

# AMS NEWSLETTER

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## Milwaukee: Queen City, Cream City, Brew City

AMS Milwaukee 2014  
6–9 November  
[www.ams-net.org/milwaukee](http://www.ams-net.org/milwaukee)

The AMS comes to Milwaukee for the first time this November for our Annual Meeting, joint with the Society for Music Theory. The city is historically famous for its specialized manufacturing, including Merkel and Harley-Davidson motorcycles, and beer breweries, including Miller, Schlitz, and Pabst; Harley-Davidson and Miller still thrive here, as do many other industries and microbreweries. Part of the old Pabst brewery has been repurposed as the University of Wisconsin-Milwaukee's Zilber School of Public Health.

Milwaukee's downtown is bisected by the Milwaukee River into East Town (the River to the Lake) and Westown (from the River to about Tenth Street, just west of the Central



Milwaukee Art Museum

+Branch of the Milwaukee Public Library). Both have numerous hotels, restaurants, and cultural venues. In Westown, near the Hilton hotel and the convention center where our sessions will take place, the Milwaukee Public Museum (the natural history museum) will have a special exhibit, "Alien Worlds and Androids." It is also the site of an I-Max theater. To the south, the Harley-Davidson Museum is within walking distance of the hotel (go south across the Sixth Street Viaduct). East of the hotel on Wisconsin Avenue are the Shops and Grand Avenue, which feature a food court and the Renaissance Book Shop—a must-visit for used book fans. There is also a branch of Renaissance Books in the airport, which I believe is the only used bookstore in an American airport.

Along the Milwaukee River from the Marcus Center for the Performing Arts to the Historic Third Ward is a walkway with parks and sculptures, where one can take a selfie with the landmark Bronze Fonz. A number of the Water Street pubs and restaurants have seating along the Riverwalk. South of East Town, the Historic Third Ward (the gallery district) has a number of fine dining venues, whose fare ranges from sliders to sushi. East Town

itself has its own venues, including the brewpubs on Water Street and the Public Market, at the border of the Third Ward. We are currently planning a brewery tour or pub crawl. At the lakefront, the Milwaukee Art Museum, with its distinctive wing designed by Santiago Calatrava, will be hosting an exhibit entitled "Of Heaven and Earth: 500 Years of Italian Painting" during the conference. The nearby Discovery World has its ongoing exhibit, "Les Paul's House of Sound."

Other things to know about Milwaukee cuisine include beer's best complements: burgers, brats, and other sausage, a reflection of the city's Germanic past. The Friday Fish Fry tradition is alive and well: filets (or fillets) of perch or walleye with fries or potato pancakes and marble rye bread. For those who prefer Asian cuisines (Thai, Indian, Chinese), local restaurants usually have a weekday, all-you-can-eat lunch buffet, and sometimes a weekend brunch buffet as well.

**The Program.** The program committees of the AMS and SMT have been hard at work assembling a rich selection of papers spanning a wide array of topics, from chant and

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## President's Message: Shaping the Annual Meeting

The Annual Meeting is a remarkably complex event shaped by dozens of people. Our four-day gathering occupies Bob Judd and his staff, of course, but also the many who serve on the Committee on the Annual Meeting, the Program Committee, the Performance Committee, the Local Arrangements Committee, and the AMS Board. Were we to count the many members who choose the awards to be presented, distribute travel funds to attend the meeting, work on committees that sponsor events, and prepare the activities of the ten study groups, the numbers would be much higher.

No group works harder, or under more pressure, than the Program Committee. In recent years the number of submissions has climbed above 700. Since there are only 216 prime-time slots, the task of selecting who gets to read a paper is incredibly challenging. Members who agree to serve on this committee realize that whatever they do, many worthy papers will not be chosen. Indeed, in recent years the committee can be certain that they will disappoint two-thirds of those who submit.

Having one's paper rejected hurts. I know this first hand, as does virtually every person I have asked, including many AMS past presidents. Long ago the decision whether the Program Committee would read with or without names attached was left up to the chair of the committee. Since about 2000 the Committee on the Annual Meeting (CAM) and the Board have made decisions about whether some papers might be accepted during a final "reveal" stage (at which time the names are disclosed). In 2013 CAM recommended and the Board agreed to try a policy of restricting that number to a handful.

Having chaired a Program Committee many years ago, and having participated in discussions with the Board, I can report that very conscientious people disagree about the proper course of action. Those who think that the entire process should be anonymous argue passionately and sincerely that the abstracts need to speak for themselves and that to accept a paper based on the writer's identity favors senior scholars over junior. Those who believe that the Program Committee should be able to accept some papers on the basis of a scholar's identity argue with equal passion and sincerity that abstracts favor certain types of scholarship over others. Some papers lend themselves to summarizing in a way that a brief abstract can capture; others do not, including the rejected abstract in

which I claimed that Gershwin based *Porgy and Bess* on Berg's *Wozzeck*. I was fortunate that when I resubmitted the paper the next year, it was accepted; the article that grew out of the paper went on to win a couple of awards. I cite my own example not to indicate that the program committee made a mistake in my case, but rather as an example of the kind of scholarship that does not easily lend itself to being summarized in 350 words.

Recently the Board has considered other ways to improve this situation, including expanding the conference to Thursday morning. That would add twenty-seven hours of meeting time and many additional papers and sessions. The Society for Ethnomusicology manages a longer meeting, but for the moment at least, CAM and the Board have

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*No group works harder, or under more pressure, than the Program Committee*

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declined to move in this direction. Yet another option would be to add more rooms for two or three additional simultaneous sessions. All of this is to say: we are aware there is a problem, and we are working to find a solution. To that end, we will soon survey the membership on this subject; keep an eye out for the survey notice, which is planned for early August.

Arguably the growing competition to present research at the AMS Annual Meeting has had a positive impact on the emergence of peripheral sessions. Our ten study groups have grown increasingly active with evening sessions, as have several committees, and Wednesdays and Thursday mornings have often been claimed by ancillary organizations. These groups are important sources of intellectual energy and innovation.

\* \* \*

When I first started attending AMS meetings, there were four events that gave members a chance to come together: an opening reception on Thursday evening, a plenary lecture, the business meeting, and a Saturday night ball, with live music played by a jazz band or combo. Over the years two of these fell away, the plenary lecture and the dance. The lecture was squeezed out of the business meeting by the proliferation of awards that our endowments have made possible. Happily, that event returned as an honorary lecture last year. It is less clear why the dance

gradually petered out, ending after 2002, but I would guess that members of my generation just never learned the moves necessary to glide across the floor to the strains of "Don't Get Around Much Anymore." And yet while it worked, it worked very well, both for the chance to watch as Claude Palisca and Bonnie Wade (among many others!) showed us all how graceful professors could be, and for the chance to laugh with those who were happily klutzy on the floor, and who couldn't care less because it was such fun. Harry Powers springs to mind.

So it is a particular thrill to announce the rebirth of the AMS dance. This year it will be a joint AMS-SMT affair on Friday night, with a rock band that will give our members a chance to climb on stage and play. Ever since I learned that Bonnie Gordon, distinguished scholar of Monteverdi and gender, had a secret life playing electric viola in a rock band, I was convinced that the Annual Meeting would be a better place if she and others like her had a chance to demonstrate their talents to friends, colleagues, and students. Many of us play electric guitars, keyboards, or one form of percussion or another.

I am incredibly grateful to John Covach for making this happen, and to the University of Rochester Institute for Popular Music for its generous support of his band. They will travel to Milwaukee in order to play for us, and more, to form the solid core that our members can then join, subbing in as time and talent allow (see p. 20 for more information).

Speaking of gratitude: in my term I've had the great pleasure of working with many dedicated and talented individuals, such as my remarkable predecessor and successor, Anne Walters Robertson and Ellen Harris. I'd like to applaud AMS Vice President Joe Auner, who has never flinched at my "just one more thing!" requests for help. As VP he has chaired the CAM, so he has always had plenty to do. Without his enthusiastic support, our Friday night dance would not have come to pass, but that is just one of many issues he and his committee have dealt with. To him, to Andy Weaver, who has done such an elegant job of editing this Newsletter these past years, to our intrepid treasurer, Jim Ladewig, who keeps us solvent and laughing, and most of all, to Bob Judd, who has earned all the praise that has been heaped upon him over the years, I say a heartfelt thanks. What a pleasure it has been.

—Christopher Reynolds

## AMS Milwaukee 2014

*continued from page 1*

medieval motets to Steve Reich, Dolly Parton, and almost everything in between. The program is especially rich in sessions devoted to American music and music and politics, with two sessions on World War I to mark this year's centennial. Among the newer approaches appearing on the program are sessions on music and activism, arts efficacy, and intellectual property. Joint sessions featuring collaborations between AMS and SMT members include a panel on Thomas Adès, alternative-format sessions entitled "Queer Music Theory: Interrogating Notes of Sexuality" and "Why Voice Now?", and a how-to session on preparing poster presentations that includes examples: eleven poster presentations on empirical approaches to music theory and musicology. In addition to the usual wide range of evening sessions presented by AMS committees and study groups, other evening sessions explore such topics as hymnological research, post-1900 musical patronage, the pedagogy of seventeenth-century music, and digital musicology. Peruse the Preliminary Program (pp. 13–27) to discover the full range of offerings!

**Special Performances.** Early Music Now is presenting Quicksilver (Boston/New York) in a program entitled "The Invention of Chamber Music" on Saturday at 7:30 p.m. at St. Paul's Episcopal Church, northeast of downtown. On Saturday at 8 p.m., the Milwaukee Symphony will perform Prokofiev's "Classical" Symphony and a premiere of Marc Neikrug's Bassoon Concerto at the Marcus Center. The Performance Committee has also put together its usual slate of concerts as part of the program (see p. 28).

**Weather.** The weather in southeastern Wisconsin in early November is pleasantly cool, with average highs just above fifty and lows in the mid-to-high thirties. On average, Milwaukee receives some precipitation on about thirty-five percent of the days in early November. Snow is possible but rare.

**Ancillary Meetings.** Organizations with ties to the AMS continue to participate enthusiastically during the Annual Meeting. This year, the American Bach Society, American Beethoven Society, American Brahms Society, American Handel Society, American Institute for Verdi Studies, Early Music America, Society for Christian Scholarship in Music, Lyrica Society, Mozart Society of America, North American British Music Studies Association, Society for

Eighteenth-Century Music, and Society for Seventeenth-Century Music will hold public meetings or receptions. Additionally, the standard array of receptions and parties will take place over the course of the weekend. Details can be found in the Preliminary Program (pp. 13–27), and announcements from the membership about meetings and events can be found at the meeting web site.

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

**Registration.** Conference registration fees: Early (until 5 p.m. ET 30 September): \$105 (\$45, student/retired); Regular (31 October): \$135 (\$75, student/retired); Late/Onsite: \$155

(\$85 student/retired). AMS members receive a conference registration form via U.S. mail; a PDF version, as well as online registration, is available at the web site.

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

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

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

—*Mitchell Brauner*  
*Local Arrangements Chair*

### Annual Meeting Hotel and Travel Information

The **Hilton Milwaukee City Center** hotel, 509 West Wisconsin Avenue, is a classic art deco hotel with rich furnishing and distinctive architecture built in 1927. Originally called the Schroeder Hotel, today the Hilton Milwaukee Downtown is recognized as the city's largest hotel with a tradition of excellence spanning nearly eighty-five years. Rates for attendees are \$184 (plus \$27.78 tax) per night for one or two adults, \$204 (plus \$30.80 tax) for three adults, \$224 (plus \$33.82 tax) for four adults. In-room wireless or wired internet is available for \$9.95 per day.

Reservations may be made either through the meeting web site or by telephone: (414) 271-7250 (ask for group code "American Musicological Society"). Conference rates are valid through 15 October, subject to availability.

**Air Travel.** General Mitchell International Airport (MKE) is served by Air Canada, AirTran, American Airlines, Delta, Frontier, Southwest, United, and US Airways. The airport is twelve miles south of the conference hotel on South Howell Avenue, a fifteen-to-twenty-minute drive depending on route and traffic. Taxi service is available outside Baggage Claim 3. Taxi fares to the hotel are about \$24 to \$29. **Milwaukee County Transit System** provides public buses, and is available outside US Airways ticketing. Fare is \$2.25, and exact change or pre-purchased ticket is required. **Go RiteWay Transportation Group** offers Shared Ride Airport Shuttle for \$14 one way. **Milwaukee Country Transit Plus** is a transportation service for individuals with a disabling illness or condition that prevents them from using Milwaukee County Transit System buses. For more information, visit their web site or call (414) 343-1700 (TTD (414) 343-1704).

**Coach USA Airport Express** runs buses every hour from O'Hare airport in Chicago to Fourth Street and St. Paul Avenue, right across from the Intermodal Terminal, about four blocks from the hotel. The fare is \$29 one way and \$53 round trip, and the trip takes about an hour and three quarters. This might be an alternative to flying between O'Hare and Mitchell, which, while a very short flight itself, might include a two- or three-hour layover.

**Trains and Buses.** Milwaukee is served by Amtrak's Hiawatha service to or from Chicago and Minneapolis, as well as Greyhound and Badger Bus, all at the Intermodal Terminal, 433 West St. Paul Ave., about four blocks from the hotel. Megabus also serves Milwaukee, stopping across the street from the Intermodal Terminal on Fourth Street and St. Paul.

**Driving directions.** A downtown area map and links to detailed driving directions are available at the Hotel and Travel Information web page. Parking at the Hilton City Center is self service and is \$24 per day, with in and out privileges.

**Additional information.** The Hotel and Travel Information page found at the AMS web site ([www.ams-net.org/milwaukee/travel-info.php](http://www.ams-net.org/milwaukee/travel-info.php)) provides full travel information.

## MUSA Transitions

**Richard Crawford** (Distinguished Professor Emeritus, the University of Michigan), founding editor of *Music of the United States of America* (MUSA), has announced his retirement as editor-in-chief, a position he has held for twenty-six years, during which he oversaw the publication of twenty-five of a projected forty total volumes. He will likewise step down as chair of the AMS Committee on the Publication of American Music (COPAM), a position he has held since 1985.

