Watteau's *Pilgrimage to Cythera* and the Subversive Utopia of the Opera-Ballet," *Art Bulletin* (2001); "Carnival in Venice or Protest in Paris? Louis XIV and the Politics of Subversion at the Paris Opéra," *JAMS*

(2001); ed., *French Musical Thought, 1600–1800* (UMI Research Press, 1989; Rochester, 1994)

Awards: Stanford Humanities Center Fellowship (2011–12); NEH Fellowship (2011, 2001–02); Metropolitan Museum of Art Fellowship (2007–09); Guest Curator, “Watteau, Music & Theater” (MMA, 2009); ASECS James Clifford article award (2003)

Administrative experience: President, Society for Seventeenth-Century Music (2006–09); Chair, Music Department, CWRU, and Co-Director, Joint Music Program, CWRU and Cleveland Institute of Music (2002–07); Area Head, music history, Univ. of South Carolina (1996–2001)

AMS activities: Slim Award Committee (2013–present); *JAMS* Editorial Board (2011–present); AHJ AMS 50 Committee (1995–98, Chair, 2006–09); Council (1998–2000); Chair, Council Nominating Committee (2000)

STEPHEN A. CRIST

Associate Professor of Music History, Emory University

Degrees: PhD, Brandeis, 1988; MMus, Univ. of South Florida, 1980; BA, Harvard, 1978

Research interests: J. S. Bach and his contemporaries; jazz in the 1950s and 1960s; music and the Reformation

Publications: “Jazz as Democracy? Dave Brubeck and Cold War Politics,” *JM* (2009); “Early Lutheran Hymnals and Other Musical Sources in the Kessler Reformation Collection at Emory University,” *Notes* (2007); “Historical Theology and Hymnology as Tools for Interpreting Bach’s Church Cantatas: The Case of *Ich elender Mensch, wer wird mich erlösen*, BWV 48,” in *Historical Musicology: Sources, Methods, Interpretations*, ed. Crist and Marvin (Rochester, 2004); “The Role and Meaning of the Bach Chorale in the Music of Dave Brubeck,” in *Bach in America*, ed. Crist (Illinois, 2003); “The Early Works and the Heritage of the Seventeenth Century,” in *The Cambridge Companion to Bach* (Cambridge, 1997)

Awards: Senior Fellow, Bill and Carol Fox Center for Humanistic Inquiry (2006–07); Distinguished Alumnus Award for Outstanding Service to the Arts, Univ. of South Florida, College of Fine Arts (2001); William H. Scheide Research Grant, American Bach Society (1998); NEH Fellowship (1993–94); DAAD Fellowship (1982–83)

Administrative experience: President, Society for Christian Scholarship in Music (2013–present); President, American Bach Society (2012–present); Chair, Emory Music Dept. (2003–06, 2007–10); Director

of Graduate Studies, Emory Music Dept. (1997–2000)

AMS activities: Board Committee on the Annual Meeting (2011–13); Board of Directors Nominating Committee (2009); Committee on Cultural Diversity (2004–07); Chair, Local Arrangements Committee (2001); Chapter Activities Committee (1997–2000; chair, 1999–2000)

EMMA DILLON

Professor of Music, King’s College London

Degrees: DPhil, Oxford, 1998; BA, Oxford, 1992

Research interests: Medieval music and manuscripts; history of sound

Publications: *The Sense of Sound: Musical Meaning in France, 1260–1330* (Oxford, 2012); co-ed., *Cantus Scriptus: Technologies of Medieval Song* (Gorgias Press, 2012); “Manuscripts,” in *Cambridge Companion to Medieval Music* (Cambridge, 2011); *Medieval Music-Making and the Roman de Fauvel* (Cambridge, 2002)

Awards: Member and visitor, Institute for Advanced Study (2010; 2003–04); Lindback Award for Distinguished Teaching, Univ. of Pennsylvania (2008); Ira Abrams Memorial Award for Distinguished Teaching, Univ. of Pennsylvania (2008); Visiting Scholar, Corpus Christi College, Oxford (2005); Jerome Roche Prize, Royal Musical Association (2003)

Administrative experience: Chair, Panel for the Creative and Performing Arts, London Arts and Humanities Partnership (2013–present); Director of Graduate Studies, King’s College London (2013–present); Univ. of Pennsylvania: Chair of the Music Department (2011–12); Chair, Committee for SAS Teaching Awards (2010); Member of Executive Committee, Faculty Senate (2008–11)

AMS activities: Chair, Program Committee and member of steering committee for AMS joint meeting with SEM and SMT (2012); Program Committee (2011); Local Arrangements Committee (2009); Graduate Education Committee (2008–10)

BONNIE GORDON

Associate Professor, McIntire Department of Music, University of Virginia

Degrees: PhD, Univ. of Pennsylvania, 1998; BA, Brown, 1990

Research interests: Monteverdi; castrati; music and machines in early modern Europe; soundscapes of Thomas Jefferson’s America; gender

Publications: “The Sounds Mr. Jefferson Bought: Echoes of the Haitian Revolution,” in *Changing the Subject* (Cambridge,

forthcoming); “The Castrato Meets the Cyborg,” *OQ* (2012); “The Secret of the Secret Chromatic Art,” *JM* (2011); co-ed., *The Courtisan’s Arts* (Oxford, 2006); *Monteverdi’s Unruly Women: The Power of Song in Early Modern Europe* (Cambridge, 2004)

Awards: Ruth A. Solie Award (2007); NEH Fellowship (2007–08); AMS Publication Subvention (2004); Radcliffe Institute for Advanced Study (2001–02); Mellon Foundation Post-doctoral Fellowship (1998–99)

Administrative experience: Univ. of Virginia: Director of Graduate Programs, (2011–present); Institute for Humanities and Global Culture Advisory Board (2013–present); Founder and co-Director, Arts Mentors Program (2011–14); Program Committee, Feminist Theory and Music (2013); Editorial Board, *Opera Quarterly* (2011–14)

AMS activities: Chair, Committee on Women and Gender (2010–14); Council (2003–06); Paul Pisk Award Committee (2002–05; Chair, 2005)

JOHN KOEGEL

Professor of Musicology, California State University, Fullerton

Degrees: PhD, Claremont Graduate Univ., 1994; MPhil, Cambridge, 1991; BA, California State Univ., Northridge, 1979

Research interests: American music; musical theater; Mexican and Latino music; music and immigration; circus music

Publications: co-author, “Beethoven and Beer: Orchestral Music in German Beer Gardens in Nineteenth-Century New York City,” in *American Orchestras in the Nineteenth Century* (Chicago, 2012); *Music in German Immigrant Theater: New York City, 1840–1940* (Rochester, 2009); “Non-English Language Musical Theater in the United States,” in *The Cambridge Companion to the Musical* (Cambridge, 2008); “Músicos mexicanos y cubanos en Nueva York, c. 1880–1920,” *Historia mexicana* (2006); “Spanish and French Mission Music in Colonial North America,” *JRMA* (2001)

Awards: NEH Fellowship (2013–14); Catedrático, Cátedra Jesús C. Romero, Centro Nacional de Investigación, Documentación e Información Musical “Carlos Chávez,” Mexico City (2013); Irving Lowens Book Award, Society for American Music (2011); California State Univ., Fullerton Outstanding Teaching Award (2005); Mellon Research Fellowship, Huntington Library (2000)

Administrative experience: Member at Large, Board of Directors, Society for American Music (2013–present); Contributing Ed., *Grove Dictionary of American Music*, 2nd

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ed. (2013); Board Member for Musicology, College Music Society (2011–13); Book Review Editor, *Journal of the Society for American Music* (2010–14); Coordinator of Music History, California State Univ., Fullerton (2004–present)

AMS activities: Music in American Culture Award Committee (2013–present); Council (2009–11); Robert Stevenson Award Committee (2004–06); Local Arrangements Committee (1999); Performance Committee (1999)

JEFFREY MAGEE

Professor of Music, Director of the School of Music, University of Illinois, Urbana-Champaign

Degrees: PhD, Univ. of Michigan, 1992; MA, UC Berkeley, 1986; BM and BA, Oberlin, 1983

Research interests: Musical culture of the United States; jazz; musical theater; popular song; black-Jewish intersections

Publications: *Irving Berlin's American Musical Theater* (Oxford, 2012); "Kinds of Blue: Miles Davis, Afro-Modernism, and the Blues," *Jazz Perspectives* (2007); "'Everybody Step': Irving Berlin, Jazz, and Broadway in the 1920s," *JAMS* (2006); *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* (Oxford, 2005); "Revisiting Fletcher Henderson's 'Copenhagen,'" *JAMS* (1995)

Awards: Irving Lowens Book Award, Society for American Music (2007); Certificate of

Merit for Excellence in Recorded Sound Research, ARSC (2007); NEH Fellowship, "We the People" Project (2005); NEH Summer Stipend (2001)

Administrative experience: Director, School of Music, Univ. of Illinois, Urbana-Champaign (2013–present; interim 2012–13); founder and series co-editor, *Profiles in Popular Music*, Indiana Univ. Press (2001–present); Editorial Board member, *Jazz Perspectives* (2006–10); Editorial Board member, *Journal of Musicology* (2001–06); Executive Editor, MUSA (1993–97)

AMS activities: Publications Committee (2013–present); *JAMS* Editorial Board (2010–present); AHJ AMS 50 Fellowship Committee (2007–11); Council (2003–05)

AMS Fellowships, Awards, and Prizes

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

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

Janet Levy Travel and Research Fund

for independent scholars
Deadline: 3 March

Teaching Fund

for innovative teaching projects
Deadline: 3 March

M. Elizabeth C. Bartlet Fund

for research in France
Deadline: 1 April

Virginia and George Bozarth Fund

for research in Austria
Deadline: 1 April

William Holmes / Frank D'Accone Fund

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

Jan LaRue Fund

for European research
Deadline: 1 April

Harold Powers World Travel Fund

for research anywhere
Deadline: 1 April

Ora Frishberg Saloman Fund

for European research
Deadline: 1 April

Eugene K. Wolf Fund

for European research
Deadline: 1 April

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 edited collection of essays
Deadline: 1 May

Robert M. Stevenson Award

for outstanding scholarship in Iberian music
Deadline: 1 May

MPD Travel Fund

to attend the Annual Meeting
Deadline: 16 May

Eileen Svouthern Travel Fund

to attend the Annual Meeting
Deadline: 25 June

Philip Brett Award of the LGBTQ

Study Group for outstanding work in gay, lesbian, bisexual, and transsexual/transgender studies
Deadline: 1 July

Noah Greenberg Award

for outstanding projects in historically-aware performance
Deadline: 15 August

Thomas Hampson Fund

for research and publication in classic song
Deadline: 15 August

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: 15 December

Alvin H. Johnson AMS 50 Dissertation-year Fellowships

Deadline: 15 December

Committee News

Committee on the Annual Meeting

The AMS Board has asked the Committee on the Annual Meeting (CAM) to lead an effort to re-launch the AMS Ball in a new incarnation at the 2014 meeting in Milwaukee. Our goal is to provide the membership with an opportunity for socializing, dancing, and informal music making in several different styles. We will be working with the Local Arrangements Committee to identify an appropriate venue near the conference hotel; we are also seeking input on the format from the Popular Music and Music and Dance Study Groups. We would be grateful to the membership for suggestions on how to make this a fun and successful event.

Thinking further down the road to future meetings, the Board has also asked CAM to investigate the possibility of expanding the Annual Meeting to Thursday morning in order to provide more spaces in the program for papers and alternative-format sessions. We have reached the limit in the number of parallel sessions that will fit in the size of hotels and conference centers we have been using. While there are many factors to consider, including the added expense and inconvenience necessitated by a Wednesday evening arrival, a Thursday morning session could allow more than thirty additional papers to be programmed. CAM would be grateful for your thoughts on this possibility as we look into the positive and negative ramifications of such a change; we will also be considering the experiences of other academic societies that meet all day on Thursday.

In addition to your thoughts on these two issues, we would welcome any other comments or suggestions pertaining to the Annual Meeting: Joseph.Auner@tufts.edu.

—Joseph Auner

Committee on Career-Related Issues

The AMS Committee on Career-Related Issues (CCRI) is proud to report that its showing at the Pittsburgh meeting last November was one of the best in recent memory. Our Buddy Program continues to expand, as was evident at the opening meet-and-greet reception, and as we have come to expect, the *c.v./cover letter* workshop yet again had a waiting list. The committee presented four panels: a work-life balance session titled “Surviving the Guilt”; a session dedicated to the job market, “Search Committee, What Do You Want from Me?”; a Master Teacher roundtable devoted to examining new teaching

philosophies and classroom methodologies; and a panel on book publishing. All four sessions were packed, the question-and-answer periods were lively, and we received much enthusiastic feedback, particularly from graduate students and early-career faculty, who all stressed the need to continue offering such panels alongside traditional scholarly paper sessions.