In many ways, MUSA embodies Rich's vision for excellence in scholarship as service. Supported by a collaborative research grant from the National Endowment for the Humanities since its founding, MUSA has developed into a wide-ranging community of scholars. The editorial board, MUSA staff, and volume editors have worked in concert under Rich's guidance to explore the landscape of American music studies. MUSA volumes unite scholarship and performance for the benefit of a broad readership, including scholars, students, performers, and listeners in the general public. Its publications have received multiple Paul Revere Awards from the Music Publishers Association.

Indeed, the MUSA volumes cultivated under Rich's guidance stand as foundational scholarship, while pressing against the boundaries of traditional critical editing to offer not only operas, symphonies, chamber music, choral music, and songs, but also jazz transcriptions, powwow music, musical theatre, psalmody, marches, and avant-garde and experimental music. Editions such as Dale Cockrell's *The Ingalls Wilder Family Songbook* and Victoria Lindsay Levine's *Writing American Indian Music* have further stretched the critical edition into the realm of historical ethnography.

A virtuoso collaborator, Rich made running MUSA and COPAM seem effortless, even as he continued to produce his own ground-breaking, exemplary research, teach inspiring classes, and advise and mentor young scholars. As Rich has written in MUSA's successful grant applications, "MUSA signals the coming-of-age of American studies within the field of musicology. That the AMS has undertaken a project of this kind, and that the National Endowment for the Humanities has funded it, testify that our nation's musical traditions, long overlooked or downplayed in the academy, are now recognized as worthy of serious research and

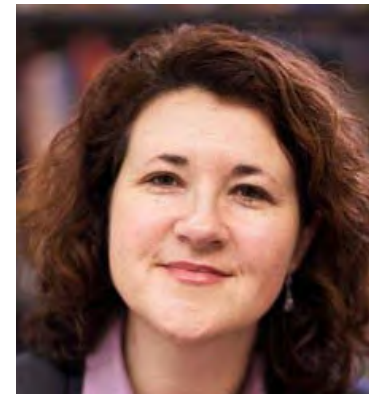


Mark Clague

study. The humanities' quickening interest in race, class, and gender has done much to promote American musical studies. And the cultural power of American popular music and its offshoots, both in and outside the United States, has claimed a growing share of scholarly attention from various fields. Like other areas into which musical scholars are being drawn, American music is proving itself a challenging, rewarding field for study."

That American music study is now familiar scholarly territory owes much to the vision, passion, and dedication of scholars like Rich Crawford, who in the course of forging and sharing the story of music in the United States have simultaneously secured the foundational building blocks of musicological scholarship through bibliography, archival collections, and critical editions of musical works.

Rich will be replaced at MUSA by co-editors-in-chief Mark Clague and Gayle Sherwood Magee. **Mark Clague** is Associate Professor of Musicology at the University of Michigan School of Music, Theatre & Dance, with affiliate appointments in American Culture, African and AfroAmerican Studies, Non-Profit Management, and Entrepreneurship. A former professional bassoonist, he completed his Ph.D. in historical musicology at the University of Chicago in 2002. His research focus is music in the United States, and he has published on band and orchestral music, opera, film music, African American culture, jazz, Motown, patriotic music (especially "The Star-Spangled Banner"), urban sociology and culture, musicology pedagogy, entrepreneurship, and the critical editing of music. He served as MUSA's third executive editor from 1997 to 2003 and has been a member of COPAM ever since. His editorial



Gayle Sherwood Magee

projects include assisting the *International Dictionary of Black Composers* and the *New Grove Dictionary of American Music, Second Edition*. At the University of Michigan, he serves as Director of Research, Co-director of the American Music Institute, and editor-in-chief of the *George and Ira Gershwin Critical Edition*. He has served on the AMS Council, as webmaster of the AMS Midwest Chapter, and currently serves on the board of the Society for American Music.

**Gayle Sherwood Magee** is Associate Professor at the School of Music of the University of Illinois at Urbana-Champaign. She publishes on American music since the late nineteenth century, including the music of Charles Ives, film music, and contemporary music. Her book *Robert Altman's Soundtracks* will be published by Oxford University Press later this year in the series Music/Media. Other recent publications include "Songwriting, Advertising, and Myth-making in the New Hollywood: The Case of *Nashville* (1975)" (*Music and the Moving Image*, 2012); "Rethinking Social Class and American Music" (*Journal of the American Musicological Society*, 2011); "Marketing the Voice: Opera, Film, and the Case of Robert Altman" (*Theatre Survey*, 2010); and "Robert Altman and the New Hollywood Musical," in *The Sound of Musicals*, edited by Steven Cohan (2010). She is currently writing a book on William Bolcom for the University of Illinois Press's American Composers series. Her 2008 book *Charles Ives Reconsidered* received a Choice Outstanding Academic Title Award. Since 2010 she has served as the President of the Charles Ives Society ([www.charlesives.org](http://www.charlesives.org)), a non-profit organization supported by the American Academy of Arts and Letters that sponsors editions, performances, and recordings of the composer's works.



## Margot Fassler to Deliver Second Annual Plenary Lecture



Margot Fassler

After the success of the inaugural AMS President's Endowed Plenary Lecture at the 2013 Annual Meeting in Pittsburgh, given by Richard Crawford, this annual series continues at the Milwaukee Annual Meeting. As last year, the lecture will be held Thursday at 5:30 p.m., immediately preceding the traditional opening reception. This year's speaker is Margot Fassler.

Musicology is not readily discoverable for kids growing up on a farm in upstate New York, but as soon as Margot Fassler figured out that the study of music could be combined with theology, history, and drama, she knew that was what she wanted to do. Fortu-

nately, when she arrived at Syracuse University in the mid-1970s to begin a Master's Degree in musicology, there were distinguished scholars there to inspire her: George Nugent, Aubrey Garlington, and Eugene Wolf. Soon after graduating she entered Cornell for the Ph.D., where there were many fine medievalists and musicologists, a great library, and the best possible advisor: Don Randel. Fassler's first job after the Ph.D. was at Yale University, where she spent most of her professional life (with a happy stint at Brandeis), eventually directing the Yale Institute of Sacred Music. In 2010, it was time to try things learned from wonderful colleagues at Yale in a new place, and she joined the splendid music and theology faculties of the University of Notre Dame, where she now directs the Program in Sacred Music and is the Keough-Hesburgh Professor of Music History and Liturgy.

Fassler has written over fifty articles, made four documentary films, and has written several books, including *Gothic Song: Victorious Sequences and Augustinian Reform in Twelfth-Century Paris* (1993/2011), which won both the Otto Kinkeldey Award and the John Nicholas Brown Prize, and *The Virgin of Chartres: Making History through Liturgy and the Arts* (2010), which won both the ACE Mercer's International Book Award and the Otto Gründler Prize. Working on ACLS

Digital and Guggenheim Fellowships, Fassler is now designing a sounding replica of Hildegard's cosmos, to be unveiled at the Medieval Academy of America's Annual Meeting in 2015 at Notre Dame. Her most recent books are *Music in the Medieval West* and its accompanying *Anthology* (2014). Fassler is fortunate to be married to a musicologist, Peter Jeffery, to have two fine sons and a daughter-in-law, and to have students who continue to be her teachers.

The lecture Fassler will give in Milwaukee is entitled "Hildegard's Cosmos and Its Music: Making a Digital Model for the Modern Planetarium." The work reported on in this talk is a collaborative effort involving forces performative, scholarly, and technological. Because of the way Hildegard describes her understanding of the cosmos in the treatise *Scivias*, the model unfolds in two acts. The First Act allows for the events that occur before the universe as she depicts it was set in motion with all its epic struggles, and the Second Act places the Cosmic Egg in motion, with zoomable features. To do this work, the creators have transformed flat illuminations into moving, sounding three-dimensional images, following Hildegard's instructions for how they work as faithfully as possible. It is as though a twelfth-century composer wrote a storyboard for us to follow, lacking the technology herself.

## AMS Receives Bequest from Estate of Elizabeth Keitel

In June 2014 the AMS received word that Elizabeth Ann Keitel had left the Society about \$300,000 from her estate.

Elizabeth Keitel was born in Harrisburg, Pennsylvania, in 1948 and did graduate work in medieval studies at Cornell, receiving her Ph.D. in 1976 ("A Chronology of the Compositions of Guillaume de Machaut Based on a Study of Fascicle-Manuscript Structure in the Larger Manuscripts"). She taught in the Music Department at Yale from 1975 to 1982, after which her career changed direction: she became a development consultant for nonprofits, specializing in planned giving. She was a founding member of the Planned Giving Group of Connecticut. In 1987 she married Claude V. Palisca (1921–2001), AMS Honorary Member and Past President. Although she left academe and medieval studies in 1982, she never lost her interest in the field and stayed in touch with the AMS on a regular basis. She passed away in Hamden, Connecticut, in 2013.

The AMS Board of Directors is now considering how best to use her generous bequest both as an appropriate memorial to the commitment to the discipline that she shared with Claude Palisca, and as an enduring legacy that will serve members effectively in perpetuity. We hope to be able to announce these plans in the next *AMS Newsletter*.

## Louise Goldberg Announces Her Retirement from JAMS

Since the Spring 2005 issue of the *Journal*, Dr. Louise Goldberg has served *JAMS*, the AMS, and musical scholarship at large through her exemplary work as Assistant Editor and, more recently, as Managing Editor. A Juilliard-trained violist who earned her Ph.D. from the Eastman School of Music with a dissertation on *Les Troyens*, Louise previously served as the Head of Reference and then Head of Rare Books and Special Collections at Eastman's famed Sibley Music Library. She copyedited a great number of books in the *Eastman Studies in Music* series and was Managing Editor for the University of Rochester Press.

Louise has recently decided that it is time to retire from *JAMS*. Over the past decade, she has worked with four Editors-in-Chief and has copyedited articles, colloquies, and reviews by over 350 contributors. Her "eagle eye" has caught countless mistakes and incidents of wobbly wording, and she has steadfastly maintained "*JAMS* style" while carefully shepherding each issue through the production process. On behalf of the entire Editorial Board, I offer Louise hearty congratulations and wish her all the best in her much deserved retirement. To adopt Louise's own favorite email sign off, "onward!"

—W. Anthony Sheppard

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

In this issue's installment of our series of essays by AMS members who have pursued careers outside the traditional tenure-track faculty line, **Janie Cole** reflects on her inadvertent entrance into public musicology and its effect on her career path.

I am the founder/executive director of Music Beyond Borders (MBB), an organization that focuses on research, cultural-heritage preservation through oral-history archives, publications, and film documentaries of contemporary music history where crimes against humanity and socio-political conditions of repression, violence, protest, and freedom are critical. MBB seeks to uncover how those suffering oppressive regimes use music to protest human-rights violations and advance social justice globally. MBB aims to capture the rich cultural and musical heritage and diversity of the human experience by transforming real stories into instruments that promote public awareness and incite civic engagement to defend humanitarian values and human rights on a global level.

My move into the realm of public musicology was sparked by a new research project upon which I embarked after being awarded the 2010 Janet Levy Prize from the AMS for travel to South Africa. Having spent the previous fifteen years working on late renaissance and early baroque Italian music and cultural history and lecturing at various American universities in Florence, I had begun to explore new research interests in the field of music and human rights. This evolved into a book project about music during the anti-apartheid struggle and its critical role as a tool for resistance, survival, and propelling social justice by political prisoners, especially at

the notorious Robben Island prison (which held Nelson Mandela for eighteen years) and the women's jails. In South Africa, I worked on various archival collections of liberation-struggle materials and started to record oral testimonies and music by surviving political prisoners of the apartheid prisons.

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*Unless you sing your own song, the hymn sheet will be buried away, your history will disappear, no matter how noble it is. (Anthony Suze, Robben Island prisoner 501/63)*

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The importance of recording the oral histories of unknown foot soldiers of the struggle and crimes against humanity before time runs out (struggle veterans are aging) led to the founding of Music Beyond Borders as a platform for reaching a wider audience through different media, for building a board of scholars and advisors, for fundraising, and for developing social media. My transition from writing academic books to being an activist in music and cultural-heritage preservation has developed the project into various other mediums for scholarly research and teaching, which will include a documentary film, multimedia museum exhibitions, and a unique digital oral-history archive. These auxiliary outcomes provide the potential for the preservation of rare historical evidence in different formats and for future musicological research and development. The processes of filmmaking and production, for example—involving shooting, scripting, editing, securing rights, post-production, social media, and affiliated web sites—become important components that transform the nature of musicological research.

Through public musicology, a wider following can be reached, and a difference can be made. Recording oral histories acts as catharsis and creates positive change in the survivors' lives and communities. Future screenings of our powerful visual narratives at international film festivals, higher-educational institutions, and academic conferences and seminars can ultimately stimulate social engagement and create a learning tool for future generations, while preserving a unique cultural heritage.



Janie Cole

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*Human beings must not repeat mistakes of the past ... Because if people understand what was going on, it will be a learning tool for future generations. To know what it means to dehumanize the other, and to also know that even in the midst of that dehumanization, the truth prevails, good will always prevail over evil. (Thoko Mpumlwana, Number 4 political prisoner)*

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To conclude, I inadvertently now find myself in a brave new world of public musicology with a challenging mission in cultural heritage preservation and developing new mediums for musicological research. I also fully intend to continue to straddle both public and academic spheres through papers, publications, and teaching in the hope of captivating wider audiences, raising interdisciplinary awareness, and inspiring and fostering a new generation of musicologists who will carry forward our discipline.

## Why Don't They Call the Musicologist?

This question is often asked at musicology conferences. Readers of this column certainly know that performing-arts centers, museums, and documentarians often skip the musicologist when they plan music-related education



Westminster Choir College, host to “The Past, Present, and Future of Public Musicology” next January

programs, exhibits, and television programs. Why? The answer, I think, stems from the fact that few musicologists have significant training and knowledge in public engagement.

Just how much is there for us to learn? A glance outside musicology might be useful. A “public history movement” emerged in the 1970s, largely in response to the lack of academic positions. This led to the formation of the National Council on Public History, which since 1979 has hosted annual conferences and published a quarterly journal. Today, there are over two hundred universities around the world with undergraduate and/or graduate programs in public history, teaching students how to engage with the public and bridge the gap between town and gown.