Of course, CCRI plans to do exactly that at the next Annual Meeting in Milwaukee. We are working particularly hard this year to present a diverse program, so we can offer something useful to each of the different types of attendees at our sessions, including graduate students, early- and more advanced-career faculty, non-tenure-track faculty, and musicologists pursuing alternative careers. Among the subjects we are considering are a Master Teacher session dedicated to creating and teaching introductory courses, such as “Introduction to Music” and “Introduction to Musicology”; a panel on self-advocacy for adjunct/contingent faculty; and a session tentatively titled “What They Didn’t Teach Us in Grad School” that would address those myriads of responsibilities that tend to consume faculty life, yet do not fit neatly into the categories of research and teaching. We hope to see many of you there!

—Olga Haldey

Committee on Membership and Professional Development

The Committee on Membership and Professional Development (CMPD) is happy to announce that it was able to offer forty-two Professional Development Travel Grants in 2013. The implementation of a flat-fee model (\$300 awarded to qualified international applicants [non-U.S. and Canada], and \$200 for domestic applicants [U.S. and Canada]) helped to streamline the process and resulted in an increase of awards granted from the previous year. These grants were awarded to graduate students, part-time faculty, independent scholars, adjunct faculty, and session chairs to attend the Annual Meeting in Pittsburgh. Please consult the Committee’s web page (www.ams-net.org/committees/mpd) for this year’s procedures and application form; the application deadline for travel grants to the 2014 Annual Meeting in Milwaukee is Friday 16 May 2014.

While the flat-fee model has streamlined the travel grant award process, the Committee also discussed other aspects of the travel grant program. These range from the need to have more funds for adjunct faculty (perhaps reserving a percentage of the funds available

for this purpose), better advertising of the award’s availability, and the possibility of raising the individual amounts given for the award (to \$500 for international applicants and \$350 for domestic applicants).

The Committee also discussed how the various AMS committees for which the CMPD acts as an umbrella group interact and/or intersect. Many of these constituent committees address issues of difference and otherness, and the need for equity among the various panels sponsored by these committees were the focus of our talks. Better advertising of these panels was also suggested, as well as having abstracts for all these sessions in the Annual Meeting program. The broader question of what is professional development in this day and age was also discussed. Presenting more workshops—both onsite and online—and mounting video recordings of these workshops on the AMS web site was suggested, as well as defining the key elements in professional development once the PhD is finished in order to support the work of young scholars. Mentoring, specifically those who serve as adjunct faculty, was another area identified to be prioritized. The suggestion of an online job list, where hiring institutions could enter advertisements of faculty positions, and which, once archived, would provide useful statistics on the market, was strongly supported. 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

The Committee on Women and Gender (CWG) organized two well-attended alternative-format sessions at the Annual Meeting in Pittsburgh: “What’s the Difference?,” which marked the twentieth anniversary of Ruth Solie’s ground-breaking edited volume *Musicology and Difference*, as well as “The Gendered Soundscape,” which included the long-distance participation of composer Pauline Oliveras. CWG is currently working with SMT’s Committee on the Status of Women to plan a joint session for the Milwaukee meeting. Additional projects for the coming year include 1) the expansion of pedagogical resources offered through our web site and 2) reevaluation of CWG’s mission. All AMS members are welcome to share their thoughts on the latter with CWG; please send them to honey.meconi@rochester.edu.

—Honey Meconi

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Committee News

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Chapter Activities Committee

The Chapter Activities Committee would like to remind members of the opportunities that the Society offers for academic and professional development through the Chapter Fund. These include financing half the cost of the trip to the Annual Meeting for student representatives (airfare only) and up to \$200 for special events occurring as part of a chapter's meeting (e.g., guest speakers, guest performers, special workshops). For more information visit www.ams-net.org/chapters/chapterfund.php or email Jesús A. Ramos-Kittrell (chair) at jrk@smu.edu.

—Jesús A. Ramos-Kittrell

Graduate Education Committee

At the Annual Meeting in Pittsburgh, the Graduate Education Committee (GEC) once again hosted a reception for prospective graduate students and directors of graduate studies. We were delighted to have about thirty graduate advisors in attendance at the Friday evening reception, along with at least the same number of prospective students.

This year the GEC also sponsored an evening session on "Graduate Education in the Digital Age." The session, which was attended by about sixty people, featured presentations by graduate students Zachary Wallmark and Lee Veeraghavan and professors Michael Scott Cuthbert, Drew Massey, and Don Randel, who recently stepped down as president of the Andrew W. Mellon Foundation. The brief talks addressed such issues as the challenges and limitations of MOOCs, best practices for using

technology in teaching and in the job search, and predictions about how Big Data could change music scholarship. A lively question period focused on ways graduate programs can better prepare students for the new digitally inflected landscape of teaching and research, without shortchanging other areas of instruction.

For Milwaukee 2014 the GEC has proposed two sessions: one on changing curricula in graduate musicology programs and one on the current state of disciplinarity and interdisciplinarity in graduate education. Those with an interest in these or other topics related to graduate education should contact GEC co-chairs Mary Ann Smart and David Grayson.

—David Grayson and Mary Ann Smart

Publications Committee

In Fall 2013, the Publications Committee awarded subventions to thirty books for a total of \$61,000. They include the following:

Michael Alan Anderson, *St. Anne in Renaissance Music: Devotion and Politics* (Cambridge University Press); supported by the Martin Picker Endowment

Lawrence Bennett, ed., *Denkmäler der Tonkunst in Österreich (DTÖ) Ignaz Holzbauer: Hypermnestra* (ADEVA); supported by the Margarita M. Hanson Endowment

Mark Evan Bonds, *Absolute Music: The History of an Idea* (Oxford University Press); supported by the Joseph Kerman Endowment

Julia Byl, *Antiphonal Histories: Resonant Pasts in the Toba Batak Musical Present* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Maureen A. Carr, *After the Rite: Stravinsky's Path to Neoclassicism (1914–1925)* (Oxford University Press); supported by the Otto Kinkeldey Endowment

James Revell Carr, *Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

William Cheng, *Soundplay: Video Games and the Musical Imagination* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Mark Clague, *The Star-Spangled Banner Songbook* (Star-Spangled Music Foundation); supported by the Manfred Bukofzer Endowment

Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford University Press); supported by the Donna Cardamone Jackson Endowment

Adrian Daub, *Four-Handed Monsters: Four-Hand Piano Playing and Nineteenth-Century*

Culture (Oxford University Press); supported by the AMS 75 PAYS Endowment

Silvio J. dos Santos, *Narratives of Identity in Alban Berg's "Lulu"* (University of Rochester Press); supported by the AMS 75 PAYS Endowment

Martha Feldman, *The Castrato: Reflections on Natures and Kinds* (University of California Press); supported by the Gustave Reese Endowment

Jennifer Fleegeer, *Mismatched Women: The Voice Meets the Machine* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Peter Franklin, *Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds* (University of California Press); supported by the John Daverio Endowment

Nalini Ghuman, *Resonances of the Raj: India in the English Musical Imagination, 1897–1947* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Catherine Grant, *Music Endangerment: How Language Maintenance Can Help* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Roger Mathew Grant, *Beating Time and Measuring Music in the Early Modern Era* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Nadine Hubbs, *Rednecks, Queers, and Country Music* (University of California Press); supported by the Manfred Bukofzer Endowment

Lauren McGuire Jennings, *Senza Vestimenta: The Literary Tradition of Trecento Song* (Ashgate Publishing); supported by the AMS 75 PAYS Endowment

Robert Marovich, *Shout Troubles Over: The Birth of Gospel Music in Chicago* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Seth Monahan, *Mahler's Musical Novels: Tradition, Teleology, and Narrative in the Symphonic Sonata Forms* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Carol J. Oja, *Bernstein Meets Broadway: Art, Race, and Progressive Politics during World War II* (Oxford University Press); supported by the Dragan Plamenac Endowment

David M. Powers, *From Plantation to Paradise? Cultural Politics and Musical Theatre in French Slave Colonies, 1764–1789* (Michigan State University Press); supported by the Lloyd Hibberd Endowment

Catherine Saucier, *A Paradise of Priests: Singing the Civic and Episcopal Hagiography of Medieval Liège* (University of Rochester

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

Press); supported by the AMS 75 PAYS Endowment

David Schwarz and Richard Cohn, *David Lewin's "Morgengruss"* (Oxford University Press); supported by the Joseph Kerman Endowment

Timothy Shephard, *Echoing Helicon: Music, Art and Identity in the Este Studioli, 1440–1530* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Jean E. Snyder, *Bringing in the Harlem Renaissance: The Life and Work of Harry T. Burleigh* (University of Illinois Press); supported by the Lloyd Hibberd Endowment

Katherine Syer, *Wagner's Visions: Poetry, Politics, and the Psyche in the Operas through "Die Walküre"* (University of Rochester Press); supported by the Otto Kinkeldey Endowment

Joshua Walden, *Sounding Authentic: The Rural Miniature and Musical Modernism* (Oxford University Press); supported by the Claire and Barry Brook Endowment

John Wriggle, *Blue Rhythm Fantasy: Big Band Jazz Arranging in the Swing Era* (University of Illinois 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 February 2014, 15 August 2014.

—Judith Peraino

Study Group News

Cold War and Music Study Group

During the Annual Meeting in Pittsburgh, the Cold War and Music Study Group (CWMSG) sponsored an alternative-format daytime session entitled "Cross-Border Encounters in the Global South: A New Look at Cold War Cultural Diplomacy." This session brought together a diverse panel of musicologists and ethnomusicologists to discuss cultural exchange and other forms of musical interaction in Africa, Asia, and Latin America. Thank you to all who participated in this highly stimulating session.

The CWMSG also assisted the AMS Board in arranging a special lunchtime session at the Annual Meeting that featured presentations by two visiting scholars from East-Central Europe: Professor Liudmila Kovnatskaya (St. Petersburg Conservatory) and Dr. Lóránt Péteri (The Liszt Academy of Music). Chaired by Anna Nisnevich, this session was a fascinating exploration of musicology in Russia and Hungary during the Cold War. Kovnatskaya's and Péteri's visits were sponsored by the AMS, as part of an outreach initiative to enable international scholars to attend the Annual Meeting.

The CWMSG recently migrated its email list, and I would like to acknowledge the efforts of Kevin Bartig (CWMSG webmaster), Leah Goldman (CWMSG member-at-large), and Martha Sprigge (former CWMSG member-at-large) in easing the transition.

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

—Lisa Jakelski

Ecocriticism Study Group

At the 2013 business meeting of the Ecocriticism Study Group (ESG), the membership elected two new co-chairs, Kate Galloway and Rachel Mundy; a new program committee chair, Tyler Kinneer; and a new chair of the electronic communications committee, Erin Scheffer. Prior to our evening and daytime sessions, AMS members participated in an outing to Phipps Conservatory, which featured talks by sound artist Abby Aresty and composer Ali Momeni. The ESG's evening panel, "From Landscapes to Cityscapes: Shaping the Sonic Geography of Place," explored the connections between music, place, and ecomusicology as they relate to natural and built environments. The panel detailed how we document, express, and experience the inextricable connections between sonic geography and past and present histories, ideologies, and social concerns. The ESG's daytime panel, "The Nightingale," explored the limits of traditional "humanist" scholarship by asking presenters to respond to a recording of nightingale song.

Following these successful initiatives by the ESG in Pittsburgh, we are eagerly planning for 2014, with linked sessions on borders, boundaries, and demarcations; panelists will explore the categorical divisions that pertain to their respective areas of work. In collaboration with the membership of the

Society for Ethnomusicology Ecomusicology Special Interest Group, we are organizing Ecomusicologies 2014, which will be hosted by the University of North Carolina, Asheville; information will be posted on the conference web site (www.ecomusicologies.org) as it becomes available. All are welcome to attend ESG events. Visit our web site (www.ams-esg.org) to join our email list, consult resources (such as the dynamic Ecomusicology Bibliography), explore news of interest (such as recent CFPs from *Music and Politics* and the Indiana University Press series, "Music, Culture, Nature"), view our current issue of the Ecomusicology Newsletter (October 2013), and view archives of our activities.

—Kate Galloway and Rachel Mundy

Ibero-American Music Study Group

At the Pittsburgh Annual Meeting, the Ibero-American Music Study Group (IAMSG) met to celebrate the life, scholarly contributions, and prodigious mentoring of the late Robert Murrell Stevenson (1916–2013). The panelists provided an illuminating and poignant reflection on the impact of Stevenson's work on the field of Latin American and Iberian Studies and the legacy represented by the many students whom he taught and mentored, and who continue to shape the field.

In the business portion of the meeting, Walter Clark, Study Group chair for the past six years, announced that he would step down as chair. During his tenure, the study group has grown in strength, breadth, and vitality. Offering panel discussions on topics as diverse as Latin Jazz, Latin American musicologies, race and ethnicity in Brazilian music, and tradition and liturgy in Mexican sacred music, the IAMSG has become an important site of communication and collaboration for Latin American and Iberian music scholars who represent a variety of methodological approaches and topical interests. Susan Thomas succeeds Clark as IAMSG Chair. The group's web site (iamsg.ucr.edu), designed and maintained by Rogério Budasz, will continue to be a key location for the dissemination of information related to Ibero-American musicology. 2014 looks to be an exciting year for the IAMSG, with Jesús Ramos organizing an exploration of musical *mexicanidad* for the meeting in Milwaukee.

—Susan Thomas

Study Group News

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Jewish Studies and Music Study Group

The Jewish Studies and Music Study Group (JSMSG) enjoyed a stimulating panel session at the Pittsburgh Annual Meeting, with papers on the theme “Commemoration and Revival.” The board and chair are thankful to all involved, especially Tina Frühauf, Thomas Kernan, Yael Sela-Teichler, Richard Taruskin, Amy Wlodarski, and Lillian Wohl. The business meeting that followed focused on the upcoming election of new board members and a chair—to be announced soon—as well as next year’s meeting in Milwaukee. Collaboration with members of SMT was also explored as a priority for next year. With that discussion in mind, JSMSG plans to select, after a general call for proposals, either a complete panel of four to five papers or an alternative-format session. In an effort to be as inclusive as possible, the group is open to panels or alternative formats on any theme. Selection will be based on the cohesion of the panel/session, originality, rigor of intellectual thought, as well as evidence of nuanced thinking about the given subject matter. For more information on future events as well as past activities, contact information for members, or news in the field, please see our web site: www.jewishstudiesandmusic.org.

—Lily E. Hirsch

Music and Dance Study Group

The AMS Music and Dance Study Group (MDSG) held its inaugural business meeting and evening session in Pittsburgh this year. We are pleased to report that the room was packed for both meeting and panel—no small feat, considering that most conference goers’ dance cards are rather full on Friday evening. The MDSG By-Laws were approved at the business meeting, where it was also decided that a list of MDSG members and their research interests would be posted to the Study Group’s web site (ams-mdsg.wix.com/ams-mdsg) and that the MDSG would request *non-mandatory* dues from its membership to enable future events.

Our inaugural evening session brought six distinguished scholars to the dais. Each panelist spoke about working at the intersection of dance and music studies, and topics spanned seventeenth-century French opera, Romantic ballet, Miley Cyrus’s twerking, and Japanese classical dance. Following their statements, the panelists and audience

engaged in a lively debate on the relative merits of inter/disciplinary identity (especially for younger scholars on the market), movement-based research and epistemology (i.e., “how important is it that musicologists actually dance themselves?”), and the extent to which consideration of dancing bodies moves musicology beyond hermeneutics. The MDSG offers its sincere thanks to all who participated and attended.

We are already planning and looking forward to the MDSG’s 2014 meeting and evening session in Milwaukee. We will send a call for evening-session papers this summer. If you have a potential topic for our 2014 evening session, or if you are interested in serving on the selection committee that will read submitted abstracts, please contact Daniel Callahan (dmcallahan@uchicago.edu). If you would like to add your name to the Study Group’s online membership list—or, if you are a current member and do *not* wish to appear in the online membership list—please inform Sam Dorf (sdorf@udayton.edu) and our webmaster Matilda Butkas-Ertz (matilda.ertz@louisville.edu). Information about conferences, cross-society contact, and ideas for future events—including reinstating a new version of the bygone AMS Ball or holding a dance event/class at the Annual Meeting—should be sent to the MDSG president, Sarah Gutsche-Miller (sarah.gutsche.miller@utoronto.ca).

—Daniel Callahan

Music and Disability Study Group

The Music and Disability Study Group (MDSG) has launched several new and exciting features on its web site (musicdisabilitystudies.wordpress.com). Our webmaster, Samantha Bassler, is curating a series of blog posts by guest authors; recent entries have included studies of song signing by Jeannette Jones and Anabel Maler and a report on conference accessibility by Kendra Leonard. Additionally, Blake Howe has created an online database of musical representation of disability, to which users may easily submit additional entries. The Study Group’s Ad Hoc Committee on Accessibility held its first meeting at the AMS Annual Meeting in Pittsburgh. This year, members will be reviewing accessibility guidelines of the AMS and other similar organizations, as well as polling and interviewing scholars about their accommodation needs. If you have a concern related to conference accessibility, please contact committee chair Kendra Leonard. Together with the SMT Interest Group, the

MDSG has officially begun our Mentoring and Support Network via the groups’ shared web site. Mentors and mentees are paired by the chairs of the project, with the goal of providing mutual support and guidance for scholars who are dealing with some aspect of disability in their own lives or as a caregiver to a family member. Additional information may be found at musicdisabilitystudies.wordpress.com/support-networks/.

—Blake Howe and Stephanie Jensen-Moulton

Music and Philosophy Study Group

At this year’s Annual Meeting in Pittsburgh, the Music and Philosophy Study Group (MPSG) held two events, both entitled “Music, Sound, Affect.” Our evening session was chaired by Tamara Levitz and included papers from Christina Baade, Andrew Berish, Murray Dineen, Roger Grant, and Charles Kronengold. Our daytime business meeting was chaired by Stephen D. Smith and included papers from Andrew Burgard, Christopher Culp, Clara Latham, and David McCarthy.

The MPSG is very excited about our first conference collaboration, which will be held at Stony Brook University 18–19 April 2014. This event, entitled “Sound and Affect: Voice, Music, World,” will be closely related to the theme of our events at AMS. It has been co-organized by Stony Brook’s Department of Music and Department of Philosophy, in consultation with the MPSG, and in collaboration with the MPSG of the Royal Musical Association. Judging from early interest in the event, we expect papers from scholars working across a broad interdisciplinary spectrum, including musicology, music theory, and ethnomusicology, as well as philosophy, film, media studies, literature, art history, psychology, and performance studies. Keynote speakers will include Lydia Goehr, Robin James, Tamara Levitz, and Gary Tomlinson. The conference will be free and open to the public. For further information, please contact Stephen D. Smith (stephen.d.smith@stonybrook.edu).

This spring will also see the fourth annual conference of the RMA MPSG, which will take place 27–28 June 2014 at King’s College, London. The call for papers for this event will be open until 7 February 2014. Keynote speakers include Carolyn Abbate, Philip Kitcher, and Dmitri Tymoczko. For more information, visit www.musicandphilosophy.ac.uk or contact Tom McAuley (tmcauley@indiana.edu).

The AMS MPSG continues to work to develop its communications and web presence.

If you are interested in joining the MPSG email list, please contact Stephen D. Smith. We also encourage you to visit our tumblr at musicandphilosophy.tumblr.com. Our members are invited to contribute to this page; for information on how to do this, contact Ted Gordon (tedgordon@uchicago.edu).

—Stephen Decatur Smith

Pedagogy Study Group

At the Annual Meeting in Pittsburgh, the Pedagogy Study Group (PSG) sponsored a session on various models for teaching music history to undergraduates. James Briscoe spoke about helping students cultivate their own personal syntheses of music with the other arts, as well as gender, racial, and other social fields. Matthew Baumer reported on a survey of learning objectives for undergraduate music history curricula, and Kevin Burke argued that music history courses can be an ideal place to model the meaningful cross-disciplinary connections that today's students are encouraged to make.

At the 2013 College Music Society National Conference in Cambridge, Massachusetts (31 October–2 November), PSG and the CMS Musicology Advisory Committee sponsored a pre-conference workshop on "Teaching Music History and Allied Courses for Non-Specialists and Graduate Students." John Koegel and Sandra Yang organized the event, with Todd Sullivan serving as moderator. Nathan Platte and Colin Roust presented

about methods and techniques for teaching film music courses, Mary Natvig and Steven Cornelius spoke on teaching music appreciation in a social context, Carol Hess addressed teaching writing in music history courses, and Jessica Sternfeld presented on approaches to teaching courses about musical theater.

The *Journal of Music History Pedagogy* has now entered its fourth volume. The Fall 2013 issue features practical reports on student writing assignments from Kimberly Francis and Travis Stimeling, Erinn E. Knyt, and Sara Haefeli. Jimmy Maiello contributed an article on a praxial approach to teaching music history, paralleling recent developments in music education; this is accompanied by a thoughtful response from Thomas Regelski. In addition, there are two roundtable discussions, one on music appreciation textbooks and the other on music library instruction. Stephen Meyer is the journal's new editor, and Jessie Fillerup is the new reviews editor.

Two exciting opportunities for those interested in pedagogical issues are approaching. On 1–5 June, James Briscoe will lead a study tour to Paris, where participants will explore recent pedagogical developments at the Conservatoire. The program is limited to twenty-five participants, and registration closes 3 March; see the College Music Society web site (www.music.org) for details. On 13–14 June, the ninth Teaching Music History Conference will take place at Roosevelt University in Chicago. The conference has

been expanded into a two-day event that will feature traditional presentations, panel discussions, lightning talks, and an afternoon-long seminar-like "unconference."

—Colin Roust

Popular Music Study Group

The past few months have been eventful for the Popular Music Study Group (PMSG). In Pittsburgh, the Study Group incorporated a pedagogy roundtable into its business meeting, a discussion of David Blake's working paper "Technologies and Periodicities: Towards a Critical 2010s Popular Music Survey Course," with Loren Kajikawa and Justin Burton serving as respondents. The PMSG also had a very successful evening session on "Popular Music of the Rust Belt." In addition to activities at the Annual Meeting, the PMSG is undertaking two important initiatives. First, it will begin commissioning two to three bibliographic essays per year for its web site, each introducing literature on a specific topic. If you are interested in contributing to this series, please email Anna Stephan-Robinson (anna.stephanrobinson@westliberty.edu). Second, the Study Group will host a junior faculty symposium that will include reading sessions, discussions of the tenure and promotion process, and pedagogy workshops at the University of Richmond, 18–20 June 2014. The Call for Papers for this symposium will be posted shortly.

—Eric Hung

News Briefs

The North American British Music Studies Association announces the creation of the **Byron Adams Student Travel Grants**, which will offset travel, lodging, and registration expenses for doctoral-level students who deliver papers at the society's biennial conference. **Details:** www.nabmsa.org.

The **Rare Book & Manuscript Library at Columbia University** recently received a collection of music manuscripts, letters, and other items belonging to **Sergei Prokofiev**. **Details:** library.columbia.edu/news/libraries/2013/2013-10-17_RBML_Acquires_Prokofiev_Collection.html.

The **American Archive of Public Broadcasting** is an unprecedented and historic collection of American public radio and television content, dating back through the 1950s, that will be permanently preserved and made

available to the public through a collaboration between the Library of Congress and WGBH Boston. **Details:** americanarchive.org.

Internet Resources News

The Complete Theoretical Works of Johannes Tinctoris: A New Digital Edition is now open for public use. The edition currently comprises two of Tinctoris's twelve treatises, with more editions coming soon. Each edition contains the Latin text, English translation, transcriptions of each source, and interpretive material. **Details:** earlymusictheory.org/Tinctoris/.

Opening Night! Opera & Oratorio Premieres is a cross-index of data for over 38,000 opera and oratorio premieres. Launched by Stanford University Libraries, it allows

complex searches across multiple categories or simple browsing within any single category, such as genre, composer, librettist, premiere date, country, oratorio subject, or theater. **Details:** operadata.stanford.edu.

The **RIPM e-Library of Music Periodicals** is a collection of rare full-text music journals not available in any library. It serves as a supplement to the RIPM Retrospective Index and the RIPM Online Archive. Recently launched, the first installment contains 150,000 pages of twenty-five searchable, full-text music journals. **Details:** ripm.org/elibrary_about.php.

Stanford University Libraries has provided digital access to large portions of the **Musical Acoustics Research Library (MARL)**, making available important research papers from some of the most eminent acousticians of the twentieth century. **Details:** ccrma.stanford.edu/marl/.