Although a good number of AMS members have initiated or been involved in excellent public musicology projects, there are currently no established training programs or journals dedicated to discussing how musicologists can engage people outside the academy. Given the job crisis for musicologists, the time is right to institutionalize the subfield of public musicology. We need to gather the experiences of those who have done and taught public musicology, see what we can learn from public history and public science, and encourage interested scholars to come up with innovative and wild ideas.

As part of this effort, Westminster Choir College of Rider University in Princeton,

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*AMS Newsletter*



# Awards, Prizes, and Honors

## AMS Awards and Prizes 2014

Five doctoral candidates in musicology received **Alvin H. Johnson AMS 50 Dissertation Fellowship Awards** for 2014–15: **Delia Casadei** (University of Pennsylvania), “The Crowded Voice: Speech, Music, and Community in Milan, 1955–1974”; **Elizabeth Dister** (Washington University, St. Louis), “Inspiring the Nation: French Music about Jeanne d’Arc, 1931–1945”; **Alexandra Grabarchuk** (University of California, Los Angeles), “The Soundtrack of Stagnation: Paradoxes within Soviet Pop and Rock Music of the 1970s”; **Anicia Timberlake** (University of California, Berkeley), “The Politics and Praxis of Children’s Music Education in the German Democratic Republic, 1949–1989”; **Claudio Vellutini** (University of Chicago), “Cultural Engineering: Italian Opera in Restoration Vienna.” Two of the recipients accepted the award on an honorary basis.

The **Howard Mayer Brown Fellowship** is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2014–15 fellowship recipient is **Mia Gormandy** (Florida State University).

Grants from the **M. Elizabeth C. Bartlet Fund for research in France** were awarded to **Julia Doe** (Columbia University) to conduct research on her book “Marie Antoinette et la Musique: Comic Opera at the French Court (1770–1789),” and **Mindy LaTour O’Brien** (University of California, Los Angeles) for research for her dissertation “Music and Moral Repair in Early Modern France.”

A grant from the **Virginia and George Bozarth Fund for musicological research in Austria** was awarded to **Laurie McManus** (Shenandoah University) for research on her book “Brahms in the Priesthood of Art: Viennese Aesthetics at the Crossroads of Purity and Sensuality.”

A grant from the **William Holmes/Frank D’Accone Endowment for travel and research in the history of opera** was awarded to **Mia Tootill** (Cornell University) for research for her dissertation “From the Underworld to the Opéra: Representations of the Devil on the Parisian Musical Stage, 1827–69.”

A grant from the **Jan LaRue Travel Fund** was awarded to **Christopher Bowen** (University of North Carolina, Chapel Hill) to conduct research for his article “Savage Sumptuousness in the City of Lights: The Paris Premiere of *The Bartered Bride*.”

Grants from the **Janet Levy Fund for independent scholars** were awarded to **Elinor Frey**, to support the project “Integrating the Violoncello Music of Angelo Maria Fiorè with Early Performance Practice”; and to **Harvey Sachs**, to support research in Buenos Aires for his biography of Arturo Toscanini.

A grant from the **Harold Powers World Travel Fund** was awarded to **Kelly St. Pierre** (Case Western Reserve University) for research on her book “Bedřich Smetana: Myth, Music, and Propaganda.”

A grant from the **Ora Frishberg Saloman Fund for musicological research** was awarded to **Molly Barnes** (University of North Carolina, Chapel Hill) to conduct research for her dissertation “The Ideal of Egalitarianism in American Musical Discourse, 1848–61.”

A grant from the **AMS Teaching Fund** was awarded to **James A. Grymes** (University of North Carolina, Charlotte) for the project “Integrating Composition and Improvisation into the Study of Twentieth-Century Music.”

Grants from the **Eugene K. Wolf Travel Fund** were awarded to **Annelies Andries** (Yale University), for research on her dissertation “Modernizing Spectacle: The Paris Opéra under Napoleon and Louis XVIII”; **Joel Schwindt** (Brandeis University), for research on his book “Orpheus and the Academics: Manifestations of the *Accademia degli Invaghiti*’s Philosophy in Monteverdi’s *Orfeo*”; and **Emily Wuchner** (University of Illinois at Urbana-Champaign), for research on her dis-

sertation “The Vienna Tonkünstler-Societät and the Oratorio, 1771–98.”

## AMS Chapter Student Awards

The Capital Chapter presented the Irving Lowens Award for Student Research to **David Ottinger** (Catholic University of America) for “Music as Confrontation: Fin-de-siècle Vienna in the First Movement of Mahler’s Third Symphony.”

The Greater New York Chapter presented the student paper prize to **Lynette Bowring** (Rutgers University) for “‘The coming over of the works of the great Corelli’: The Influence of Italian Violin Repertoire in London, 1675–1705.”

The Midwest Chapter presented the A-R Editions Award to **Danielle Kuntz** (University of Minnesota) for “Lisbon’s Musical Elite and the Genesis of Oratorio in Early Eighteenth-Century Portugal (1719–1723)” and the Indiana University Press Award to **Jess Peritz** (University of Chicago) for “Staging Domesticity: Rousseau and the Politics of the Domestic Sphere in Grétry’s *Lucile*.”

The New England Chapter presented the Hollace Anne Schafer Memorial Award to two winners, one for 2012–13 (postponed on account of the Boston Marathon bombing) and one for 2013–14. The 2012–13 recipient was **Hannah Lewis** (Harvard University) for “Michael Gordon’s Decaying Orchestra: *Decasia* as Audiovisual Elegy,” and the 2013–14 recipient was **Jane Daphne Hatter** (McGill University) for “*Plover, Gemir, Crier*: Musical Mourning and the Composer.”

The New York State–St. Lawrence Chapter presented the student paper prize to **Anne Marie Weaver** (Eastman School of Music, University of Rochester) for “Some Fuss

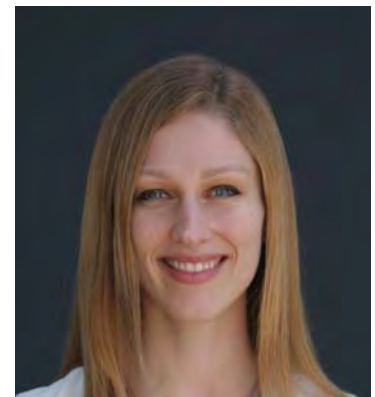
*continued on page 8*



Delia Casadei



Elizabeth Dister



Alexandra Grabarchuk

## Awards, Prizes, and Honors

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about a Flea: Musorgsky's 'Mephistopheles's Song in Auerbach's Cellar' and Its Sources in Beethoven and Gounod."

The Northern California Chapter and the Pacific Southwest Chapter presented the In-golf Dahl Memorial Award to **Danielle Stein** (California State University, Northridge) for "The Office of Strategic Services Muzac Project: 'Lili Marleen,' Marlene Dietrich, and the Propaganda Music of World War II."

The Pacific Northwest Chapter presented the Best Student Paper prize to **Caitlyn Triebel** (University of Alberta) for "Twenty-Four Tone Rows? A Study of Influence and Invention of Serial Technique in Pierre Mercure's *Tétrachromie* (1963)."

The South-Central Chapter presented the Rey M. Longyear Student Paper Award to **Mary Helen Hoque** (University of Georgia) for "A good band is much needed here': Reconstructing Community through Music in the Reconstruction South."

The Southeast Chapter presented the Student Presentation Award to **David VanderHamm** (University of North Carolina, Chapel Hill) for "Broadcasting 'Hillbilly' Virtuosity: Showcasing Musical Skill in a Down-Home Way."

The Southern Chapter presented the award for best paper read by a student to **Timothy Love** (Louisiana State University) for "The National Bard of Ireland: Thomas Davis and His Songs Fit for a Nation."

The Southwest Chapter presented the 2013 Hewitt-Oberdoerffer Award to **Eve Ruotsinoja** (University of Houston) for "Aesthetics of the Arabesque and Grotesque in Mendelssohn's *Witches' Sabbath*."

## Other Awards, Prizes, and Honors

**Michael Bane** (Case Western Reserve University) received a Newberry Library Short-

Term Fellowship for research toward his dissertation "Musical Practices of the *Honnête Homme* in Seventeenth-Century France."

**Carol K. Baron** (Stony Brook University) will introduce a performance of Charles Ives's *Universe Symphony* at the "Balkan MicroFest" in August 2014 at the fortress in Knin, Croatia.

**Karol Berger** (Stanford University) received the Humboldt Research Award of the Alexander von Humboldt Foundation and was elected fellow of the American Academy of Arts and Sciences.

**Anna Maria Busse Berger** (University of California, Davis) will spend the 2015–16 academic year at the Wissenschaftskolleg zu Berlin (Institute of Advanced Studies).

**Christopher Bowen** (University of North Carolina, Chapel Hill) received a Fulbright grant to Prague in support of his dissertation "'We Shall Remain Faithful': Gender, Nationalism, and the Village Mode in Czech Opera, 1866–1916."

**Samuel Brannon** (University of North Carolina, Chapel Hill) received a Charles Montgomery Gray Fellowship from the Newberry Library in support of his dissertation "Writing about Music in Early Modern Print Culture: Authors, Printers, and Readers."

**Michael Broyles** (Florida State University) was honored with a Distinguished Service Citation from the Society for American Music.

**Mark Burford** (Reed College) won the 2014 Irving Lowens Article Award from the Society for American Music for "Sam Cooke as Pop Album Artist—A Reinvention in Three Songs," *Journal of the American Musicological Society* (2012).

**Devin Burke** (Case Western Reserve University) won the SECM Student Paper Award for an outstanding paper presented by a graduate student at the Sixth Biennial Conference of the Society for Eighteenth-Century Music/Haydn Society of North America, for "The

Triumph of the Animated Statue on the Eighteenth-Century Musical Stage."

**Andrew A. Cashner** (University of Chicago) received a Mellon/ACLS Dissertation Completion Fellowship for "Faith, Hearing, and the Power of Music in Hispanic Villancicos, 1600–1700."

**Bethany Cencer** (Stony Brook University) received a Kanner Fellowship in British Studies from the UCLA Center for 17th- & 18th-Century Studies, as well as a Huntington Library Travel Grant, in support of her dissertation "'Come Friendly Brothers Let Us Sing': London Partsong Clubs and Masculinity, 1750–1820."

**Suzannah Clark** (Harvard University) received an ACLS Fellowship for "Quirks in Tonality: Aspects in the History of Tonal Spaces."

**Alice Miller Cotter** (Princeton University) received a Mellon/ACLS Dissertation Completion Fellowship, as well as the 2014 Dena Epstein Award for Archival and Library Research in American Music from the Music Library Association, for "Sketches of Grief: Genesis, Musical Development, and Revision in the Operas of John Adams, Peter Sellars, and Alice Goodman." She also received the inaugural Virgil Thomson Fellowship from the Society for American Music for "John Adams's Political Operas."

**Erik Entwistle** (Longy School of Music) received the 2014 Eva Judd O'Meara Award of the Music Library Association for the best review in *Notes* for his review in the June 2013 issue of F. James Rybka's *Bobuslav Martinů: The Compulsion to Compose* (Scarecrow Press).

**Cesar D. Favila** (University of Chicago) received a Fulbright grant to Mexico in support of his dissertation "Music in Early Modern Conceptionist Convents of New Spain." He also received the 2014 Graduate Student Prize from the Society for Christian Scholarship in Music for most distinguished paper presented at the annual meeting of the society, for "Sacred Music and Its Sacred Space: The Early Modern Novohispanic Convent *Coro*."

**Kate Galloway** (Memorial University of Newfoundland) received the Adrienne Fried Block Fellowship from the Society for American Music for "From Cityscapes to Landscapes: Collaborations and Collisions between Natural and Built Environments in Hil-



Anicia Timberlake



Claudio Vellutini



Mia Gormandy



degard Westerkamp's Soundscape Compositions."

**Devora Geller** (Graduate Center, CUNY) received the 2014 Dena Epstein Award for Archival and Library Research in American Music from the Music Library Association for "Paradise's Flower: Joseph Rumshinsky and Yiddish Theater Music in New York, 1900–1950."

**Adam Gilbert** (University of Southern California), together with Rotem Gilbert, won the 2014 Thomas Binkley Award from Early Music America for outstanding achievement in performance and scholarship by the director of a university or college early music ensemble.

**Glenda Goodman** (University of Southern California) won the 2014 Wiley Housewright Dissertation Award from the Society for American Music for "American Identities in an Atlantic Musical World" (Harvard University, 2012).

**Dana Gooley** (Brown University) was awarded a fellowship from the Howard Foundation for his book project "Improvisational Aesthetics in Nineteenth-Century Music."

**Richard Griscom** (University of Pennsylvania), together with David Lasocki, received the Vincent H. Duckles Award of the Music Library Association for the best book-length bibliography or other research tool, for *The Recorder: A Research and Information Guide*, 3rd ed. (Routledge, 2012).

**Matthew J. Hall** (Cornell University) won the 2014 Irene Alm Memorial Prize for outstanding student paper presented at the Annual Conference of the Society for Seventeenth-Century Music for "Concerts Royaux, 1670–1700: Genre, Style, Performance Practice."

**Trevor Herbert** (Open University) received the Anthony Baines Prize from the Galpin Society for outstanding contributions to organology.

**Carol A. Hess** (University of California, Davis) received an NEH Summer Stipend for "Copland, Cultural Diplomacy, and Latin America."

**Claudia Jensen** (University of Washington) will be the project director for an NEH Collaborative Research Grant project entitled "The Russian Court Theater in the Late Seventeenth Century and Its Context in Transnational Information Exchange," which will include scholars from Sweden (Ingrid Maier and Heiko Droste), Russia (Stepan Shamin), and Estonia (Jürgen Bey).

**Robert Ketterer** (University of Iowa) received the American Philological Association's

2013 Outreach Award for a 2011 conference at the University of Iowa entitled "Re-creation: Musical Reception of Classical Antiquity."

**Ann Labounsky** (Duquesne University) received the Pennsylvania Federation of Music Clubs, Inc. Keystone Salute award in grateful recognition of distinguished service to music and outstanding contributions to the civic and cultural life of Pittsburgh.