CFPs and Conferences

The AMS lists conferences and CFPs at musicologyconferences.xevents.sas.ac.uk. A selection of listings appear below; over 140 CFPs and conferences with dates after 1 March are currently listed at the web site.

To receive email notifications of musicology conferences, subscribe to AMS-Announce. See www.ams-net.org/announce.php for details.

Calls for Papers

Gluck and the Map of Eighteenth-Century Music

CFP Deadline: 1 March 2014
17–19 October 2014
Western Illinois University, Macomb

Jewish Music and Jewish Identity

CFP Deadline: 1 March 2014
19–21 October 2014
Youngstown State University

The Wizard of Oz and the Western Cultural Imagination

CFP Deadline: 1 March 2014
November 21–22, 2014
University of Brighton

Jean-Philippe Rameau

CFP Deadline: 9 March 2014
12–14 September 2014
University of Oxford

Musicological Society of Australia: “The Charisma of Dissonance”

CFP Deadline: 10 March 2014
29 November–2 December 2014
Melbourne

Early Music Revivals and their Neoclassical Echoes (1870–1970)

CFP Deadline: 31 March 2014
11–12 September 2014
University of Melbourne

Postmodernity’s Musical Pasts: Rediscoveries and Revivals after 1945

CFP Deadline: 31 May 2014
26–27 March 2015
City University of New York

Italian Musicological Society

CFP Deadline: 15 June 2014
17–19 October 2014
Conservatorio di musica “Evaristo Felice Dall’Abaco,” Verona

Conferences

Society for Eighteenth-Century Music / Haydn Society of North America

28 February–2 March 2014
Moravian College, Bethlehem, Pa.

Medieval and Renaissance Studies

6–9 March 2014
New College of Florida, Sarasota

African-American Music in World Culture: Art as Refuge and Strength in the Struggle for Freedom

18–22 March 2014
Boston University

Cipriano de Rore at the Crossroads

20–21 March 2014
Munich

Montpellier 8

20–21 March 2014
St Hugh’s College, Oxford

Society for Seventeenth-Century Music

3–6 April 2014
Trinity University, San Antonio

Sound and Affect: Voice, Music, World

18–19 April 2014
Stony Brook University

Bone Flute to Auto-Tune: A Conference on Music & Technology in History, Theory and Practice

24–26 April 2014
University of California, Berkeley

American Bach Society

1–4 May 2014
Kenyon College, Gambier, Oh.

Medieval Studies

8–11 May 2014
Kalamazoo

Restaging the Song: Adapting Broadway for the Silver Screen

14–16 May 2014
University of Sheffield

Canadian University Music Society

28–30 May 2014
Brock University

Music and the Moving Image

30 May–1 June 2014
New York University

Society for Musicology in Ireland

6–8 June 2014
University College, Dublin

Teaching Music History Conference (and Unconference)

13–14 June 2014
Roosevelt University, Chicago

Nineteenth-Century Music

18–21 June 2014
University of Toronto

Music and Philosophy

27–28 June 2014
King’s College London

Music, Marxism, and the Frankfurt School

2–4 July 2014
University College, Dublin

Medieval and Renaissance Music

3–6 July 2014
University of Birmingham

Baroque Music

9–13 July 2014
Salzburg

North American British Music Studies Association

31 July–3 August 2014
University of Nevada, Las Vegas

The Music of War: 1914–1918

30–31 August 2014
British Library, London

Royal Musical Association

4–6 September 2014
Leeds

Perspectives on Musical Improvisation

9–12 September 2014
University of Oxford

European Music Analysis Conference

17–21 September 2014
Leuven

RILM News

The Governing Board of RILM-US, representing the various constituent organizations that contribute to the support of RILM-US activities, including the AMS, met during the Annual Meeting in Pittsburgh. The RILM Board welcomed the excellent news from the AMS Board that the Lenore Coral Fund, which is dedicated to the support of RILM, received more contributions than any other AMS fund in the previous fiscal year. We hope that AMS members will continue to advocate for and support the Coral Fund.

The members of the RILM Board are now sending letters to the editors of scholarly journals that publish our work and do not yet automatically create abstracts of their articles and send them to the RILM-US office. It is our hope the many individual authors of essays, book chapters, reviews, and editions will create abstracts of their scholarly work and encourage their editors to send the abstracts to RILM-US, or submit them themselves. This will lighten the workload of the diligent workers at the RILM office, and it will help with financial support as well.

—*Pamela F. Starr*

Papers Read at Chapter Meetings, 2012-13

Allegheny Chapter

6 October 2012
West Virginia University

Grant William Cook III (University of Mount Union), "I went back to America (Spring of 1856), as my Berlin friends believed—to die!"; The Final American Residency of Beethoven's Biographer Alexander Wheelock Thayer: April 1856 through June 1857"

Adam Gustafson (Pennsylvania State University Harrisburg), "Topsy and Eva in the Concert Hall: Projections of Race and Gender during the Careers of Elizabeth Taylor Greenfield and Jenny Lind"

Brooks Toliver (University of Akron), "The Influence of Karl Henckell on Richard Strauss's *Alpensinfonie*"

James S. Mackay (Loyola University, New Orleans), "Beethoven's Super-Sonata: Inter- and Intra-Compositional Tonal Links in his Final Three Piano Sonatas, Opus 109, 110, and 111"

Josh Ottum (Ohio University), "Out of the Game: A Bookended View of Rufus Wainwright's Performance of Gay Identity"

Ross Fenimore (Davidson College), "Contesting the Love Song in the 1980s: Madonna Sings 'Like a Virgin'"

Laura Brown (Pennsylvania State University), "The Little Russian: Tchaikovsky's Second Symphony in a Divided Russian Music Scene"

William E. Grim (Strayer University), "How We Got into Critical Theory and How to Get Out"

13 April 2013
University of Akron

John E. Crotty (West Virginia University), "Beethoven's Last Three Piano Sonatas as Artistic Precursors of the Ninth Symphony"

Matt Kickasola (Geneva College), "Granville Bantock's Redefinition of the Choral Symphony"

Sara Gulgus (University of Pittsburgh), "'Summertime': Pluralism, Appropriation, and Signifying in Janis Joplin's Lullaby"

Theodore Albrecht (Kent State University), "Richard Wagner's Anti-Semitism in a New Context: The 'Jewish' Influences on His Early Compositions"

William B. Hannam (Kent State University), "The Garden of Fand is the Sea"

Terry Dean (Indiana State University), "Shostakovich's Symphony no. 6 in B minor and the Pathos of Tragedy"

Christopher Capizzi (University of Pittsburgh), "Liturgy for a 'Jazz' Christ: 'Pittsburgh Mass' by Mary Lou Williams"

Christopher Wilkinson (West Virginia University), "The Fox, the Hedgehog, and the Divided Self: Reflections on a Musicological Career"

Capital Chapter

13 October 2012
James Madison University

Kate Doyle (University of Maryland, College Park), "'Vergeltung': The Depiction of Women in Alban Berg's *Lulu* and the Legacy of the Operatic Female Character"

Laurie McManus (Shenandoah Conservatory), "Wagnerian 'Progress' and Sexual Rhetoric in Aesthetics of Leopold von Sacher-Masoch"

R. Todd Rober (Kutztown University of Pennsylvania), "Creating an Online Music History Sequence: Can Course Integrity be Maintained?"

Therese Ellsworth (Washington, D.C.), "Jan Ladislav Dussek: 'A Musical Jane Austen?'"

Lars Helgert (Georgetown University), "Lukas Foss's *American Cantata*: A 'Lover's Quarrel' with America"

Lisa Lombardo (Brooklyn College, CUNY), "The Lady and the Tramp: Blackface Minstrelsy's Identity Crisis in Victorian America"

13 April 2013
Peabody Conservatory

Douglas Buchanan (Peabody Conservatory), "Rhetoric Rethought: *Affektenlehre* in Context"

Caitlin Brown (University of Maryland, College Park), "Singing Beyond the Classroom, Church, and Home: George Fredrick Root's *The Haymakers*"

Joseph A. Mann (Catholic University of America), "Both Scholars and Practitioners: The Pedagogy of Ethical Music Scholarship in Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke*"

Julia O'Toole (Boston University), "Women Composers of Oratorio in the Eighteenth Century: Comparing Oratorios Shared and Set by Both Genders"

Bonny Miller (Bethesda, Md.), "Exoticism in the Parlor: Augusta Browne's 1847 *Grande Marche Arabique*"

Stephen Thursby (Peabody Conservatory), "'Steht alles in der Partitur': Gustav Mahler's Aesthetics of Operatic Production and His Work with Alfred Roller and Anna von Mildenburg in Vienna"

Greater New York Chapter

13 October 2012
Hofstra University

Jane Schatkin Hettrick (Hofstra University), "'Requiem per me': Antonio Salieri's Plans for His Funeral"

Jessica Chisholm (Rutgers University), "A Sixteenth-Century Cambridge Manuscript and Evidence for the Continuation of a Fifteenth-Century English Compositional Practice"

Robert F. Waters (Seton Hall University), "Power and Politics in Paris: Regionalism and Nationalist Identity at the Schola Cantorum"

Anna Knecht (New York University), "Beckmesser in a New Light: *Die Meistersinger* in Gustav Mahler's Seventh Symphony"

David Hurwitz (Classicstoday.com), "The Audible Influence of Verdi and the Italian School on Mahler's Musical Idiom"

Benjamin Bierman (John Jay College of Criminal Justice, CUNY), "John Benson Brooks and Harold Courlander's *Negro Songs from Alabama*"

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Papers read at Chapter Meetings

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Sarah Hoover (Hofstra University), “A ‘Scanty’ Song? Brigida Banti and the 1795 Premiere of Joseph Haydn’s *Scena di Berenice*”

16 February 2013 Metropolitan Opera Guild’s Opera Learning Center

Barbara Hanning (Graduate Center, CUNY), “Powerless Spirit: Echo on the Musical Stage of the Late Renaissance”

Michele Cabrini (Hunter College, CUNY), “‘We Gotta Get out of This Place’: Dramatic Pacing and Trapped Characters in Gluck’s *Telemaco*”

Victoria Aschheim (Princeton University), “A Poet Writing Music in ‘Richard Wagner and *Tannhäuser* in Paris’”

Ji Yeon Lee (CUNY), “Critical Reflections on Robert Lepage’s Staging of Wagner’s Ring Cycle at the Metropolitan Opera”

Jennifer C. H. J. Wilson (CUNY), “The New Tenor in the New World: Opera Glasses, Ear Trumpets, and ‘la voix de poitrine’”

Robert F. Waters (Seton Hall University), “Envoicing the Other in Indianist Opera: Separation and Assimilation in Victor Herbert’s *Natoma*”

Robert Butts (Montclair State University/College of Saint Elizabeth), “Rigoletto and Otello: The Anguish and Tragedy in the Self-Belief in Being Different”

Catherine Ludlow (Western Illinois University), “The Imp, the Harem, and Dukas’s *Barbe-bleue*”

27 April 2013 Columbia University

Catherine Ludlow (Western Illinois University), “Melodrama in Schumann’s *Manfred*, Amplifying the ‘Most Bright Intelligence’ Central to Byron’s Play”

Tina Frühauf (Répertoire International de Littérature Musicale/Columbia University), “Exploring New Territory during the Cold War Era: Jewish Music Studies in Postwar Germany”

Nicholas Chong (Columbia University), “Beethoven’s Favorite Theologian? Johann Michael Sailer, the *Missa Solemnis*, and the Question of Beethoven’s Faith”

Lawrence Ferrara (New York University), “Music and Copyright Law”

Sylvia Kahan (Graduate Center and College of Staten Island, CUNY), “‘La musique faite femme’: Poulenc, Vilmorin, Polignac, and the Gendered *Mélodie*”

Robert F. Waters (Seton Hall University), “Music and Politics: Nationalism and Anti-Semitism in American Music Societies, 1918–39”

Midwest Chapter

29–30 September 2012
Butler University

Peter S. Poulos (University of Cincinnati), “Simone Molinaro’s *Madrigali a cinque voci*: Musical Patronage and Cultural Exchange”

Michael Siletti (University of Illinois), “‘One thing you must cut out’: Constructing Musical Biography and the Case of Ethelbert Nevin”

Kristy Johns Swift (University of Cincinnati), “Donald Jay Grout and ‘The Lunatic Fringe’”

James Briscoe (Butler University), “Debussy in American Post-Modernism”

Brian Hart (Northern Illinois University), “Competing Cultural Identifications for the Symphony in Debussy’s France”

David M. Hertz (Indiana University), “Debussy, Symbolism, and the Attack on the Sequence”

Dan Blim (University of Michigan), “Trauma, Absence, Identity: The ‘Ethical Responsibility’ of Memorializing 9/11 in John Adams’s *On the Transmigration of Souls*”

Lucy Liu (Indiana University), “Signification by Dying Away: Mahler’s Allegorical Treatment of the Funeral March Topic in ‘Der Abschied’”

Brian MacGilvray (Case Western Reserve University), “Shaping the *Memento Mori*: Froberger’s *Meditation faite sur ma mort future* and Seventeenth-Century *Vanitas* Art”

Melanie Batoff (University of Michigan), “The *Visitatio sepulchri* at the Twelfth-Century Salzburg Cathedral: The Role of Musical Performance in Strengthening Community”

John Stine (University of Cincinnati), “Symphonies Fit for an Empress: The Symphonies of Paul Wranitzky Composed and Performed at the Court of Empress Marie Thérèse”

Marian Wilson Kimber (University of Iowa), “Food of the Spirit: The Music of American Choral Speaking”

Jane Harrison (Ohio State University), “André Caplet and Henri Rabaud, Two Different *Debussyistes*”

Leah G. Weinberg (University of Michigan), “Silencing *La belle*: Philip Glass’s Film-Opera through the Critic’s Lens”

Lisa Cooper Vest (Indiana University), “A Survey about the Work of Igor Stravinsky’ (1957): Stravinsky Reception and Polish Cultural Confidence at the Beginning of the ‘Thaw’”

Joshua Groffman (Indiana University), “One Set of Ears Will Not Suffice: Form and Temporality in Kaija Saariaho’s . . . *à la Fumée*”

Elizabeth Hopkins (University of Chicago), “Phantom Simulacra: Echoes and the Postmodern Sublime in Late Twentieth-Century American Music”

Emily Wuchner (University of Illinois), “Entrances and Afterthoughts: Schumann’s Compositional Process in the *Waldszenen*, op. 82”

6 April 2013 University of Iowa

Alexandra Kieffer (Yale University), “The Scandal of the *Newvième*: Harmonic Stasis and Sonic Realism in *Debussyisme*”

Nicholas Johnson (Ohio State University), “The Changing Role of Music Theory in the Astronomical Writings of Johannes Kepler”

Jeremy Zima (University of Wisconsin-Madison), “Strauss’s *Intermezzo*: A New Look at the German ‘Artist Opera’”

Steve Wilson (University of Illinois), “The Arcanum of Creativity: Coming to Terms with John Zorn’s *Astronome*”

Shersten Johnson (University of St. Thomas), “Extraordinary Bodies and Voices: Petitgirard’s *The Elephant Man*”

Aaron Ziegel (University of Illinois), “Patriotic Plaudits and German Boos’: Arthur Nevins’ *Poia* and the Politics of International Opera Production”

David Rugger (University of Indiana), “Vaughan Williams, ‘Vaughan Williams,’ and the Historiography of Englishness”

Jesse Jordan (Northern Illinois University), “Conceptions and Stereotypes of Middle Eastern Culture Heard at the Columbian Exposition”

Thomas Kernan (University of Cincinnati), “Setting Gettysburg: Jewish-American Identity in Jacob Weinberg’s Lincoln Commemorations”

Heather Platt (Ball State University), “Brahms’s Female Fans and His *volkstümliche* Lieder”

Jenna Harmon (Northwestern University), “Raging Passion: Sexual Violence in *Le Pa-rangon des Chansons* (1540)”

New England Chapter

29 September 2012

College of the Holy Cross

Erin Jerome (Brandeis University), “Haydn’s *Lincontro improvviso*: Deceitful Dervishes, Greedy Servants, and the Meta-Performance of *Alla Turca* Style”

Julia Doe (Yale University), “How Opéra-Comique Became French, or, Untangling the Origins of Revolutionary Opera”

Daniel DiCenso (College of the Holy Cross), “More Roman than Gregorian, More Frankish than Old Roman: What a Newly Rediscovered Italian Source Reveals about the Roman and Frankish Character of Chant Transmission in the Mid-Ninth Century”

Daniel Libin (Rutgers University), “Schubert’s Gretchen Songs and the Eternal Feminine”

Caroline Kita (College of the Holy Cross), “Myth and Meta-Drama: Mahler’s Eighth Symphony”

Erinn Knyt (University of Massachusetts Amherst), “Ferruccio Busoni and the New England Conservatory: Pedagogue in the Making”

Brian Levy (New England Conservatory), “Form, Interaction, and Implication in the Classic Quartet of John Coltrane”

2 February 2013
Tufts University

Louis Epstein (Harvard University), “Triple Threat: Ida Rubinstein as Patron, Impresario, and Director”

Basil Considine (Boston University), “Music and the Pirates of Madagascar”

Matthew Mugmon (Harvard University), “Copland, Mahler, and the American Sound”

Brent Wetters (Providence, R.I.), “Choreographic Notation: Richard Barrett’s *Ne songe plus à fuir*”

Max DeCurtins (Boston, Mass.), “Computer, Please Replicate One Viola: The Reanimation of Classical Music in the Future”

Hannah Lewis (Harvard University), “Michael Gordon’s Decaying Orchestra: *Decasia* as Audiovisual Elegy”

20 April 2013
Northeastern University

Canceled due to Marathon bombings.

New York State–St. Lawrence Chapter

27–28 April 2013
University of Ottawa

Kathryn Fenton (University of Western Ontario), “Imagined Locations and the Rhetoric of Place: The Case of *La fanciulla del West*”

Meaghan Parker (McGill University), “A Tone Parallel to Avon: Ellington and Strayhorn’s *Such Sweet Thunder*”

Edward Wright (University of Toronto), “Nicholas Jaar’s *Essential Mix* and the Aesthetics of the Esoteric in Electronic Dance Music”

Stephen Meyer (Syracuse University), “*Suoni nuovi/Suoni antiche*: Mario Nascimbene’s Biblical Epic Film Scores”

Kimberly Francis (University of Guelph), “Nadia Boulanger and the Roots of Stravinskian Octatonicism”

Christopher Moore (University of Ottawa), “Mickey-Mousing Debussy: Emile Vuillermoz’s *Children’s Corner*”

Kimberly White (McGill University), “From the Salon to the Stage: Commercial Sheet Music and the Construction of Celebrity in Nineteenth-Century France”

Jess Tyre (University at Potsdam, SUNY), “The Conquest of Beethoven in Fin-de-Siècle France: Conductors and Critics on Tempo and Gesture in the Symphonies”

Patrick Nickleson (University of Toronto), “Occupy *Satyagraha*: Minimalism, Occupy Wall Street, and Political-Aesthetic Representation”

Dawn Stevenson (independent scholar), “Representing the World Town: Tracking Strategic Essentialism in the Music of M.I.A.”

John Higney (Carleton University), “‘That Manly Fire’: Henry Purcell, Foreign ‘Ef-feminacy,’ and English Masculinity in Early Eighteenth-Century English Letters”

Jon-Tomas Godin (Université de Montreal/University of Ottawa), “A Quest for Self-Reinterpreting *Don Giovanni*”

Amanda Lalonde (Cornell University), “The Music of the Living-Dead”

Leah Batstone (McGill University), “Mahler’s Fourth as Satyr Play”

September Russell (University of Toronto), “Longing for a Return to Childhood: Brahms’s Second Symphony (1877)”

Northern California Chapter

16 February 2013
University of California, Davis

Matthew Linder (National University), “Ratio Theologica contra Ratio Humana in J. S. Bach’s Cantata 178”

Robert Pearson (University of North Texas), “The Critical Reception of Beethoven’s *Fidelio* and his 1806 Revisions to ‘O namenlose Freude’”

Philip Nauman (Somerville, Mass.), “Dramatic Vocalization in the Works of Ralph Vaughan Williams”

Jay Arms (University of California, Santa Cruz), “‘Sound as a Physical Reality’: Malcolm Goldstein with the Judson Dance Theater”

Daniela Levy (Stanford University), “High Culture on the Lower East Side: Opera in Yiddish in New York circa 1900”

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Papers read at Chapter Meetings

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Giacomo Fiore (University of California, Santa Cruz), “‘Still Now and Hear My Singing’: Songs and Texts in the Music of Larry Polansky”

27–28 April 2013

**University of California, Los Angeles
Joint with Pacific Southwest Chapter**

See Pacific Southwest Chapter for listing of papers.

Pacific Northwest Chapter

13–14 April 2013

University of Oregon

Zachary Millman (independent scholar), “The Opera Erkel Should Have Written: Revisionist History in *Bánk bán*”

Briawna Anderson (University of Utah), “*The Robin Woman*: A New Narrative of Femininity for the American West”

Juliana Madrone (University of Colorado), “*Utile Dulci*: Constructing a Swedish Identity”

Mary Terey-Smith (Western Washington University), “An Italian-born Singer and Composer in Late Eighteenth-Century England: Venanzio Rauzzini (1746–1810)”

Graeme Fullerton (University of British Columbia), “Dangerously Ditzzy: Mrs. Lovett and the Grotesque in *Sondheim’s Sweeney Todd*”

Stephen Rumph (University of Washington), “Theatricality and Artifice in Fauré’s Settings of Gautier’s *La Comédie de la Mort*”

Michael Weinstein-Reinman (University of Oregon), “Young Man’s Fancy: How the Free Musical Fantasia Came to Be Associated with the Conceptualization of Femininity”

Hedy Law (University of British Columbia), “The Body Unbridled: Rameau’s Pantomime and the Idea of Liberty”

Wing Lau (University of Oregon), “Schnabel, Schoenberg, and Schenker: Revisiting an Analysis-Performance Dichotomy of the Early Twentieth Century”

Alexander Carpenter (University of Alberta), “Psychoanalysis, Atonality, Symbolism, and ‘Formless sorrow’: On Arnold Schoenberg’s *Herzgewächse*, op. 20”

Mark Janzer (University of Puget Sound), “Uncharted Progress: A Musical Analysis of the Elements and Evolution of Rap”

Marianna Ritchey (Lewis & Clark College), “Cycle, Arrow, Web: Contemporary American Art Music and the New History”

Leann Wheless Martin (University of Washington), “Hearers of the Word: Listening as Participation in the *Ordo Ysaac et Rebecca*”

Guy Obrecht (Mt. Royal University), “Inner Calm: An Empirical Approach to Musical Performance and Experience”

Pacific Southwest Chapter

6 October 2012

Occidental College

Lauren McGuire Jennings (University of Southern California), “*Popolare* or *Colto*? Hybrid Identity and Intersections between Oral and Written Traditions in Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1078”

Eric J. Wang (University of California, Los Angeles), “Kuhnau’s Continuo: Virtue, Virtuosity, and Pedagogy at the Keyboard”

Laura Stanfield Prichard (University of Massachusetts Lowell), “The Bolero in Russia”

Linda Shaver-Gleason (University of California, Santa Barbara), “Foreign Admirer or Alien Influence? Felix Mendelssohn in British Music Histories of the Mid-to-Late Nineteenth Century”

Nicole Grimes (University of California, Irvine), “Brahms’s Ascending Circle: Hölderlin, *Schicksalslied*, and the Process of Recollection”

Roland Jackson (Claremont Graduate University), “Simultaneous Chords, and Tonality, in Later Schoenberg”

Alison Maggart (University of Southern California), “Saving Face and Constructing Images: Helene and the Manufacture of Alban Berg”

Kate McQuiston (University of Hawai‘i at Mānoa), “Germanic Yearnings and Musical Dreams: Rehearing Stanley Kubrick”

23 February 2013

California State University, Long Beach

William Weber (California State University, Long Beach), “New Music Versus Old in the Fragmented State of Concert Programming in Germany in the Year 1910”

Angeles Sancho-Velázquez (California State University, Fullerton), “A Double Blow to Improvisation: Anti-Romanticism, Positivism, and the End of Impromptu Performance”

Philip D. Nauman (Somerville, Mass.), “Debussy’s ‘Sirènes’ and *Les Apaches*”

Albert Diaz (University of California, Los Angeles), “Exploitation or Collaboration? Socialist Slave Narrative and Hans Werner Henze’s *El Cimarrón* (1969–70)”

Alejandro Enrique Planchart (University of California, Santa Barbara), “Texture, Instrumentation, and Dramatic Form in Monteverdi’s *L’Orfeo*”

Lindsey Strand-Polyak (University of California, Los Angeles), “*Virtù e Virtuoso*: Giuseppe Colombi, Private Spectacle, and Social Standing at the Este Court”