**Clara Latham** (New York University) received a 2014 Woodrow Wilson Women's Studies Dissertation Fellowship from the Woodrow Wilson National Fellowship Foundation for "Rethinking the Material Ear: Sound and Voice in Psychoanalysis."

**Elizabeth Eva Leach** (University of Oxford) was awarded the 2013 Dent Medal of the Royal Musical Association.

**Karen Anne Leistra-Jones** (Franklin and Marshall College) received an NEH Summer Stipend for "Curating the Musical Museum: The Brahms Circle and Modern Performance."

**Kendra Preston Leonard** (Loveland, Ohio) received the inaugural Judith Tick Fellowship from the Society for American Music for "The Complete Works for Voice and Piano by Louise Talma, a Scholarly Edition."

**Beth E. Levy** (University of California, Davis) won the 2014 Irving Lowens Book Award from the Society for American Music for *Frontier Figures: American Music and the Mythology of the American West* (University of California Press, 2012).

**Hannah Lewis** (Harvard University) won the 2014 Mark Tucker Award for outstanding student paper presented at the Annual Meeting of the Society for American Music for "*Love Me Tonight* (1932) and the Development of the Integrated Film Musical."

**Anne MacNeil** (University of North Carolina, Chapel Hill) received an ACLS Digital Innovation Fellowship for "Mapping Secrets."

**Matthew D. Morrison** (New York University) was appointed a postdoctoral fellow in the Tisch School of the Arts at New York University, affiliated with the NYU-Clive Davis Institute of Recorded Music.

**Margaret Murata** (University of California, Irvine) was named an Honorary Member of the Society for Seventeenth-Century Music.

**Peter S. Poulos** (University of Cincinnati) won the Competition Prince Francesco Maria Ruspoli, musicological section, for his essay "Simone Molinaro's *Madrigali a cinque voci* and Genoese Patrons in Rome."

**Don M. Randel** (University of Chicago, Cornell University) was elected Chair of the

Board of Directors of the American Academy of Arts and Sciences.

**Christopher Reynolds** (University of California, Davis) received the Richard S. Hill Award for the best article on music librarianship or best article of a music-bibliographic nature, for "Documenting the Zenith of Women Song Composers: A Database of Songs Published in the United States and the British Commonwealth, ca. 1890–1930," *Notes* (2013).

**Gina Rivera** (University of Pennsylvania) was named Andrew W. Mellon postdoctoral fellow in the Penn Humanities Forum at the University of Pennsylvania for 2014–15.

**John Romey** (Case Western Reserve University) received a Fulbright grant to Paris in support of his dissertation "From the Street to the Stage: Popular Song and the Construction of Parisian Spectacle, 1680–1715."

**Jennifer Saltzstein** (University of Oklahoma) received an NEH Summer Stipend for "Medieval Learning and Vernacular Music: The Songs of the Cleric-Trouvères"

**Deborah Schwartz-Kates** (University of Miami) received an NEH Summer Stipend for "The Film Music of Argentinian Composer Alberto Ginastera (1916–1983)."

**Elaine Sisman** (Columbia University) was elected fellow of the American Academy of Arts and Sciences.

**Laurie Stras** (University of Southampton) received a National Co-ordinating Centre for Public Engagement award for her work with the ensemble Celestial Sirens.

**David Trippett** (Bristol University) received the Bruno Nettl Prize of the Society for Ethnomusicology for his book, an edited translation of Carl Stumpf, *The Origins of Music* (Oxford University Press, 2012). He was also awarded the Donald Tovey Prize from Oxford University for *Wagner's Melodies: Aesthetics and Materialism in German Musical Identity* (Cambridge University Press, 2013).

**Holly Watkins** (Eastman School of Music, University of Rochester) received an ACLS Fellowship for "Echoes of the Nonhuman: Organicism, Biology, and Musical Aesthetics from the Enlightenment to the Present."

**Alexandra Wilson** (Oxford Brookes University) was awarded a British Academy Mid-Career Fellowship for the academic year 2014–15 for the project "Opera, Popular Culture and Cultural Categorisation in 1920s Britain."

## AMS Fellowships, Awards, and Prizes

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

Publication subventions are drawn from the AMS 75 PAYS, Anthony, Brook, Bukofzer, Hanson, Hibberd, Jackson, Kerman, Picker, Plamenac, and Reese Endowments. Application deadlines are 15 February and 15 August each year.

### Janet Levy Travel and Research Fund

for independent scholars  
Deadline: 1 March

### Teaching Fund

for innovative teaching projects  
Deadline: 1 March

### M. Elizabeth C. Bartlet Fund

for research in France  
Deadline: 1 April

### William Holmes/Frank D'Accone Fund

for research anywhere  
Deadline: 1 April

### Jan LaRue Travel Fund

for European research  
Deadline: 1 April

### Harold Powers World Travel Fund

for research anywhere  
Deadline: 1 April

### Ora Frishberg Saloman Fund

for research anywhere  
Deadline: 1 April

### Eugene K. Wolf Travel 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 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: 22 May

### Eileen Southern Travel Fund

to attend the Annual Meeting  
Deadline: 1 June

### Philip Brett Award

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

### Thomas Hampson Fund

for research and publication in classic song  
Deadline: 15 August

### Noah Greenberg Award

for outstanding performance projects  
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

### AMS-Newberry Library Short-Term Fellowship

**Robert Ketterer** (University of Iowa) received the inaugural AMS-Newberry Library Short Term Fellowship for the project "Early Opera, Ancient History, and European Relations with the Ottoman Empire." The fellowship continues: deadline 15 January 2015.

### Additional Grants and Fellowships

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

Grants range from small amounts to full-year sabbatical replacement stipends. The list of programs includes the following:

- American Academy in Berlin
- American Academy in Rome
- American Academy of Arts & Sciences

- American Antiquarian Society
- American Council of Learned Societies
- Camargo Foundation
- Columbia Society of Fellows in the Humanities
- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Fulbright U.S. Scholar Program
- Guggenheim Memorial Foundation Fellowships
- Harvard University Center for Italian Renaissance Studies
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies
- International Research & Exchanges Board
- Kurt Weill Foundation for Music
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships

### 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.

- Social Science Research Council
- University of London, Institute of Musical Research

## AMS / Library of Congress Lecture Series



Carol A. Hess

The next AMS/Library of Congress Lecture will take place in the Coolidge Auditorium at noon on Tuesday 7 October. Carol A. Hess (University of California, Davis) will present “Copland as Good Neighbor: Cultural Diplomacy in Latin America during World War II.”

Carol Hess describes her lecture as follows: “Scholars and the general public have long acknowledged Aaron Copland’s attraction to Latin

America, noting his associations with several composers from that region and his Latin-themed works such as *El salón México*, *Danzón cubano*, and *Three Latin American Sketches*. Between 1932 and 1972, Copland made eight visits to Latin America, four as a cultural diplomat under the auspices of the U.S. State Department (1941, 1947, 1962, 1963). His cultural diplomacy in Latin America remains largely unexamined, however, despite the rich trove of materials in the Aaron Copland Collection of the Library of Congress. Here we find the diaries Copland kept during these visits, his reports for the State Department, correspondence with Latin American musicians, concert programs of his performances, reviews of his works from Spanish- and Portuguese-language presses, and scripts of the radio broadcasts he gave in various Latin American capitals.

“My talk will focus on Copland’s 1941 trip, the most extensive and, from the standpoint of cultural diplomacy, the most urgent. It took place at the height of Franklin D. Roosevelt’s Good Neighbor policy, which sought to counter Nazi infiltration in the western hemisphere. Copland, who had enthused over ‘a new world with its own new music’ that could challenge the European tradition, was ideally suited to promote a fundamental tenet of the Good Neighbor policy, namely, that the Americas are united by shared historical and cultural experiences. Analyzing the Library of Congress materials enables us to explore the musical ramifications of this principle as manifested in Latin American reaction to Copland’s works. I will propose that the 1941 trip, undertaken when U. S. cultural diplomacy was in its fledgling stages, anticipates the ultimately ephemeral nature of Good Neighborly ideology, which Copland nonetheless enthusiastically promoted during this most overtly political of his Latin American trips.”

Carol Hess has published books and articles on the music of Spain and the Americas. Her book *Manuel de Falla and Modernism in Spain, 1898–1936* (2001) won the ASCAP-Deems Taylor Award and the American Musicological Society’s Robert M. Stevenson Award. In 2004, she published *Sacred Passions: The Life and Music of Manuel de Falla*. Her most recent book, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (2013), explores the reception of Latin American concert music in the United States. Her next book, *Aaron Copland in Latin America: A Composer’s Diary*, will be published by Indiana University Press.

The two AMS Lecture Series will continue in the spring of 2015. Webcasts of the lectures are available at the AMS web site. The Communications Committee welcomes proposals from AMS members interested in giving a lecture as part of these distinguished series; see [www.ams-net.org](http://www.ams-net.org) for full details. The application deadline is 1 December 2014.

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

The next AMS/Rock and Roll Hall of Fame and Museum (RRHOFM) Lecture will take place in the library and archives of the RRHOFM, Cleveland, Ohio at 7 p.m. on 12 November. Samantha Bennett (Australian National University) will present “Rock, Recording, and Rebellion: Technology and Process in 1990s Record Production.”

Samantha Bennett describes her lecture as follows: “RRHOFM inductees Tom Dowd, Berry Gordy Jr., Les Paul, Sam Phillips, and Phil Spector represent a 1950s/1960s ‘recordist canon,’ pioneers of maverick recording methodologies responsible for shaping the sound of classic rock and roll. Their work not only forms the underpinning of rock music’s sonic characteristics: it also represents an oft-imitated body of audible stylistic, generic, and aesthetic recording principles. Some of their radical, experimental, and at times rebellious production techniques—Paul’s ‘Sound on Sound,’ Spector’s ‘Wall of Sound,’ and Phillips’s ‘Slap Echo,’ for example—have (re)informed a continuum of established rock production standards. Reference to this ‘recordist canon’ and their groundbreaking work is documented throughout rock historiography, particularly in the work of Albin Zak, Mark Cunningham, David Morton, and Greg Milner.

“Less acknowledged in academic discourse is the work carried out by recordists in rock production more recently; the 1970s and 1980s gave way to increased multitrack recording capabilities and large-scale mixing console classic rock record construction. However, the 1990s marked a significant turning point in pop and rock sound recording. At a time when computer-based digital audio workstations were fast becoming the norm, many sound recordists of the era either rejected this new direction outright or blended technological and processual precursors into unconventional and individualized working practice(s). Such (re)inventions of technological and processual modes of production mirror those of the 1950s/1960s ‘recordist canon.’

“This lecture considers the role of understudied, yet key individuals responsible for shaping the sound of some of the decade’s most successful popular music releases from later RRHOFM inductees, from Jim Scott and Rick Rubin’s ‘loud and mono’ treatment of Red Hot Chili Peppers’ *Californication* to William Orbit’s vintage analogue synthesis-laden production of Madonna’s *Ray of Light*. What were the maverick recording techniques and processes implemented by these recordists in order to achieve such instantly recognizable works? And to what extent is a new ‘recordist canon’ formed via 1990s rock recordings? Giving long overdue recognition to the contemporary sound recordist, this lecture illuminates the technologies and processes implemented by rock music’s concealed sonic orchestrators.”

Samantha Bennett’s recent work includes a chapter for the *Oxford Handbook of Music and Virtuality* (forthcoming) and an article for the forthcoming *Popular Music & Society* Special Edition on the Sex Pistols. Her first book, *Modern Records, Maverick Methods: Technology and Process in Contemporary Record Production*, is forthcoming in the University of Michigan Press series “Tracking Pop.”



Samantha Bennett



## Executive Director's Message

Last winter I visited Washington D.C. twice on behalf of the AMS. In January I attended a one-day "stakeholders meeting" organized by the American Academy of Arts and Sciences (AAAS) to discuss developments in their Humanities Indicators data collection / assessment project (HumanitiesIndicators.org). This is an important initiative that the AMS has agreed to support financially. We find ourselves constantly asking data-oriented questions to do with our discipline and the humanities generally, and we have often been stymied by the absence of well-constructed and -presented information. It is especially important to track information in meaningful categorical ways over an extended time period (longitudinal data collection), and this is one of the primary purposes of the AAAS work on this front. The data pertaining to the humanities is complex and somewhat difficult to organize, since aspects of the humanities are idiosyncratic or discipline-specific. For example, collecting data on undergraduate study in history or literature has little parallel in musicology, since our discipline is relatively small as an undergraduate major.

Another purpose to the Humanities Indicators is to provide information for efforts to build support for humanities projects. In June 2014 a series of new reports were posted at the web site, including reports on foundation funding in the humanities (in decline compared to 2007) and on non-NEH federal funding for the humanities (in decline: \$855 million to \$594 million in inflation-adjusted value from 2008 to 2014). An interestingly nuanced report on funding for doctoral studies in the humanities reveals the "feast or famine" situation wherein fifty percent of doctorate recipients completed their degree with no debt, but twenty-eight percent had more than \$30,000 in debt, and fifteen percent more than \$60,000. These and many other pieces of information that shape the humanities in

the U.S. are available at the Humanities Indicators web site.

In early March I returned to Washington to participate in the National Humanities Alliance (NHA) Humanities Advocacy Day activities. The word I heard most frequently was "community." The message that support for the humanities leads to more informed and engaged citizens—people who are more interested and involved in local community activities—was driven home repeatedly. This is no surprise, considering the work of Humanities Advocacy Day: delegations from the NHA visited congressional representatives on Capitol Hill and talked with them about federal support for the humanities. I met with staff officers of senators and members of the House of Representatives and discussed with them the importance of financial support for the many humanities-oriented programs currently part of the national budget. I was able to talk a little about Music of the United States of America, our own federally funded initiative, but I also stressed programs such as the digitization projects of the National Historical Publications and Records Commission, the Department of Education's Title VI/Fulbright Hays International Education programs, the Institute of Museum & Library Services, and the Library of Congress. I was left with sympathy for the challenges faced by Congress in balancing competing interests in a time of limited and stressed resources. The work of the NHA is ongoing and important. It is worth your time to visit their web site and sign up for their email newsletter. See [www.nhalliance.org](http://www.nhalliance.org) for details.

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This issue of the *AMS Newsletter* marks the sixth and final issue edited by Andrew H. Weaver. His contribution to the Society the past three years has been important and significant, and I speak for us all in thanking him profusely for his hard work so well dem-

onstrated the past three years. His interviews and work to build "What I Do in Musicology" have been particularly welcome to see. I'm sorry to say that he gently rebuffed my subtle hint to stay on for another three years, and no doubt he already has sufficient plans to fill the void now looming! Thanks, Andy, for your good work, and all best wishes for the projects ahead.

—Robert Judd

## News from the AMS Board

The AMS Board met in Milwaukee in March 2014. In addition to its normal review of financial and committee reports and reviewing nominations and appointments to committees and Society positions, the Board:

- Agreed upon a dues increase in the 2015 calendar year.
- Agreed to increase the Society's fellowship stipends to \$21,000 per year.
- Approved the Council recommendations regarding proposed by-laws changes regarding the term of Council service and voting rights for student members of Council (see p. 40).
- Approved a proposal from the Committee on the Annual Meeting to provide funding for guest academics to attend the Annual Meeting (see p. 30).
- Approved a thirty percent increase in grants to attend the Annual Meeting administered by the Committee on Membership and Professional Development.
- Approved administering a survey of the membership regarding possible ways to extend or expand the Annual Meeting.
- Approved an increase to the Treasurer's honorarium.
- Reappointed Robert Judd as Executive Director for a five-year term.

## Public Musicology Conference

*continued from page 6*

New Jersey, recently approved a new Master's of Music program in American and Public Musicology. The school is also organizing a conference entitled "The Past, Present, and Future of Public Musicology," which will take place from 30 January to 1 February 2015. Designed to further research on how music scholars, performers, educators, journalists, and industry professionals can engage with the public, the program

committee is currently seeking individual-paper, lecture-recital, panel, workshop, and innovative-format proposals on any aspect of public musicology. These include but are not limited to the following areas:

- Innovative Programming
- The History of Public Musicology
- Music and Museums
- Musical Archives and the Public
- Music, Collective Memory, and Historical Interpretation
- The Material Culture of Music
- Musical Tourism

- The Relationship Between Academic Musicology and Public Musicology
- Music and Historical Preservation
- Public Musicology vs. Public History and Public Science

The deadline for proposals is 1 September 2014, and submission information can be found at [publicmusicology.wordpress.com](http://publicmusicology.wordpress.com). Presentations will be considered for a book on public musicology to be edited by the conference organizers. I hope you will join me in Princeton in January!

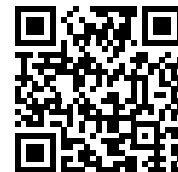
—Eric Hung

*AMS Newsletter*

# AMS/SMT ANNUAL MEETING

Milwaukee, 6–9 November 2014

Preliminary Program (as of 16 July 2014)



Mobile app available 1 October

## WEDNESDAY 5 November

- 9:00–12:00 Grove Editorial Board
- 12:30–5:00 Grove Editorial Board and Advisory Panel
- 2:00–8:00 AMS Board of Directors
- 2:00–6:00 SMT Executive Board
- 6:15–7:30 SMT Executive Board, Networking Committee, Publications Committee, and Awards Committee Dinner
- 7:30–11:00 SMT Publication Awards Committee
- 7:30–11:00 SMT Networking Committee
- 7:30–11:00 SMT Publications Committee

## THURSDAY 6 November

- 9:00–7:00 Registration
- 11:00–7:00 Speaker Ready Room
- 1:00–6:00 Exhibits
- 7:30–9:00 Meeting Worker Orientation
- 8:00–12:00 AMS Board of Directors
- 8:00–12:00 SMT Executive Board Breakfast
- 9:00–12:00 SMT Music Theory Hack Day sponsored by the SMT Music Informatics Interest Group
- 9:00–12:00 SMT Peer Leadership Seminar I: “Shostakovich’s Twelfth String Quartet”  
Patrick McCreless (Yale University), instructor
- 9:00–12:00 SMT Peer Leadership Seminar II: “Writing about Hearing and Making Aggregate-Based Music”  
Andrew Mead (Indiana University), instructor
- 10:00–12:00 SIMSSA: Single Interface for Music Score Searching and Analysis, Working Group
- 11:00–1:30 Society for Seventeenth-Century Music Governing Board
- 12:00–2:00 AMS Membership and Professional Development Committee
- 12:00–2:00 Mozart Society of America Board
- 1:00–2:00 National Endowment for the Humanities Grant program information and individual consultations

## THURSDAY AFTERNOON SESSIONS

- 2:00–5:00
- Ballet (AMS)**  
Davinia Caddy (University of Auckland), Chair  
Erica Siegel (University of California, Riverside), “Vaughan Williams and the Reformation of Ballet in Britain”  
Anne Searcy (Harvard University), “A Cold War Welcome: The American Reception of Prokofiev and His Choreographic Collaborators during the Bolshoi Ballet’s 1959 Tour”  
Sarah Town (Princeton University), “Dancing the Revolutionary Dystopia: Nicolás Guillén Landrián’s *Los del baile* (1965)”  
Eftychia Papanikolaou (Bowling Green State University), “Uwe Scholz’s *Große Messe*”
- Chant (AMS)**  
Alejandro Planchart (University of California, Santa Barbara), Chair  
Bibiana Gattozzi (Princeton University), “Beneventan Notated Fragments in Abruzzo: Exchange and the Domestication of Plainchant in Southern Italy”  
James Maiello (University of Manitoba), “The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority”  
Henry Parkes (Yale University), “Chant, Scripture, and Heresy in the Gregorian Antiphoner: A View from the Eleventh Century”  
Matthew Peattie (University of Cincinnati), “Nuance-Rich Notation in Eleventh-Century Manuscripts from Benevento”
- Eastern Borders (AMS)**  
Simon Morrison (Princeton University), Chair  
Elise Bonner (Princeton University), “Anti-French Villainies and Italian Opera at the Russian Court”  
Miriam Tripaldi (University of Chicago), “Dispelling the Western Myth: Opera, Mobility, Experimentation, and the Emergence of the Russian Nation in Saint Petersburg”  
Anne Marie Weaver (Eastman School of Music, University of Rochester), “Some Fuss about a Flea: Musorgsky’s ‘Mephistopheles’s Song in Auerbach’s Cellar’ and Its Sources in Beethoven and Gounod”  
Kelly St. Pierre (Case Western Reserve University / Cleveland Institute of Music), “Smetana’s Music Battles and Wagner’s Music Dramas: Investigating a Propaganda War”
- Eighteenth-Century Opera and Dance (AMS)**  
Mary Hunter (Bowdoin College), Chair  
Don Fader (University of Alabama), “*Le Régent en Bacchus*: French Operatic Allegory, Noble Self-Construction, and Philippe d’Orléans’s *Penthée* (1703)”  
Bruce Alan Brown (University of Southern California), “Opera in France, Italy, and on the Moon, as Viewed by a Frenchman, Financier, and *Philosophe*”

Joseph Fort (Harvard University), “Joseph Haydn and the 1792 Ball of the *Gesellschaft bildender Künstler*”

John Platoff (Trinity College), “Francesco Benucci, Nancy Storace, and Sarti’s *Fra i due litiganti* in Vienna”

### **Musical Responses to World War I (AMS)**

Laura Watson (National University of Ireland Maynooth), Chair

Anya Holland-Barry (University of Wisconsin-Madison), “French Music during World War I: *La Gazette* and Lili Boulanger”

Lesley Hughes (University of Wisconsin-Madison), “Irony through Instrumentation: Hindemith’s Quintet for Clarinet and String Quartet and the Great War”

Michelle Meinhart (Martin Methodist College), “Singing Tommies and their ‘Stourhead Mother’: An Unlikely Musical Family in an English Country House during the First World War”

Christopher Scheer (Utah State University), “Dancing at the Rebirth of the World: Holst’s *Hymn of Jesus* and the First World War”

### **The Final Frontier (SMT)**

Nora Engebretsen (Bowling Green State University), Chair

John Muniz (Yale University), “Rethinking Enharmonic Modulations: Notation and Tendency”

Hyunree Cho (Seoul, Korea), “Contextualized Musical Transformations and Inconsistent Multiplicity”

Marek Zabka (Comenius University, Slovakia), “The *Tonnetz* vs. Voice Leading in the Constructions of Abstract Musical Spaces: A Chicken-and-Egg Dilemma”

Justin Lundberg (New England Conservatory), “A Theory of Voice-Leading Sets for Post-Tonal Music”

### **Interactive Presentations: A Poster Session on Empirical Approaches to Music Theory and Musicology (AMS/SMT)**

Eamonn Bell (Columbia University), Johanna Devaney (Ohio State University), Ben Duane (Washington University in St. Louis), Richard Freedman (Haverford College), Ichiro Fujinaga (McGill University), Eric Isaacson (Indiana University), Aaron Kirschner (University of Utah), Justin Lundberg (New England Conservatory of Music), Alexander Morgan (McGill University), Laurent Pugin (RISM Switzerland), Jesse Rodin (Stanford University), Craig Sapp (Stanford University), Daniel Shanahan (Louisiana State University), Susan Forscher Weiss (Johns Hopkins University), Christopher White (University of North Carolina, Greensboro), Kirill Zikanov (Yale University)

### **Nineteenth-Century Form (SMT)**

Steven Vande Moortele (University of Toronto), Chair

Jonathan Guez (Yale University), “Process and Symmetry in Schubert’s Expanded Type I Sonatas”

Edward D. Latham (Temple University), “‘Beautiful Infinity’: The Permanent Interruption as a Symbol of Romantic Distance in the Music of Robert Schumann”

Anders Tobiason (University of Wisconsin-Madison), “Rotational Form and the Price of Assimilation in Schubert’s ‘Sei mir gegrüsst’”

Michael Baker (University of Kentucky), “Multiply-Interrupted Structure in Clara Schumann’s ‘Liebst du um Schönheit’”

### **Producing Classic Recordings (AMS)**

Arved Ashby (Ohio State University), Chair

Philip Gentry (University of Delaware), “Walter Legge’s *Tristan* and the Magnetophonic Imagination”

Lucille Mok (Harvard University), “Take Twenty-One: Technological Virtuosity and Glenn Gould’s *Goldberg Variations*, 1954 to 1959”

Darren Mueller (Duke University), “Producing ‘Timeless’ Music: Manfred Eicher and the Recording of Keith Jarrett’s *Solo Concerts: Bremen/Lausanne* (1973)”

Jacob Sagrans (McGill University), “Allegri’s *Miserere* and the Choir of King’s College, Cambridge: The Story of a Standard Recording”

### **Racialized Boundaries (AMS)**

Charles Hiroshi Garrett (University of Michigan), Chair

Samuel Dwinell (Cornell University), “‘Indecent Anguish of the Quivering Flesh’: Queer Intimacies of the Black Atlantic in Michael Tippett’s *The Knot Garden*”

Tamara Levitz (University of California, Los Angeles), “In the Shadow of the Zoot Suit Riots: Racial Exclusion and the Foundations of Music History”

John McCluskey (University of Kentucky), “‘This is Ghetto Row’: Musical Segregation in American College Football”

Ken McLeod (University of Toronto), “Holograms and Techno-Spirituality in Recent Rap Music”

### **Rocky Relationships (SMT)**

Christopher Doll (Rutgers University), Chair

Robin Attas (Elon University), “Meter and Motion in Pop/Rock Backbeats”

Drew Nobile (University of Chicago), “Harmonic Function in Rock Music: A Syntactical Approach”

Guy Capuzzo (University of North Carolina, Greensboro), “A Beat-Class Approach to Polyrythm in the Music of Meshuggah”

Nathaniel Condit-Schultz and Claire Arthur (Ohio State University), “Beat and Switch: Multi-stable Rhythms, Metric Ambiguity, and Rock & Roll Fake-Outs”

### **Theorists vs. Theorists (SMT)**

Henry Klumpenhower (Eastman School of Music, University of Rochester), Chair

Maryam Moshaver (University of Alberta), “Fundamental Bass and Metalanguage: An Anatomy of Two Analytical Practices”

Áine Heneghan (University of Michigan), “Schoenberg’s Sentence”

Daniel Walden (Harvard University), “Musica Prisca Caput: Vitruvian Music Theory and Enharmonicism in Sixteenth-Century Italy”

Joon Park (University of Oregon), “The Monochord = (Motion + Space) = Musical Motion”



Downtown Milwaukee’s World Festival



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## THURSDAY AFTERNOON SHORT SESSIONS

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2:00–3:30

### Source Studies (AMS)

Benjamin Korstvedt (Clark University), Chair

Mario Aschauer (Sam Houston State University), “Organizing the Workshop: How Bruckner Acquired His Compositional Process”

Paul Bertagnolli (University of Houston), “At Merlin’s feet the wily Vivien lay: A New Program in the Manuscript Sources for Edward MacDowell’s *Sonata Eroica*”

3:30–5:00

### Britten’s Texts (AMS)

Heather Wiebe (King’s College London), Chair

Christopher Chowrimootoo (University of Notre Dame), “*The Turn of the Screw*, or: The Gothic Melodrama of Modernism”

Kevin Salfen (University of the Incarnate Word), “Reading Montagu Slater’s *Peter Grimes*”

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4:15–5:15

**AMS Development Committee**

4:30–5:30

**AMS Committee on Career-Related Issues Conference Buddy Mixer**

5:30–6:30

**AMS President’s Endowed Plenary Lecture**

Margot Fassler (University of Notre Dame), “Hildegard’s Cosmos and Its Music: Making a Digital Model for the Modern Planetarium”

6:00–6:30

**SMT Conference Guides**

6:30–8:00

**Opening Reception**

7:30–9:30

***Journal of Seventeenth-Century Music* Editorial Board**

9:30–11:00

**Student Reception**

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## THURSDAY EVENING SESSIONS