Edmond Johnson (Occidental College), “Arnold Dolmetsch and the Musical Arts and Crafts”

Adam Knight Gilbert (University of Southern California), “Fifteenth-Century Improvisation: A Cookbook”

27–28 April 2013

**University of California, Los Angeles
Joint with Northern California Chapter**

Lauren Jennings (University of Southern California), “Defining ‘Italianness’ through Song: The Role of Music in Modern Conceptions of the Medieval Italian Lyric Tradition”

Lindsay Johnson (University of California, Los Angeles), “Listening and Voice in the Early Modern Convent”

Benjamin Court (University of California, Los Angeles), “Imagining the Future: New Left Politics and Psychedelic Music in Post-’68 Germany”

Andrea Moore (University of California, Los Angeles), “Neoliberalism and the Entrepreneurial Musician”

Anthony Barone (University of Nevada, Las Vegas), “Der Jugend muntre Spiele? Richard Wagner’s *Seven Compositions for Goethe’s Faust*”

Vincent Rone (University of California, Santa Barbara), “Do not ask me to abandon or forsake you!': Maurice Duruflé and Jean Langlais Respond to the Second Vatican Council of the Catholic Church”

Joseph Schubert (Claremont Graduate University), “The Solo Organ Works of Jean-Jacques Grünenwald: A Spectrum of Color and a Continuum of Consonance and Dissonance”

John Koegel (California State University, Fullerton), “Robert Murrell Stevenson (1916–2012)”

Walter Aaron Clark (University of California, Riverside), “Robert Stevenson’s *Inter-American Music Review*: Thirty Years of Landmark Publishing”

Craig B. Parker (Kansas State University), “Robert Stevenson as Teacher, Mentor, and Friend”

Gillian Gower (University of California, Los Angeles), “On Earth as It Is in Heaven: Musical Representations of English Queenship in the Fifteenth Century”

Valerio Morucci (University of California, Davis), “Secular Patronage at the Orsini Court: Music, Poetry, and the Rhetoric of Early Monody”

Natalia Bieletto (University of California, Los Angeles), “*Las Carpas de Barriada* and the Struggle for the Control of Sonic Space in Mexico City in the Early Twentieth Century”

Rocky Mountain Chapter

5–6 April 2013

Northern Arizona University

Joint with Rocky Mountain Society for Music Theory and Society for Ethnomusicology, Southwest Chapter

Heeseung Lee (University of Northern Colorado), “Beethoven’s ‘Pastoral’ and ‘Heroic’ Styles in the Finale of the Violin Concerto in G major, op. 96”

Melanie Shaffer (University of Colorado Boulder), “Mad, Sad, or Bad: Interpreting ‘Gretchen am Spinnrade’”

Bettie Jo Basinger (University of Utah), “‘*Crux fidelis*’: Religion and Metaphor in Liszt’s *Hunnenschlacht*”

Cassidy Grunninger (University of Colorado Boulder), “Countess Greffulhe: Feminism and the Salon Culture in Third-Republic France”

Frank Lehman (Harvard University), “Theorizing Semitonal Modulations in Schubert’s Four-Hand Piano Works”

Chase Peeler (University of Colorado Boulder), “Ill-Fated Opera: Puccini’s *La Fanciulla del West* in the Age of the Wild West Show”

Lisa Cook (Metropolitan State University of Denver), “When the Wind Blows: Marc Blitzstein’s *Cradle Will Rock* Comes Full Circle”

Caleb Boyd (Arizona State University), “Dancing With the Devil: Hanns Eisler’s Unsettling Score for the Standard Oil Film *Pete Roleum and His Cousins*”

Michael Harris (University of Colorado Boulder), “A Score Full of Grief: Fumio Hayasaka’s Music for *Sanshō the Bailiff*”

S. Anthony Amstutz (University of Arizona), “Love Letters, Mystic Visions, and Religious Sensuality in the Music of Hildegard of Bingen”

Michael Schumacher (University of Arizona), “Influence of Italian Culture on the Motets of Loyset Compère”

Amy Holbrook (Arizona State University), “Motto Technique in Mozart’s Sacred Vocal Music”

Garrett Johnson (Arizona State University), “Dramatizing Nietzsche and Wagner: Wolfgang Rihm’s Opera *Dionysos*”

Jason Rosenholtz-Witt (Colorado State University), “The Impassable Gulf: Wagner and Brahms in Schoenberg’s *Verklärte Nacht*”

Christopher Sheer (Utah State University), “Aesthetic Discordance in the Post-War Dialogue of Gustav Holst and Ralph Vaughan Williams”

Dan Nelson (University of Utah), “Rhythm and Pedagogy: West-African Contributions to American Music”

Ryan Sargent (University of Colorado Boulder), “When a Mistake Isn’t a Mistake: Making Sense of Miles Davis’s Improvisational Style”

Sue Neimoyer (University of Utah), “Performance Art? Text Setting and Program in the Experimental Songs of Joni Mitchell”

Kristen Dye (University of Northern Colorado), “Greek Influences in André Jolivet’s *Chant de Linos*”

Joseph Finkel (Arizona State University), “John Cage’s Contribution to the United States Bicentennial *Renga with Apartment House 1776* – a Patriotic Composition?”

South-Central Chapter

1–2 March 2013

Georgia State University

Amy C. Hepworth (Utah State University), “The DSCH Motive in String Quartet no. 8, op. 110, by Dmitry Shostakovich: A Study of Motive and Meaning”

Robert Hill (Hochschule für Musik, Freiburg), “Daniel Gottlieb Türk and the Imitation of Improvisation”

David Haas (University of Georgia), “The Shards of Tradition in Schoenberg’s Piano Piece, op. 11/3 (1909)”

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AMS Chapter News

The **Greater New York Chapter** held a panel discussion on “**Using Music to Teach Shakespeare; Using Shakespeare to Teach Music**” at their Fall Meeting on 26 October 2013 at the Metropolitan Opera Guild. The discussion made clear the bi-directional nature of the interaction between music and Shakespeare’s plays in college-level pedagogy. **Details:** ams-gny-meetings.blogspot.com/2013/12/summary-of-panel-discussion-using-music.html.

Upcoming Chapter Meetings

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

- 1 February: Northern California
- 7–8 February: Southern
- 15 February: Pacific Southwest
- 23 February: Southeast
- 8 March: New England
- 21–22 March: South-Central
- 29–30 March: Pacific Northwest
- 4–5 April: Rocky Mountain
- 5 April: Allegheny
- 5 April: Mid-Atlantic
- 5 April: Southwest
- 12 April: Midwest
- 26 April: Capital
- 26 April: Greater New York
- 26–27 April: New York State–St. Lawrence
- 26–27 April: Pacific Southwest/Northern California
- 3 May: New England

Papers read at Chapter Meetings

continued from page 25

- John Latartara (University of Mississippi), "Classical Recordings, Musical Analysis, and the Manufacturing of Performance"
- Philip D. Nauman (Boston University), "Debussy's 'Sirènes' and *Les Apaches*"
- Kenneth Dale Disney (University of Tennessee), "The Militancy of St. George in Fifteenth-Century English Liturgy"
- Jennifer Tullmann (University of Kentucky), "Questions of Identity: The Ever-Shifting Lulu"
- Ya-Hui Cheng (Fort Valley State University), "Music in Migration: Puccini's Exoticism in *Turandot*"
- Sarah Dietsche-Ford (University of Memphis), "F the President: Reactions to George W. Bush in Popular Music"
- Francisco Javier Albo (Georgia State University), "Images of Chopin in the New World: Performances of Chopin's Music in New York City, 1839–1876"
- Todd Jones (University of Kentucky), "The Reception History of Lowell Mason: A History of American Musicology"
- Vanessa Tome Diehl (University of Georgia), "The Western Pennsylvania Exposition (1889–1916): Music as a Reflection of the Changing Socio-cultural Landscape of the Steel City"
- Norbert Dubowy (Goethe Universität, Frankfurt am Main), "Paer's *Leonora*: from Dresden to Paris"
- Melanie Lowe (Vanderbilt University), "Topics of Consumer Identity in the 1780s: Pleyel's op. 1 and Mozart's op. 10 String Quartets"
- Marie Sumner-Lott (Georgia State University), "Musical Style as Commercial Strategy in Nineteenth-Century String Chamber Music"

Southeast Chapter

22 September 2012

Appalachian State University

- Robert Nosow (Jacksonville, N.C.), "Jacob Hobrecht and the Fall of Bruges, 1490–91"

Samuel Brannon (University of North Carolina, Chapel Hill), "'Full of a Thousand Beautiful and Graceful Inventions': The Compilation of Gardano's 1545 Willaert Motet Print"

Stewart Carter (Wake Forest University), "From Zwingli to Sultzberger: Music in Canton Bern in the Wake of the Swiss Reformation"

James A. Grymes (University of North Carolina, Charlotte), "Violins of Hope"

Siegwart Reichwald (Converse College), "An Emerging Credo of Absolute Music—The Evolution of Mendelssohn's op. 49"

Kunio Hara (University of South Carolina), "Nostalgia in the Conclusion of *La fanciulla del West*"

Molly Barnes (University of North Carolina, Chapel Hill), "A New Audience for New Music: Copland's 'Imposed Simplicity' and the American Middlebrow"

Oren Vinogradov (University of North Carolina, Chapel Hill), "A Total Work of Misunderstanding: Competing Definitions of the Wagnerian *Gesamtkunstwerk*"

David Vanderhamm (University of North Carolina, Chapel Hill), "The Commodified Comprehensible: Schoenberg's String Trio and the 'Contemporary Classic' Recording"

7 April 2013

North Carolina State University

Lindsay Canting (Carrboro, N.C.), "A roaring, epic, rag-time tune': Vachel Lindsay's Sung-Poetry and Interpreting 'The Congo'"

Erin K. Maher (University of North Carolina, Chapel Hill), "Redefining Ballet: Race and Genre in the Reception of Agnes de Mille's *Black Ritual*"

Daniel Guberman (East Carolina University), "Elliot Carter as Cold War Entrepreneur"

Annegret Fauser (University of North Carolina, Chapel Hill), "Cosmopolitan Nationalism: Foreigners in Paris in the Long Nineteenth Century"

Benjamin Thorburn (Bluefield College), "Recomposing Monteverdi: Luigi Dallapiccola's Adaptation of *Il ritorno d'Ulisse in patria*"

Stephen Pysnik (Duke University), "From Broadway to Hollywood: Precursors of the 'MGM Sound' in *Hooray for What!*"

Alexandra Lee (Converse College), "Rhetorical Synthesis in the First Movement of Mendelssohn's Organ Sonata no. 1"

Catherine Williams (Florida State University), "Maud Powell: 'Violin Queen'"

Southern Chapter

10–11 February 2012

University of Alabama, Early College

Ryan Ross (Mississippi State University), "'Ye Shall Have a Song': Sacred Harp Singing as an Ideological and Organizational Principle in Randall Thompson's *The Peaceable Kingdom*"

Toni Casamassina (Florida State University), "Poetry, Art, and Music: Lied Sources in Mid-Nineteenth-Century Düsseldorf"

Megan Murph (Louisiana State University), "Max Neuhaus and the Musical Avant-Garde"

Joseph Sargent (University of Montevallo), "The 'Expressive' English *Magnificat*"

Bryan Proksch (McNeese State University), "Croatian Tunes and Slavic Paradigms: Forging the Anglophone Haydn"

Sarah Gilbert (Florida State University), "Real and Imagined Identities in an 'Improvisation' on J. S. Bach's Concerto for Two Violins"

April Prince (Loyola University, New Orleans), "'Stirring Quite a Peculiar Feeling': Ciphers in the Portraits of Clara Schumann"

Megan MacDonald (Florida State University), "Radie Britain and the Process of Renaming"

Tim Saeed (Louisiana State University), "Gesualdo's Madrigal 'Moro, lasso': An Intervallic Germ Cell Analysis"

Jan Herlinger (Louisiana State University/University of Alabama), "Nicolaus de Capua and the Prehistory of the *Coniuncta*"

Edward Hafer (University of Southern Mississippi), "Defining Negro Music in the Third Reich"

Timothy Storhoff (Florida State University), "The Politics of Programming in the National Symphony Orchestra of Cuba's First Tour of the United States"

Joe Gennaro (University of Central Florida), "The Genesis of Robert Schumann's *Kerner Liederreihe*, op. 35"

Warren Kimball (Louisiana State University), "Ives's Early Seasonal Songs"

Kathryn Etheridge (Florida State University), "Musical Modernism in Interwar Japan: Yamada Kosaku, *Kindai* and *Modanisuto*"