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8:00–11:00

### After the Post (SMT)

Jonathan Bernard (University of Washington), Chair

Aaron Marcus (Graduate Center, CUNY), “Varieties of Pitch Presence: Process, Gesture, and the Excessive Polyvalence of Pitch in Atonal Music”

Sean Atkinson (Texas Christian University), “Steve Reich’s Phase Music Reconsidered”

Brett Clement (Ball State University), “Frank Zappa and Atonality”

John Roeder (University of British Columbia), “Formative Processes in Post-Tonal Canons”

### Digital Musicology: New Cooperative Initiatives (AMS)

Frances Barulich (Morgan Library & Museum), Chair

Bonna Boettcher (Cornell University), “The Contemporary Composers Web Archive”

Judy Tsou (University of Washington), “The Crisis Confronting Twenty-First-Century Sound Recording Collections”

Darwin Scott (Princeton University), “The Blue Mountain Project: A Digital Archive of Modernist Arts Journals”

Sarah Adams (Harvard University), “The RISM OPAC: Next Stages”

Jane Gottlieb (Juilliard) and Susan Vita (Library of Congress), “The Music Treasures Consortium”

### Ecomusicology and Listening Beyond Categorical Limits

Sponsored by the AMS Ecocriticism Study Group

Tyler Kinnear (University of British Columbia), Chair

Alexandra Hui (Mississippi State University), Daniel Grimley (University of Oxford), James Currie (University at Buffalo, SUNY)

### Music and Mexicanidad as Post-National Imaginary

Sponsored by the AMS Ibero-American Music Study Group

Leonora Saavedra (University of California, Riverside), Chair

Peter J. García (California State University, Northridge), “Chicano Music Discourses from Southern California: Nationalism and Decolonial Turns to Latinidad and Hispanidad in a Post-Chicano Era”

Lillian Gorman (University of Illinois at Chicago), “The (New) Mexican Familia: Music, Language, Power, and Latinidad in Northern New Mexico”

Jesús A. Ramos-Kittrell (Southern Methodist University), “¿*De quién es la fiesta?* Mexicans Roots in Colombian Vallenato”

Alejandro L. Madrid (Cornell University), Respondent

### New Approaches to Introducing Jewish Music

Sponsored by the AMS Jewish Studies and Music Study Group

Joshua Walden (Johns Hopkins University), Chair

Michael Beckerman (New York University), Philip Bohlman (University of Chicago), Ronit Seter (Jewish Music Research Center), Wendy Heller (Princeton University), Tina Frühauf (Columbia University / RILM), Mark Kligman (University of California, Los Angeles), Samuel Zerín (New York University)

### New Ontologies of Sound and Music

Sponsored by the AMS Music and Philosophy Study Group

Naomi Waltham-Smith (University of Pennsylvania), Chair

Jonathan De Souza (University of Western Ontario), “On Musical Objects”

Christopher Haworth (University of Calgary), “Sound Synthesis Procedures as ‘Texts’: A New Virtuosity in Computer Music”

Daniel Villegas Velez (University of Pennsylvania), “The Matter of Hearing: Diderot, d’Alembert, Le Cat, and the Multinaturalist Rationality of Eighteenth-Century Sound”

Robin James (University of North Carolina, Charlotte), “Music and the Ambivalent Politics of Feminist New Materialism”

Olivia Bloechl (University of California, Los Angeles), “Aural Vulnerability as Ethical Ontology”

### Partimenti (SMT)

Michael Callahan (Michigan State University), Chair

Joshua W. Mills (Florida State University), “Partimenti, Imitatio, and Exempla: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition”

Simon Prosser (Graduate Center, CUNY), “Some *Dispositiones* of the Fonte Schema”

Stefan Eckert (Eastern Illinois University), "Aspects of Partimento Practice in Joseph Riepel's *Anfangsgründe zur musikalischen Setzkunst*"  
Robert O. Gjerdingen (Northwestern University), "Harmony without Theory: Apprenticeship at the Paris Conservatory"

### Pop without Tech

Sponsored by the AMS Popular Music Study Group

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

Nicholas Johnson (Butler University), "Reviving the American Musical Past: The Rejection of Technology in the Modern String Band"

Matthew Richardson (Northwestern University), "Vulnerable Voices and the Production of Affect in Japanese Idol Pop"

Michael D'Errico (University of California, Los Angeles), "Off the Grid: Self-Effacing Production in Juke and Footwork"

Mimi Haddon (McGill University), "Free-Reeding and the 'Plaintive Cry' of the Exotic: Understanding Post-Punk's Relationship to Dub through the Materiality of the Melodica"

### Toward a Theory of Music Patronage Post-1900 (AMS)

Jeanice Brooks (University of Southampton), Chair

Louis Epstein (St. Olaf College), Rachel S. Vandagriff (University of California, Berkeley), James Steichen (Princeton University), William Robin (University of North Carolina, Chapel Hill)

Emily Richmond Pollock (Massachusetts Institute of Technology), Respondent

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### THURSDAY EVENING SHORT SESSIONS

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8:00–9:30

#### Romantic Aesthetics (SMT)

Berthold Hoeckner (University of Chicago), Chair

Judith Ofcarcik (Fort Hays State University), "The Aesthetics of Rupture: Adorno and the Adagio of Beethoven's Ninth Symphony"

Anna Gawboy (Ohio State University), "The Musical Opus as *Magnum Opus*: Organicist Analysis and the Hermetic Tradition"

#### Teaching Writing as a Music Theorist

Sponsored by the SMT Professional Development Committee

Nancy Rogers (Florida State University), Moderator

Carla Colletti (Webster University), Walter Everett (University of Michigan), William Marvin (Eastman School of Music, University of Rochester), Lynne Rogers (William Patterson University)

9:30–11:00

#### Main Title Music (SMT)

Mark Richards (University of Lethbridge), Chair

Scott Murphy (University of Kansas), Respondent

James Buhler (University of Texas at Austin), "Branding the Franchise: Music and the (Corporate) Myth of Origin"

Frank Lehman (Tufts University), "Intra-phrasal Chromaticism and Formal Structures in Korngold's Main Titles"

Charity Lofthouse (Hobart and William Smith Colleges), "Identification and Alienation: Subjectivities in the Main-Title Music of Alien-Themed Films"

### Sense and Sensibility (SMT)

Philip Rupprecht (Duke University), Chair

Marianne Kielian-Gilbert (Indiana University), "Compassion with the Abyss: Sensory Estrangement in Britten's Late Works *Death in Venice*, op. 88 and *Phaedra*, op. 93"

Eloise Boisjoli (University of Texas at Austin), "Defining Sensibility: A Topical World in the Slow Movements of Haydn's String Quartets"

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## FRIDAY 7 November

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8:30–6:00

Registration & Speaker Ready Room

8:30–6:00

Exhibits

7:00–8:45

AMS Chapter Officers

7:00–8:45

AMS Committee on Career-Related Issues

7:00–8:45

AMS Committee on Communications

7:00–8:45

AMS Committee on the History of the Society

7:00–8:45

SMT Ad Hoc Sustainability Issues Committee

7:00–8:45

SMT Committee on the Status of Women Breakfast

7:00–8:45

SMT *MTO* Editorial Board

7:00–8:45

SMT *Music Theory Spectrum* Editorial Board

7:30–8:45

Alvin H. Johnson AMS 50 Dissertation Fellowship Committee

7:30–8:45

AMS Graduate Education Committee

7:30–8:45

AMS Program Committees for the 2014 and 2015 Annual Meetings

7:30–8:45

AMS/SMT Joint Music and Disability Study Group "Recasting Music: Body, Mind, and Ability"

7:30–8:45

AMS Student Representatives to Council

7:30–8:45

SMT Breakfast Reception for Students hosted by SMT Professional Development Committee

7:30–9:00

American Brahms Society Board

9:00–12:00

SMT Graduate Student Workshop I: "Exploring Pitch Memory and Melody Perception: Empirical Approaches" Elizabeth West Marvin, instructor

9:00–12:00

SMT Graduate Student Workshop II: "Finding Narratives in Formal Analysis of Popular Music" Jocelyn Neal, instructor

9:00–12:00

SMT Graduate Student Workshop III: "Renaissance Instrumental Music" Peter Schubert, instructor

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## FRIDAY MORNING SESSIONS

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9:00–12:00

### Cinematic Sounds (AMS)

Daniel Goldmark (Case Western Reserve University), Chair

Alexandra Monchick (California State University, Northridge), “Béla Balázs’s ‘Last Take’: An Operatic Tribute to Silent Film”

Charles E. Brewer (Florida State University), “Alec Wilder’s ‘Fall’ from the Avant Garde”

Berthold Hoekner (University of Chicago), “Film, Music, Affective Economies”

Carolyn Abbate (Harvard University), “Sound Object Lessons”

### France Making a Spectacle of Itself (AMS)

Stephen Rumph (University of Washington), Chair

Kimberly White (University of Southampton), “Offenbach’s *Madame Favart* and the Business of Performing”

Julianne Lindberg (University of Nevada, Reno), “In Search of Lost Time: Nostalgia, Exile, and Fauré’s *Dolly*”

Rachana Vajjhala (University of California, Berkeley), “Fauré, Debussy, and *Les Bébé*s in Toyland”

Samuel Dorf (University of Dayton), “Musicology, Archaeology, and Fauré’s *Hymne à Apollon* (1894)”

### Music and Activism (AMS)

George E. Lewis (Columbia University), Chair

Felicia M. Miyakawa (Austin, Tx.), “Sing out, Brother! Zilphia Horton’s ‘Unfinished’ CIO Songbook”

Tammy L. Kernodle (Miami University), “On the Battlefield: Black Women Musicians and the Mass-Mediation of the Civil Rights Movement”

Gianpaolo Chiriaco (University of Salento), “Singing the Black Experience: Authenticity and Social Meaning in Lena McLin’s Vocal Pedagogy”

Janie Cole (Music Beyond Borders), “*Just You and the Bucket*: Music and Resistance in the Apartheid Women’s Prisons”

### Queer Music Theory: Interrogating Notes of Sexuality (AMS/SMT)

Co-sponsored by AMS LGBTQ Study Group & SMT Queer Resource Group

Nadine Hubbs (University of Michigan) and Gavin Lee (Singapore), Co-organizers

Amy Cimini (University of California, San Diego), Moderator

Naomi André (University of Michigan), James Currie (University at Buffalo, SUNY), Roger Mathew Grant (Wesleyan University), Judith Peraino (Cornell University)

William Cheng (Dartmouth College) and Kevin Korsyn (University of Michigan), Respondents

### Schenker—Oy! (SMT)

Gordon Sly (Michigan State University), Chair

Wayne Alpern (Mannes College of Music, New School University), “Schenker’s *Yiddishkeit*”

Karl Braunschweig (Wayne State University), “Language and Mediation in Schenker’s Theory of Tonal Music”

Jason Hooper (University of Massachusetts, Amherst), “Schenker’s Conception of Sonata Form before the *Uralin*e”

Frank Samarotto (Indiana University), “The *Uralin*e, Melodic Energies, and the Dynamics of Inner Form”

### Visions and Revisions in the Seventeenth and Eighteenth Centuries (AMS)

Steven Zohn (Temple University), Chair

Thomas Lin (Harvard University), “Creating a Hit: In the Workshop of Cicognini/Cavalli’s *Giasone*”

Maria Anne Purciello (University of Delaware), “Moral Poems, Symbolic Figures, and Poetic Conceits: Reimagining Allegory for the Seventeenth-Century Operatic Stage”

Anita Hardeman (Western Illinois University), “Venus and the Semiotics of the French Opera Prologue, 1700–1750”

Mathieu Langlois (Cornell University), “‘Mere Bastard Sounds’: Dandrieu and Musical Pictorialism”

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## FRIDAY MORNING SHORT SESSIONS

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9:00–10:30

### Affect and Collaboration at the Fin de siècle (AMS)

Michael Beckerman (New York University), Chair

Andrew Burgard (New York University), “A Moravian Fin de siècle: Collaborative Dynamics Underlying the Emergence of Janáček’s Distinctive Compositional Style”

Daniel Grimley (University of Oxford), “‘In the Mood’: The Affective Landscapes of Edvard Grieg’s *Stemning*er, op. 73”

### The End of the Undergraduate Music History Sequence? (AMS)

Colin Roust (University of Kansas) and Douglass Seaton (Florida State University), Co-chairs

J. Peter Burkholder (Indiana University), Don Gibson (Florida State University), Melanie Lowe (Vanderbilt University)

### Experimentalism in Practice: Perspectives from Latin America (AMS)

Eduardo Herrera (Rutgers University), Chair

Ana Alonso-Minutti (University of New Mexico), “Performing Resistance: Quanta and the Musical Avant Garde of 1970s Mexico”

Marysol Quevedo (Indiana University), “Experimental Music and the Avant Garde in Post-1959 Cuba: Revolutionary Music for the Revolution”

### Music in World War I-Era France (AMS)

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

Barbara Kelly (Keele University), “World War I and the Parisian Avant Garde: New Music, Patriotism, and Narratives of Rupture”

Jillian Rogers (University of California, Los Angeles), “*La Plus Grande Consolatrice*: Music as Therapeutic Corporeal Practice in World War I-Era France”

### Ornamentation (SMT)

Joseph Straus (Graduate Center, CUNY), Chair

Paul Miller (Cornell University), “How Low Can You Go? The Effects of Ornamentation on Corelli’s Deeper Structure”

Michael Buchler (Florida State University), “Ornamentation in Atonal Music”



## Performing Nineteenth-Century Opera (AMS)

Heather Hadlock (Stanford University), Chair

Gundula Kreuzer (Yale University), “*Faire un tamtam*: Sound and the Gong in Nineteenth-Century Opera”

Flora Willson (King’s College, Cambridge), “Parallel Motion: Touring *Falstaff* and *Manon Lescaut*, 1893–94”

## Without.... (SMT)

Harald Krebs (University of Victoria), Chair

Stanley Kleppinger (University of Nebraska–Lincoln), “Pitch Centricity without Pitch Centers”

Richard Cohn (Yale University), “Meter without Tactus”

10:30–12:00

## American Indianism (AMS)

Michael Pisani (Vassar College), Chair

Jeffrey van den Scott (Northwestern University), “American Indianism and the Creative Work of Frederick Russell Burton: ‘The Accompaniment Completes the Song’”

Aaron Ziegel (Towson University), “The Politics of International Opera Production: Arthur Nevin’s *Poia* in Berlin, 1910”

## American Modernisms (AMS)

Andrew Mead (Indiana University), Chair

Alison Maggart (University of Southern California), “America’s Past(time): Baseball, Atemporality, and Milton Babbitt’s *Whirled Series*”

Anoosua Mukherjee (New York University), “Beyond the University Walls: Building an Infrastructure for Modern American Music”

## Cycles (AMS)

Susan Youens (University of Notre Dame), Chair

Angeline Van Evera (Vienna, Va.), “Schubert, Well Temperament, and the Conception of Key: Defending the Transpositions in *Winterreise*”

Andrew H. Weaver (Catholic University of America), “Memories Spoken and Unspoken: Hearing the Narrative Voice in *Dichterliebe*”

## Exile (AMS)

Stephen Hinton (Stanford University), Chair

Derek Katz (University of California, Santa Barbara), “‘America costs me sleepless nights’: The Kolisch Quartet and the Business of Chamber Music in 1930s America”

Erin K. Maher (University of North Carolina, Chapel Hill), “Becoming a Transatlantic Composer: Darius Milhaud at the End of Exile”

## Jazz Transformations (SMT)

Keith Salley (Shenandoah University), Chair

Jonathan De Souza (University of Western Ontario), “Melodic Transformation in George Garzone’s Triadic Chromatic Approach; or Jazz, Math, and Basket Weaving”

Michael McClimon (Indiana University), “Jazz Harmony, Transformations, and ii–V Space”

## Mashups and Borrowings (SMT)

Joseph Auner (Tufts University), Chair

Thomas Johnson (Graduate Center, CUNY), “Mashups, Meaning, and Form”

Christine Boone (Indiana University), “Girls Who Are Boys Who Like Boys to Be Girls: Mashups and Androgyny”

## Virtuosity (AMS)

Karen Henson (University of Miami), Chair

Catherine Motuz (McGill University), “In Defense of the Virtuoso: Late Renaissance Ornamentation in a Rhetorical Context”

David VanderHamm (University of North Carolina, Chapel Hill), “Sounding the Limits: Technology, Virtuosity, and Disability”

12:00–2:00

**RILM on ProQuest Lunch** and presentation of ProQuest platform  
RSVP: [conferences@rilm.org](mailto:conferences@rilm.org)

12:00–2:00

**SMT Graduate Student Workshop Participants Lunch**

12:15–1:15

**Alexander Street Press Music Online Demo Session**

12:15–1:15

**Alvin H. Johnson AMS 50 Fellowship Forum**

12:15–1:15

**AMS Committee on Career-Related Issues, Session I: “Self-Advocacy for Adjunct/Contingent Faculty”**  
Felicia Miyakawa, Chair

12:15–1:15

**AMS LGBTQ Open Board Meeting**

12:15–1:45

**JAMS Editorial Board**

12:15–1:45

**Mozart Society of America**

12:15–1:45

**SIMSSA: Single Interface for Music Score Searching and Analysis**

12:15–1:45

**SMT Committee on Diversity Travel Grant Recipients Lunch**

12:15–1:45

**SMT Jazz Theory and Analysis Interest Group**

12:15–1:45

**SMT Music Cognition Interest Group**

12:15–1:45

**SMT Post-WWII Music Analysis Interest Group**

12:15–1:45

**Society for Seventeenth-Century Music Business Meeting**

12:30–1:30

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

1:00–3:00

**SMT CV Review**

3:30–5:00

**AMS/MLA Joint RISM Committee**

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## FRIDAY AFTERNOON CONCERT

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2:00–3:30

**Recital: From Carissimi to Croft: The Influence of the Italian Solo Motet in English Sacred Solo Music of the Restoration**

Robert Crowe (Boston University), Soprano, and Il Furioso: Neil Cockburn (Boston University), Organo Portativo; Victor Coelho (Boston University) and David Dolata (Florida International University), lute

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## FRIDAY AFTERNOON SESSIONS

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2:00–5:00

### American Mythopoetics (AMS)

Neil Lerner (Davidson College), Chair

Mark Clague (University of Michigan), “Singing the Self into Citizenship: How Performance Transformed a Star-Spangled Song into the U.S. National Anthem”

Emily Gale (University of California, Merced), “Sounding Citizenship in Mitch Miller’s *Sing Along with Mitch*”

John Kapusta (University of California, Berkeley), “Richard Nixon in the Zone”

Frank Lehman (Tufts University), “Presidential Representation and Political Mythopoetics in John Williams’s *JFK* and *Nixon*”

### Composers Responding (SMT)

Anne Shreffler (Harvard University), Chair

Gillian Robertson (Florida State University), “Brahms’s Emergent Identity: A Narrative Interpretation of *Variations on a Theme by Paganini*, op. 35, Book I”

Micah Lomax (Florida State University), “Prokofiev’s ‘Haydn’skiy’ Symphony: Accounting for both Western and Russian Musical Features in Analysis”

Jeffrey Perry (Louisiana State University), “Cage’s Satie, 1948–58”

Laura Emmerly (Emory University), “In Disguise: Borrowings in Elliott Carter’s Early String Quartets”

### Corporate or Neoliberal Musics (AMS)

James Currie (University at Buffalo, SUNY), Chair

You Nakai (New York University), “Inside-Out: David Tudor’s Conception of the Pepsi Pavilion as a Musical Instrument”

Nicholas Jurkowski (University of California, Santa Barbara), “The Electronic Avant Garde and the Genesis of Music as Collaborative Research”

Andrea Moore (University of California, Los Angeles), “Neoliberalism and the Musical Entrepreneur”

William Cheng (Dartmouth College), “Staging Overcoming”

### Cross-Dressed Performance, Gender, and Sexuality in Cross-Cultural Perspective (AMS)

Susan Cook (University of Wisconsin-Madison), Chair

Nancy Guy (University of California, San Diego), “‘What does it mean to do something in the name of love?’: The Cross-Dressing Devotions of Beverly Sills Fans”

Joseph S. C. Lam (University of Michigan), “The Art and Eroticism of Cross-Dressing in Contemporary Chinese Kunqu Opera”

Gillian Rodger (University of Wisconsin-Milwaukee), “Did the Clothes Make the Man? Cross-Dressed Performance in Nineteenth-Century Variety and Burlesque”

Henry Spiller (University of California, Davis), “Going through the Motions: Transgender Performance in *topeng Cirebon* from North Java, Indonesia”

### The Early Music Renaissance (AMS)

Byron Adams (University of California, Los Angeles), Chair

Eric Lubarsky (Eastman School of Music, University of Rochester), “Arnold Dolmetsch as Antimodernist: Elevating the Past and Negating the Modern”

Xin Ying Ch’ng (University of Southampton), “What is an ‘English’ Voice? Alfred Deller and the English Musical Renaissance”

Nico Schüler (Texas State University), “The Harlan Trio (1930–33) as a Pioneer of, and Its Contributions to, Historical Performance Practice”

Robert D. Pearson (University of North Texas), “Tovey’s Renaissance”

### Harmonic Function in Chromatic Music at Twenty (SMT)

Scott Murphy (University of Kansas), Chair

Steven Rings (University of Chicago), “Metaphor, Technology, and Experience in Harrison’s Harmonic Theory”

Jon Wild (McGill University), “Diatonic Melodic Inversion Viewed through a Harrisonian Lens: Reger’s *Variations on a Theme by Mozart*, op. 132”

Suzannah Clark (Harvard University), “Arthur von Oettingen as Analyst”

Daniel Harrison (Yale University), “Extending Harmony to Extended Chords”

### Knowledge Made Easel (SMT)

Leigh VanHandel (Michigan State University), Chair

Roger Graybill (New England Conservatory), “Part Writing as Process: Interviews with Students”

Gilad Rabinovitch and Johnandrew Slominski (Eastman School of Music, University of Rochester), “Partimenti and Galant Schemata as Pedagogical Tools: Developing and Evaluating New Teaching Methods for Style Improvisation”

Ji Chul Kim (University of Connecticut), “Pitch Dynamics in Tonal Melody: The Role of Melodic Step and Leap in Establishing Tonal Stability”

Trevor de Clercq (Middle Tennessee State University), “A Model for Scale-Degree Reinterpretation: How Melodic Structure, Modulation, and Cadence Choice Interact in the Chorale Harmonizations of J. S. Bach”

Yoel Greenberg (Bar-Ilan University), “A Corpus-Based, Bottom-Up Approach to Musical Form”

Joel V. Hunt (University of California, Santa Barbara), “‘Oblique Harmony’ in Henry Brant’s *Variations for Four Instruments*”

Andrew Wilson (Oberlin College), “Meter in the Sarabande: Equal or Unequal, Consonant or Dissonant?”

Dan Trampe (University of North Texas), “Introducing tA/v\Am, the Audio/Video Analysis Machine: An Interactive Analysis Medium for Music Theorists”

### Listening Practices (AMS)

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

Catherine Hennessy Wolter (University of Illinois at Urbana-Champaign), “‘Much as a Pianist Reads His Sheet Music’: Forging a Domestic and Commercial Place for the Mechanical Piano”

Jonathan Goldman (Université de Montréal), “Listening to Pierre Boulez’s *Doubles* in Stereo”

Elizabeth Ann Lindau (Earlham College), “‘Boring Things’: Drone and Repetition in the Music of the Velvet Underground”

Victor Szabo (University of Virginia), “Ambient Music in an Age of Ubiquitous Listening”

### Music and Performance in Nineteenth-Century Germany (AMS)

Sanna Pederson (University of Oklahoma), Chair

Dana Gooley (Brown University), “Music–Poetry–Improvisation: Carl Loewe’s Performative Romanticism”

Katherine Hambridge (University of Warwick), “Performing History: The Musical Past at the Berlin Nationaltheater, 1800–1815”

Eric Schneeman (Northeast Lakeview College), "Giacomo Meyerbeer's Production of Christoph Gluck's *Armide* in the Musical Politics of Biedermeier Berlin"

Alexander Stefaniak (Washington University in St. Louis), "Brilliant, Transcendent Virtuosity in Clara Wieck Schumann's 1830s Concerts"

### **Pleasures of Space, Speech, Song (AMS)**

Bonnie Gordon (University of Virginia), Chair

Jeanice Brooks (University of Southampton), "Gossiping to Music in Sixteenth-Century France"

Daniel Donnelly (McGill University), "Making Private Music Public: Antonio Molino, Domenico Venier, and the Musical *donne zendile*"

Arne Spohr (Bowling Green State University), "'Like an Earthly Paradise': Concealed Music and the Performance of the Other in Late Renaissance Pleasure Houses"

Olivia Bloechl (University of California, Los Angeles), "True Confessions: Opera's Theater of Guilt and Remorse"

### **Religion and Enlightenment in Germany (AMS)**

Reginald Sanders (Kenyon College), Chair

Michael Maul (Bach-Archiv Leipzig / Peabody Institute), "The Performance Calendar of a Schütz Student: New Light on the Reform of Lutheran Church Music in the Late Seventeenth Century"

Max Schmeder (University of California, Berkeley), "The 'Goldberg' Variations (1741) as a Rebuttal to Newton's 'Queries' from the *Opticks* (1704/1740)"

Yael Sela-Teichler (Open University of Israel), "This, Too, an Enlightenment Theory of Music: Moses Mendelssohn on Music, Poetry, and the Sublime"

Jeanne Swack (University of Wisconsin-Madison), "A Curse and Abomination to God and Men': Erdmann Neumeister's Anti-Jewish Writings in the Context of Early Eighteenth-Century Hamburg"

### **Timbre Rocks! (SMT)**

Brad Osborn (University of Kansas), Chair

Kate Heidemann (Columbia University), "Toward a System of Vocal Timbre Description in Popular Song"

David K. Blake (Stony Brook University), "'Anna's Ghost All Around': Timbre and Meaning in Neutral Milk Hotel's *In the Aeroplane over the Sea*"

David Heetderks (Oberlin Conservatory), "The Grain of Disorientation: Pitch Indigestibility and Divergence in Sonic Youth's Noise Rock"

Lori A. Burns (University of Ottawa), "Sculpting a Vocal Narrative Across the Concept Album: Vocal Delivery and Treatment in P!nk's *The Truth About Love*"

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## **FRIDAY AFTERNOON SHORT SESSIONS**

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**2:00–3:30**

### **New Theatricality (AMS)**

Steven Huebner (McGill University), Chair

Evan Moskowitz (Graduate Center, CUNY), "Artaudian Lyricism in the Chamber Works of Giacinto Scelsi"

Megan Varvir Coe (University of North Texas), "Musicality of Language and 'Corporeal Writing': Reconciling Music, Language, and Dance in Symbolist Theater"

**3:30–5:00**

### **Opera at the Fin de siècle (AMS)**

Cormac Newark (University of Ulster), Chair

Sarah Fuchs Sampson (Eastman School of Music, University of Rochester), "Cultivating the Connoisseur: Technologies of Listening and the Paris Opéra's Fin-de-siècle Audience"

Jessica Payette (Oakland University), "French Grand Opera in Fin-de-siècle Vienna: Challenging Wagnerian Myth through Hugonian Dramaturgy"

**5:00–7:00**

**AMS Ecocriticism Study Group**

**5:00–6:30**

**AMS Graduate Education Committee Reception for Prospective Graduate Students**

**5:00–7:00**

**AMS/SMT Joint Philosophy Interest Group Meeting**

**5:00–7:00**

**Eastman School of Music Alumni Reception**

**5:00–6:30**

***Journal of Musicology* Board**

**5:00–6:30**

**Rice University Alumni Reception**

**5:00–7:00**

**SMT History of Music Theory Interest Group informational meeting**

**5:00–7:00**

**SMT Mathematics of Music Analysis Interest Group**

**5:00–7:00**

**SMT Queer Resource Interest Group**

**5:00–7:00**

**SMT Work and Family Interest Group**

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## *The Return of the AMS Dance*

On Friday night 7 November the AMS and SMT, supported by the University of Rochester Institute for Popular Music (IPM) and its director, John Covach, will sponsor a dance during the joint Annual Meeting. Music will be supplied by a rock band from the IPM. The main purpose of the band, however, is to provide a group that attendees can join for a couple of songs. If you are a rock musician, this may be your big break!