Andreas Giger (Louisiana State University), "Setting Verdi's *Un ballo in maschera* in Stockholm"

Southwest Chapter

5–6 October 2012

Texas State University

Joint with Texas Music Library

Association and Texas Chapter

of the National Association

of Composers / USA

Katie Buehner (University of Houston), "Video Instruction and Blackboard Learn"

Matthew Stock (University of Oklahoma), "Lost in Liège: Belgian Trumpet Contest Pieces, 1889–1959"

Maristella Feustle (University of North Texas), "'In Case of Sudden Death, Burn This': The Simon Bucharoff Collection at the University of North Texas"

Laura Houle (Texas Tech University), "A Musical Analysis of Developments in Texas Contest-Style Fiddling"

Mark Brill (University of Texas at San Antonio), "Music of the Ancient Maya: New Avenues of Research"

Gregory Straughn (Abilene Christian University), "Making it Big at the Met: Repertoire Trends from 1883 to the Present"

Felipe Garcia (Texas State University), "Immigration to Texas: Who Came and Where They Settled"

Justin R. Glosson (Texas State University), "Initiatory Harmony: Music of Masonic Music Manuals"

Nico Schüler (Texas State University), "Multicultural Curriculum Transformation of 'Music Theory Pedagogy'"

Michael Squilla (Texas State University), "Motivic Formal Function: A Formal Analysis of 'Canope'"

Kevin McClarney (Texas State University), "A *Cambridge Mass* by Ralph Vaughan Williams: The Doctoral Music Examination Composition That Was Forgotten"

Sara Outhier (Southern Methodist University), "Music Special Collections at Southern Methodist University"

Michelle Hahn (Southern Methodist University), "Exposing Institutional Content: SMU's Efforts Toward Access to Recital and Concert Recordings of the Meadows School of the Arts"

Elissa Harbert (Northwestern University), "History, Memory, and the Music of HBO's *John Adams*"

Alfredo Colman (Baylor University), "Personal Transformation in Florentin Giménez's Symphony No. 1 / *Concertante para piano en Re menor 'Metamorfosis'*"

J. Drew Stephen (University of Texas at San Antonio), "Haydn and the Horn"

George T. Marie (University of Utah), "Harmonic Dualism and Generalized Musical Spaces"

Elizabeth Dyer (Our Lady of the Lake University), "An Examination of the Role of Jesuit Theatre in the Emergence of the Oratorio"

Gregory Camp (Oxford University), "Poppea in Space: The Influence of Theatre Architecture on Productions of Monteverdi's *L'incoronazione di Poppea*"

Jessica Bedol (University of Texas at Austin), "'Go on you Jews': Evidence of Anti-Judaism in the Music and Poetry of Fifteenth-Century Spain"

8–9 March 2013

Our Lady of the Lake University

Barbara Barry (Lynn University), "Nietzsche, Mahler, and the Modeling of Mortality"

Lizeth Dominguez (Our Lady of the Lake University), "Emergence of the Modern Cumbia c. 1970"

Lee Chambers (Texas Tech University), "Re/Presenting Orpheus: African Presence, the Operatic Voice, and the Western Musical Canon"

Elizabeth Dyer (Our Lady of the Lake University), "The Surprising Preservation of Pagan Chimera in the Belgian *Daphnis* Music-Dramas"

Kevin Salfen (University of the Incarnate Word), "Slater v. Britten: Trying the War-time Left in *Peter Grimes*"

Johanna Frances Yunker (Lamar University), "Father or Criminal: Ruth Zechlin's Post-Reunification Opera *Die Reise*"

Jose M. Garza, Jr. (Texas State University), "This is Our Time: A Bibliographic Essay on the Rhythmic and Metric Analysis of Modern Metal Music"

Sheryl K. Murphy-Manley (Sam Houston State University), "Towards a Thematic Catalog of the Works of Newton D. Strandberg (1921–2001)"

Nico Schüler (Texas State University), "The Harlan Trio (1930–1933) and Its Contributions to the Foundation of Historical Performance Practice"

Joseph Vecchio (Texas State University), "Dialogue Sampling in the Music of Skinny Puppy"

Ruth Vecchio (Texas State University), "Industrial Music of the 1990s: Common Elements and a Brief Analysis"

Devin Charles Wolf (Texas State University), "Modulation: The Key to Sonata Form"

Allison Wente (University of Texas at Austin), "Performing the Uncanny: The Player Piano and the Specter of Performance"

Eric Hogrefe (University of Texas at Austin), "Freud's Uncanny as Topic in Film Music"

Bree Guerra (University of Texas–Pan American), "Social Metaphor in Frederic Rzewski's 'Down by the Riverside'"

Peter Mondelli (University of North Texas), "Véron, Schlesinger, and the Commodification of French Grand Opera"

Eric Schneeman (University of Southern California), "The Berlin Performances of Christoph Gluck's *Alceste* during the 1848 Revolution"

Ian B. Aipperspach (Texas Tech University / South Plains College), "When the World Came to Town"

AMS Legacy Gifts: Howard Mayer Brown (1930–1993)

Howard Mayer Brown was a remarkable person in many ways. His scholarship in Renaissance music and performance impacted untold numbers of students and colleagues.

His studies (BA, MA, and PhD, 1959) were completed at Harvard University, and his first *JAMS* article appeared in 1959. In 1960 he accepted a post at the University of Chicago, where he remained (with the exception of a short period at King's College, London, and visiting professorships around the world) until his untimely death.

His scholarly writings, editions, recordings, activities, and honors are too numerous to list here, but it may be noted that in addition to completing dozens of articles, several books, and recordings of the contents of the *Historical Anthology of Music*, he served as editor of *Renaissance Music in Facsimile* (30 vols., 1977–82, with Frank D'Accone and Jessie Ann Owens), as general editor of *Recent Researches in Music of the Renaissance* (1977–82, with James Haar), and as editor of *Monuments of Renaissance Music* (1977–93).

Howard Brown was active in the AMS, serving the Society in many capacities, including president (1979–80). In the early 1990s, several of his friends, wishing to honor him on his sixty-fifth birthday, began the quiet phase of a campaign to establish an AMS fellowship in his honor, dedicated to supporting underrepresented minorities wishing to enter the discipline of musicology. Brown himself soon learned of the initiative, and in September 1992 he wrote to Laurence Libin, chair of the fundraising committee, asking for instructions for amending his will to include a bequest

for the fellowship. In November 1992, at the Society's Pittsburgh Annual Meeting, the initiative was publicly announced. The announcement was intended to be published in the February 1993 *AMS Newsletter*, but was inadvertently omitted (to the consternation of Libin and other organizers).

Events overtook plans. Howard Brown died of a heart attack in Venice on 20 February 1993. News of his death spread quickly, and many responded with contributions to the fellowship, now a memorial

instead of a birthday celebration. But Brown himself provided the largest single contribution: he must have received the instructions he asked about, because he left in his will \$75,000 for the fellowship, which the AMS received in November 1993.

Due to other events, however, the bequest has not been publicly acknowledged until now. In May 1993 AMS executive director Alvin Johnson suffered a stroke and was no

longer able to monitor and manage the office. Although the Board and office staff continued valiantly, and the Society's activities continued with almost no visible disruption, one thing that slipped through a crack was the Brown bequest, which, although it was safely received and invested, was not reported on the annual AMS financial statement for that fiscal year. Nor was it announced in subsequent newsletters.

The Howard Mayer Brown endowment soon achieved its funding goals, and the first fellowship was awarded in 1995. The value of the endowment is now over \$400,000, and it will continue to supply funds for the annual fellowship in perpetuity.



Jacqueline Morreau, *Portrait of Howard Mayer Brown*, 1975. Courtesy The Newberry Library, Chicago

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 Academy of Arts & Sciences
- American Antiquarian Society
- American Brahms Society
- American Council of Learned Societies
- American Handel Society
- Berlin Program for Advanced German and European Studies
- Camargo Foundation

- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Fulbright U.S. Scholar Program
- Guggenheim Memorial Foundation Fellowships
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies
- International Research & Exchanges Board
- Kurt Weill Foundation for Music
- Liguria Study Center for the Arts and Humanities
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships

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

Obituaries

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

Martin Chusid, 11 December 2013
Dena Epstein, 14 November 2013
Alice Hanson, 11 October 2013
Andrew Hughes, 23 December 2013

Elizabeth Keitel, 1 August 2013
Kenneth Levy, 15 August 2013
Paula Morgan, 22 January 2014
Rulan Chao Pian, 30 November 2013

Martin Chusid (1925–2013)

Martin Chusid, professor emeritus of music at New York University and founding director of the American Institute for Verdi Studies, passed away at his home in Kent, Connecticut, on 11 December 2013.

He was born in Brooklyn, New York, on 19 August 1925. His father Jacob, a chemist, came from Odessa, while his mother, Florence Bakst, a seamstress, had been smuggled out of Belarus in a hay cart at age sixteen. During the depths of the Depression, Florence bought a baby grand piano and scraped together fifty dollars per month for piano lessons for young Martin and his two older sisters. That piano is still in the family.

Chusid attended City College at age fifteen as a pre-med student. As soon as he could, however, he enlisted in the U.S. Army and went to France to fight in World War II. He started off laying mines, but ended up loading an upright piano on the back of a truck and driving around the countryside with a small music ensemble, playing for troops.

After the war he enrolled as a music student at the University of California, Berkeley. After teaching at the University of Southern California (1959–1963), he joined the faculty at New York University, where he taught until his retirement in 2007, serving at various points as chair and acting chair of the Department of Music and as associate dean of the Graduate School of Arts and Science. In 1976 he helped found the American Institute for Verdi Studies, which he directed until 2007.

Known primarily for his work on Schubert and Verdi, Chusid authored *A Catalog of Verdi's Operas* (1974), prepared ground-breaking critical editions of Schubert's Symphony in B minor (1971) and Verdi's *Rigoletto* (1983), edited *Verdi's Middle Period* (1997) and other collections of essays, and published a wealth of articles. Vital, jovial, and passionate until the very end, he recently used to say, "I am doing my best work yet!" In the last two years he published two books: *Verdi's "Il trovatore":*

The Quintessential Italian Melodrama (2012) and *Schubert's Dances: For Family, Friends, and Posterity* (2013). He attended most of the bicentennial Verdi conference at NYU last October. At the time of his death he was working on a Verdi reader, a monograph on *Rigoletto* and *La traviata*, and revising for publication a paper he had given in 2011 in Maynooth, Ireland.

—Francesco Izzo

Dena Epstein (1916–2013)

A path-breaking independent scholar who also served as Assistant Music Librarian at the University of Chicago (1964–86), Dena Julia Polachek Epstein applied her rigorous training in cataloging and bibliography to nineteenth-century American popular music in general and to the musical practices and instruments of African Americans in particular, producing studies of considerable influence in musicology, librarianship, American studies, and black history.

She earned a BA in music at the University of Chicago and Master's in library science at the University of Illinois before working at the Newark Public Library and Library of Congress. Her 1943 Master's thesis, published in part by *Notes* before she revised it as a book, *Music Publishing in Chicago before 1871: The Firm of Root and Cady 1858–1871* (1969), helped spur bibliographical access to and the scholarly study of American sheet music. She donated the study's papers to the Newberry Library (mms.newberry.org/html/Epstein.html).

After she and her husband, Dr. Morton Epstein, began a family in 1948, her search for intellectual stimulation as a stay-at-home mother led her to the Civil War diary of William Francis Allen and to genealogies, court records, and newspapers to document his co-compilers of *Slave Songs of the United States* (1867). She began painstaking research to uncover the history of music in the daily lives of slaves in the United States and the Caribbean, producing articles along the way, and resulting three decades later in her monumental study, *Sinful Tunes*

and Spirituals: Black Folk Music to the Civil War (1977, reissued 2003). The importance of her findings for musicologists, cultural historians, and black string bands cannot be overstated; she overturned prevailing myths and prejudices about the origins, functions, and meanings of song and instrumental music in slave life, establishing, for example, that the banjo was brought to the Americas by enslaved West Africans before the nineteenth century. The book continues to influence new generations of musicians and scholars, as warmly demonstrated in the 2013 documentary film *The Librarian and the Banjo*, which closes with a tribute from the Carolina Chocolate Drops at the Old Town School of Folk Music in Chicago.

When Dena was president of the Music Library Association (1977–79), she told friends gleefully that her husband Mort had taken to calling her "prexy." Together they established a research fellowship with the MLA for the study of American music, and in 2005 she was honored with a Lifetime Achievement Award from the Society for American Music. Her research papers from 1947 onward are at the Center for Black Music Research, Columbia College Chicago (chicagocollectionsconsortium.org/node/3722).

—Deane Root

Kenneth Levy (1927–2013)

Kenneth Jay Levy, a distinguished member of the "greatest generation" of musicologists and a storied medievalist, died on 15 August 2013 at the age of 86. Born on 27 February 1927, serving in the U.S. Navy before completing his BA at Queens College in 1947, he took the PhD at Princeton in 1955 with a dissertation on the chansons of Claude Le Jeune. But well before that year, he published his first article (*JAMS*, 1951), delivered his first paper at the Eighteenth Annual Meeting of the AMS (1952), and received plaudits after the latter was published in the first issue of *Annales musicologiques* (1954). By 1956, Alexander Ringer could refer to Levy's "by now well-known brilliant manner." For the next fifty-two years, Ken published a long series of remarkable studies on chant, including eight articles in *JAMS*, some of them republished in his book *Gregorian Chant and the Carolingians* (1998).

Ken was elected an AMS Honorary Member in 2002, after serving two terms on the

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75 Years Ago: 1938–39

- The Philadelphia Chapter, the Society's fifth, was formed.
- *The Musical Quarterly* (unofficial Society journal prior to 1948) marked the sixtieth birthday of Otto Kinkeldey, founding Society president, with a number of articles dedicated in his honor.
- The AMS continued to meet jointly with the Music Teachers' National Association (29–30 December).
- Preparations for the September 1939 New York International Musicological Congress engaged many Society members.

50 Years Ago: 1963–64

- The South-Central Chapter, the Society's fifteenth and most recent, was formed (April 1963).
- At the Annual Meeting in Seattle (27–29 December 1963), fifteen papers and one panel discussion were presented.
- The ACLS and the Martha Baird Rockefeller foundation provided the AMS with \$8,000 for musicologists' travel to the Salzburg meeting of the IMS (September 1964).

25 Years Ago: 1988–89

- The Board agreed to give the Society Archives to the University of Pennsylvania.
- 1,700 attended the AMS/SMT Baltimore Annual Meeting; over 150 papers and panels were presented.
- The AMS 50 capital campaign surpassed its fundraising goal and drew to a close.
- Executive Director and Treasurer Alvin H. Johnson was formally presented with a preliminary copy of a Festschrift, *Essays in Musicology*.
- The Committee on Career Options published the results of its first survey (*AMS Newsletter*, Feb. 1989, p. 4); one of its conclusions was that "many musicologists seem to be teaching who would rather not, for reasons not surveyed."

Enhanced Member Directory

Have you edited your AMS "Enhanced Directory" page yet? You can include a photo, lists of publications and works in progress, research interests, documents, and web links. Log in at www.ams-net.org to explore the new directory.

American Musicological Society, Inc. Statement of Activities for the Fiscal Year Ending June 30, 2013

Revenue	Current		Endowment:	TOTALS
	operations	Publications	Fellowships, Awards, Undesignated	
<i>Dues & subscriptions</i>	\$ 345,819			\$ 345,819
<i>Annual meeting</i>	\$ 494,774			\$ 494,774
<i>Sales/Royalties</i>	\$ 24,865	\$ 4,356		\$ 29,221
<i>Government grants</i>		\$ 51,599		\$ 51,599
<i>Contributions</i>		\$ 12,413	\$ 40,959	\$ 53,372
<i>Investment income</i>	\$ 3,651	\$ 90,364	\$ 111,500	\$ 205,515
<i>Unrealized gain in investment</i>		\$ 89,015	\$ 200,514	\$ 289,529
Total revenue	\$ 869,109	\$ 247,747	\$ 352,973	\$ 1,469,829
Expenses				
<i>Salaries & benefits</i>	\$ 189,537	\$ 47,685		\$ 237,222
<i>Subventions, Fellowships</i>		\$ 87,270	\$ 80,000	\$ 167,270
<i>Dues & subscriptions</i>	\$ 3,619			\$ 3,619
<i>Publications</i>	\$ 53,490	\$ 11,286		\$ 64,776
<i>Professional fees</i>	\$ 47,177			\$ 47,177
<i>Annual meeting</i>	\$ 362,769		\$ 32,500	\$ 395,269
<i>Chapters</i>	\$ 7,215			\$ 7,215
<i>Office expense</i>	\$ 55,022	\$ 18,012		\$ 73,034
Total expenses	\$ 718,829	\$ 164,253	\$ 112,500	\$ 995,582
Change in Net Assets	\$ 150,280	\$ 83,494	240,473	\$ 474,247

Statement of Financial Position June 30, 2013

Assets	Current		Endowment:	TOTALS
	Operations	Publications	Fellowships, Awards, Undesignated	
<i>Cash</i>	\$ 360,088			\$ 360,088
<i>Accounts receivable</i>	\$ 2,621			\$ 2,621
<i>Investments</i>		\$ 1,514,779	\$ 3,412,170	\$ 4,926,949
<i>Equipment</i>		\$ 17,543		\$ 17,543
<i>Funds held in trust</i>	\$ 20,272		\$ 11,512	\$ 31,784
Total assets	\$ 382,981	\$ 1,532,322	\$ 3,423,682	\$ 5,338,985
Liabilities				
<i>Accounts payable</i>	\$ 5,292			\$ 5,292
<i>Deferred Income</i>	\$ 4,495			\$ 4,495
<i>Funds held in trust</i>	\$ 20,272		\$ 11,512	\$ 31,784
Total Liabilities	\$ 30,059		\$ 11,512	\$ 41,571
Net assets	\$ 352,922	\$ 1,532,322	\$ 3,412,170	\$ 5,297,414
Total Liabilities & Net Assets	\$ 382,981	\$ 1,532,322	\$ 3,423,682	\$ 5,338,985

Total Liabilities & Net Assets, June 30, 2012: \$ 4,864,676

2014 Meetings of AMS and Related Societies

SAM: 5–9 Mar., Lancaster, Pa.
 CMS: 30 Oct.–1 Nov., St. Louis, Mo.
 AMS/SMT: 6–9 Nov., Milwaukee, Wisc.
 SEM: 13–16 Nov., Pittsburgh, Pa.

Next AMS Board Meetings

The next meetings of the Board of Directors will take place in Milwaukee on 1–2 March and 5–6 November.

Obituaries

continued from page 29

Board of Directors (1968–69, 1992–93) and a term on the Kinkeldey Committee (1984–85, chair 1986). He was elected to the American Philosophical Society in 1988 and the Medieval Academy of America in 1994, and he won a senior Fulbright award and an ASCAP-Deems Taylor Award in 1988. He began his teaching career at Brandeis after a 1954 Guggenheim, joined the Princeton faculty in 1966, and retired as Scheide Professor in 1995.

In the words of Peter Jeffery, “he is the only scholar of his generation who has made equally important contributions to the study of both the Latin West and the Byzantine and Slavonic East,” with a comparative approach that is “the most distinctive feature” of his chant research. That this approach has borne rich fruit is attested not only in his own work but also by the work of several generations of scholars in his *Festschrift*, *The Study of Medieval Chant: Paths and Bridges East and West*, ed. Jeffery (2001). Two understated encomia—Ken’s “preference for staying close to the evidence” (Jeffery) and his “jumping to no conclusions until a safe bridge has been built across inevitable gaps in documentation” (Harold Powers)—make Ken’s most celebrated hypothesis, the “early archetype” theory of chant transmission in the West, all the more transformational.

Ken taught his students to respect the sources, yet also to learn to recognize when they were in a position to create new knowledge. He undertook to focus students—I mean my—attention on the importance of written communication, not with “bronze statues in libraries,” but with human readers. After several devastating aperçus, Ken’s advice that I read Bertrand Russell’s *History of Western Philosophy* as such a model turned out to be slow-working mentorship at its best. And Ken’s hard-won approval turned students into colleagues.

Ken’s effect on his students extended beyond scholarly training to the pedagogical modeling they received as teaching assistants in his introductory lecture course, the legendary Music 103. Generations of graduate students learned to teach, and generations of undergraduates learned to understand and love music, from his scintillating lectures, his superb listening

diagrams (“Levygrams”), and his irreplaceable textbook, *Music: A Listener’s Introduction* (1982). Ken spoke on music-historical pedagogy at AMS meetings in the 1980s (published in the *CMS Symposium*), and Princeton honored him with teaching awards in 1983 and 1995. As Powers summarized it, his defining characteristic was “loyalty to the highest standards of humanistic scholarship, and loyalty to the endless but joyful duty of enkindling in others his own love for music as human art.”

—*Elaine Sisman*

Rulan Chao Pian (1922–2013)

Rulan Chao Pian, an eminent scholar of Chinese music, mentor, and influential Chinese language teacher, died peacefully on 30 November 2013 at the age of 91 in her Cambridge home.

Much respected and dearly beloved, Pian shaped many academic careers and lives and expanded the intellectual scope of Chinese music studies. These she achieved through her path-breaking publications, including her Kinkeldey award-winning book on Chinese music history (*Song Dynasty Musical Sources and Their Interpretation*, 1967; reprinted 2003) and her articles on Chinese operas and narrative songs; through her public lectures in Asia and North America; through her many decades of Chinese language teaching that laid the foundation for a generation of Sinologists; and through her mentorship at Harvard University, where she taught from 1947 through 1992. She was a charter member of and moving force behind two pioneering organizations: Conference on Chinese Oral and Performing Literature (CHINOPERL) and the Association for Chinese Music Research (ACMR). Honors bestowed on her included Fellow of the Academia Sinica (Taiwan, 1994) and Honorary Member of the Society for Ethnomusicology (2004), as well as numerous honorary professorships and fellowships in China, Taiwan, and Hong Kong.

Pian was born on 20 April 1922 in Cambridge, Massachusetts, eldest daughter of linguist and composer Yuen Ren Chao. She spent her early childhood in several cities in China, Paris, and the U.S., finally settling in Cambridge, where her life-long association with Harvard included BA (1944) and MA (1946) degrees in Western music history, and a PhD (1960) from both the Music and East Asian Departments. She

first taught Chinese language, then Chinese music and ethnomusicology, retiring in 1991.

Pian’s lively mind, warm personality, and generous disposition nurtured many young scholars. To students who worked with her closely, she set an example of how to be a scholar and teacher. Her personal library was always available to them, and her home was theirs. Indeed, her house in Cambridge was often filled with students, friends, and colleagues, with countless hours of discussion in her study, around the fireplace, or over food at the dining-room table, often extending into the wee hours of the morning.

Pian’s influence extended to scholars in China, where she lectured regularly and frequently after her first visit in 1974. She introduced contemporary Western theories and research methods in musicology and ethnomusicology, recent scholarship in Chinese music outside of China, and her own work. She brought gifts of books and recordings, as well as the most advanced electronic equipment. Through Pian, a generation of Chinese scholars gained a broader perspective on musical scholarship than would otherwise have been available to them.

—*Bell Yung, Robert Provine, Joseph S. C. Lam, Amy Stillman, and Siu Wah Yu*

Policy on Obituaries

The Society wishes to recognize the accomplishments of members who have died by printing obituaries in the *Newsletter*. Obituaries will normally not exceed 400 words and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the editor of the *Newsletter*. The editor, in consultation with the Committee on Obituaries, selects the author of the obituary and edits the text for publication. The committee is comprised of the executive director (chair), the AMS Council secretary, and one other member. Its charge is to oversee and evaluate this policy, and to commission or write additional obituaries as necessary.

American Musicological Society

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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

Call for Nominations: Session Chairs, AMS Milwaukee 2014

Nominations are requested for Session Chairs at the AMS Annual Meeting in Milwaukee, 6–9 November 2014. Please visit the web site (www.ams-net.org/milwaukee) for full details. Self-nominations are welcome. Deadline: 17 March 2014.

Doctoral Dissertations in Musicology

Hundreds of listings in DDM have been added over the past year, and the database now includes nearly 16,000 dissertations. Is your own listing correct? See www.ams-net.org/ddm/ to use the database.

Membership Dues

Calendar Year 2014

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.

AMS Membership Totals

Current total membership (as of 4 November 2013): 3,432 (2012: 3,475).

2012 members who did not renew: 526

Institutional subscriptions: 856

Breakdown by membership category

Regular, 1,519 (1,544)
Sustaining, 15 (12)
Low Income, 432 (457)
Student, 895 (886)
Emeritus, 335 (352)
Joint, 81 (78)
Life, 65 (65)
Honorary and Corresponding, 68 (67)
Complimentary, 21 (14)

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
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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).