There is no need to bring your own guitar or drum kit, since you will borrow one from the band. The dance begins at 10:00 and continues with the band until midnight, after which an AMS or SMT DJ will take over for an hour. Additional details, including instructions for reserving playing time with the band, will be announced in early September; see [www.ams-net.org/milwaukee/](http://www.ams-net.org/milwaukee/).



John Covach



- 5:00–7:00 **University of Illinois Reception for Alumni and Friends**
- 5:15–6:15 **AMS Committee on Career-Related Issues, Session II: “What I Didn’t Learn in Grad School: Surviving and Thriving in Professional Reality”**  
James V. Maiello (University of Manitoba), Chair
- 5:30–6:30 **Singing from Renaissance Notation**  
presented by Early Music America
- 5:30–7:30 **University of North Carolina, Chapel Hill Alumni Reception**
- 6:00–7:00 **AMS By-laws Changes Meeting**
- 6:00–7:00 **Society for Eighteenth-Century Music, General Meeting**
- 6:00–7:30 **W. W. Norton Reception**
- 6:00–8:00 **Boston University Reception**
- 6:00–8:00 **CUNY Graduate Center Reception**
- 6:00–8:00 **Florida State University College of Music Alumni Reception**
- 6:15–7:45 **AMS Committee on Career-Related Issues, Session III: “Building Partnerships in the University and Community”**  
Randall Goldberg (Youngstown State University), Chair
- 6:30–8:00 **Oxford University Press Reception**
- 7:30–8:00 **AMS Music and Dance Study Group Business Meeting**
- 9:00–12:00 **University of Chicago Alumni Reception**
- 9:00–11:00 **Juilliard Party**
- 9:00–11:00 **University of Michigan Alumni Reception**
- 9:00–12:00 **University of Pittsburgh Reception**
- 10:00–12:00 **AMS/SMT Dance**
- 10:00–12:00 **AMS LGBTQ Study Group Party**
- 10:00–10:30 **AMS Pedagogy Study Group Business Meeting**
- 10:00–12:00 **Case Western Reserve University Reception**
- 10:00–12:00 **Columbia University Department of Music Reception**
- 10:00–12:00 **Harvard Music Reception**
- 10:00–12:00 **Society for Christian Scholarship in Music Reception**

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## FRIDAY EVENING SESSIONS

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7:00–9:00

### **World War I and the Music of Conciliation**

Sponsored by the Lyrica Society

Elliott Antokoletz (University of Texas at Austin), “Affect Regulation and Trauma in Alban Berg’s *Wozzeck*: Peak of Expressionism in the War Years”

Ryan Weber (Misericordia University of Pennsylvania), “‘Full of dross, but equally full of godhead’: War, Whitman, and Grainger’s Essentialist Imagination”

Paul-André Bempéchat (Harvard University), “Christians, Jews, and the Spiritual Mechanics of Post-war Conciliation”

8:00–10:00

### **New Work in LGBTQ Music Scholarship (AMS)**

Sponsored by the AMS LGBTQ Study Group

Emily Wilbourne (Queens College, CUNY) and Stephan Pennington (Tufts University), Co-chairs

8:00–11:00

### **After *Orfeo*: Music History Pedagogy in the Seventeenth Century (AMS)**

Wendy Heller (Princeton University), Chair

Arne Spohr (Bowling Green State University), Robert Holzer (Yale University), Rose Pruiksma (University of New Hampshire), Drew Edward Davies (Northwestern University), Amanda Eubanks Winkler (Syracuse University)

### **Assessing Student Learning in the Online Environment (AMS)**

Sponsored by the AMS Pedagogy Study Group

Kevin R. Burke (Florida Institute of Technology), Chair

Jennifer Hund (Purdue University), Douglas Shadle (Vanderbilt University), Jennifer Snodgrass (Appalachian State University), Kris Shaffer (University of Colorado, Boulder), Elizabeth Wells (Mount Allison University)

### **Dancing Undisciplined**

Sponsored by the AMS Music and Dance Study Group

Chantal Frankenbach (California State University, Sacramento), Moderator

### **Hammered (SMT)**

Thomas Christensen (University of Chicago), Chair

John Peterson (Florida State University), “Intentional Actions: Identifying Musical Agents in Schubert’s Piano Sonata in A, D. 959”

Randolph Johnson (Oklahoma Baptist University), “Parlor-Music Marginalia: Piano Arrangements as Symphonic Glosses”

Garreth Broesche (University of Wisconsin-Madison), “Glenn Gould, Musical Ontology, and the Filmmaking Analogy”

Allison Wentz (University of Texas at Austin), “Stockpiling Memories: The Player Piano, the Phonograph, and Bergson’s Two Modalities of Musical Memory”

## Interdisciplinarity Today: Five Perspectives (AMS)

Sponsored by the AMS Graduate Education Committee  
Todd Decker (Washington University in St. Louis) and  
Michael Puri (University of Virginia), Co-chairs

Berthold Hoeckner (University of Chicago), Nadine Hubbs (University of Michigan), Brian Hyer (University of Wisconsin-Madison), Tiffany Ng (University of California, Berkeley), Annette Richards (Cornell University)

## Looking Back at 1989: A Critical Reassessment of the Cold War's End (AMS)

Sponsored by the AMS Cold War and Music Study Group  
Peter Schmelz (Washington University in St. Louis), Chair

Alison Furlong (Ohio State University), Trevor Hagen (University of Exeter), Christoph Hust (Hochschule für Musik und Theater, Leipzig), Johanna Frances Yunker (University of Massachusetts, Amherst), Andrea Bohlman (University of North Carolina, Chapel Hill), Joy Calico (Vanderbilt University)

## Negotiation and Self-Advocacy Skills for Women

Sponsored by the SMT Committee on the Status of Women  
Laurel Parsons (University of Victoria), Chair

Rachel Lumsden (University of Oklahoma), Stefanie Acevedo (Yale University), Don Gibson (Florida State University), Eileen M. Hayes (Towson University), Áine Heneghan (University of Michigan), Brenda Ravenscroft (Queen's University), Joseph Straus (Graduate Center, CUNY), Joel Phillips (Westminster Choir College, Rider University)

## Psychoanalysis and Music: A (Sexual) Relationship? (AMS)

Seth Brodsky (University of Chicago), Chair

Fred Maus (University of Virginia), Amy Cimini (University of California, San Diego), Holly Watkins (Eastman School of Music, University of Rochester), Clara Latham (New York University)  
Mladen Dolar (University of Ljubljana), Respondent

## Timbreland (SMT)

Ellie Hisama (Columbia University), Chair

Zachary Wallmark (Southern Methodist University), "Is Timbre a Metaphor?"

Jeffrey DeThorne (University of Wisconsin-Madison), "Ionizing Timbral Agents through Prismatic Dispersion in Varèse's *Hyperprism* (1924)"

Robert C. Cook (University of Iowa), "A Timbral Ecology of the *Heiliger Dankgesang*"

Nathaniel Mitchell (Indiana University), "Sharp as a Tack, Bright as a Button: Timbral Metamorphoses in Saariaho's *Sept Papillons*"

## FRIDAY EVENING SHORT SESSIONS

8:00–9:30

### Eighteenth Century (SMT)

W. Dean Sutcliffe (University of Auckland), Chair

Matthew R. Shaftel (Florida State University), "Unity and Discontinuity in the Act II Finale of *Le nozze di Figaro*"

Edward Klorman (Queens College, CUNY / The Juilliard School), "Meter as Agency: Performing Metrical Manipulations in Chamber Music"

9:30–11:00

### Analytical Approaches to Time Cycles in World Music (SMT)

Lawrence Shuster (College of Saint Rose), Chair

John Roeder and Michael Tenzer (University of British Columbia), "Large-Scale Formative Processes in Ostinato Music"

Kofi Agawu (Princeton University), "The Metrical Underpinnings of African Time-Line Patterns"

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## SATURDAY 8 November

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8:30–5:00

Registration & Speaker Ready Room

8:30–6:00

Exhibits

7:00–9:00

A-R Recent Researches Series  
Editors' Breakfast

7:00–9:00

American Institute for Verdi Studies Board

7:00–8:45

AMS Committee on Women and Gender

7:00–8:45

AMS Publications Committee

7:00–9:00

*Journal of Music History*  
*Pedagogy* Editorial Board

7:00–8:45

SMT Committee on Diversity Breakfast

7:00–8:45

SMT Professional Development  
Committee Breakfast

7:00–8:45

SMT Regional and Affiliate  
Societies Breakfast

7:30–8:45

AMS Committee on Cultural Diversity

7:30–9:00

Society for Eighteenth-Century  
Music Board of Directors

7:30–9:00

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

7:45–8:45

American Bach Society Editorial Board

9:00–12:00

AMS Committee on Career-Related  
Issues, CV and Cover Letter Workshop

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## SATURDAY MORNING SESSIONS

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9:00–12:00

### Bodies (AMS)

Susan McClary (Case Western Reserve University), Chair

Heather Buffington Anderson (University of Texas at Austin), "Her Whole Body Was an Instrument': Betty Carter and the Queering of Pop"  
Jennifer Chu (Yale University), "'Speak, so I may see you': Laurie Anderson's Performative Voices and Cyborg Bodies"

Shana Goldin-Perschbacher (Temple University), "Trans\*Americana"

Fred Maus (University of Virginia), "'Expressive Potential' and Music Criticism"

## **Inventing American Music (AMS)**

Mary Simonson (Colgate University), Chair

Erin Sweeney Smith (Case Western Reserve University), “Popular Music and the New Woman in the Progressive Era”

Jane Mathieu (Tulane University), “Midtown, 1905: The Case for an Alternate Tin Pan Alley”

Eric Hermann (University of Maryland), “When Vaudeville Meets the Phonograph: The Studio Creations of Uncle Dave Macon (1924–1929)”

Nate Sloan (Stanford University), “Beyond the Jungle: Reconsidering Early Ellington”

## **Meaning (SMT)**

Robert Hatten (University of Texas at Austin), Chair

Dave Easley (Oklahoma City University), “Pressure’s On: Vocal Production, Paralanguage, and Meaning in American Hardcore Punk (1978–86)”

William Guerin (Indiana University), “The Concept of Musical Meaning: New Peircean Perspectives”

Joshua Albrecht (University of Mary Hardin-Baylor), “The *Pathos* of Beethoven’s *Pathétique*: Exploring Relationships Between Affective Meaning and the Theories of Hatten, Meyer, and Others”

Julie Pedneault-Deslauriers (University of Ottawa), “Applied Subdominants and Motivic Treatment in Schoenberg’s ‘Warnung,’ op. 3, no. 3”

## **Music and the Sacred (AMS)**

Erika Honisch (Stony Brook University), Chair

Irer E. Chávez-Bárceñas (Princeton University), “Distorting Reality: Christmas Villancicos and the Culture of Sacred Immanence in Early Seventeenth-Century Puebla de los Ángeles”

Cesar Favila (University of Chicago), “Music for Profession Ceremonies in Early Modern Novohispanic Convents”

Catherine Gordon-Seifert (Providence College), “Combatting the Demons Within: The Role of Jean-Joseph Surin’s *Cantiques spirituels* (1655) in Mystical Contemplation and Demonic Exorcism”

Dianne L. Goldman (Northwestern University), “Authorship and Intent in Ignacio Jerusalem y Stella’s Responsory Cycle for the Virgin of Guadalupe”

## **Music, Violence, and Order (AMS)**

Jairo Moreno (University of Pennsylvania), Chair

Elizabeth Hoover (Miami University), “An Order We Are not Looking for: Earle Brown’s Open Form as Bergsonian Disorder”

Stephen Decatur Smith (Stony Brook University), “‘The Plaint of the Ideal amid Violence’: Sound, Music, Nature, and the Soul in Hegel and Adorno”

Etha Williams (Harvard University), “The *Hörender* in *Hörigkeit*: Adorno, Siren Song, and the Heteronomous Aesthetics of Enlightenment”

Maria Edurne Zuazu (Graduate Center, CUNY), “Music, Obscenity, and the Performance of Violence in *The Act of Killing* (Joshua Oppenheimer, 2012)”

## **Performativity in France (AMS)**

Michael Puri (University of Virginia), Chair

Rebecca Geoffroy-Schwinden (Duke University), “Mobilizing the Social Network: Revolutionary Musicians and the Birth of French Romanticism”

Fabio Morabito (King’s College London), “Authenticity or Spectacle? Using the Score as a Script in the 1820s Parisian String Quartet Concerts”

Fanny Gribenski (Ecole des hautes Etudes en sciences sociales), “The Church as Showroom for Instrument-Making and Musical Virtuosity: Organ Inaugurations in Nineteenth-Century Paris”

Nicole Villkner (Rutgers University), “‘The street is in our houses’: Traffic Flow in the Salon of Princess Mathilde Bonaparte”

## **Performing Digitally (SMT)**

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

Jeffrey Swinkin (University of Massachusetts), “The ‘Breakout’ Module in Mozart’s K. 279: Analysis and Performance of an Ambiguous Primary Theme”

Wayne Petty (University of Michigan), “Some Multimovement Designs in C. P. E. Bach’s Late Keyboard Sonatas”

Pedro Segarra-Sisamone and Jennifer M. Cancelado (Conservatorio de Musica de Puerto Rico), “Into the Labyrinth: Borges, Schenker, Bach, and the Game of Interpretation”

Alan Dodson (University of British Columbia), “Schenker’s Performance of Chopin’s Preludes and the Meanings of Interruption”

## **Remaking Operas (AMS)**

Ryan Minor (Stony Brook University), Chair

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

Danielle Ward-Griffin (Christopher Newport University), “Realism Redux: Staging *Billy Budd* in the Television Age”

Leah Weinberg (University of Michigan), “Intermediality, Collaboration, and the Cultural Consecration of *Einstein on the Beach* through Film”

Jennifer Tullmann (University of Kentucky), “Confronting the Composer: Operatic Innovations in Olga Neuwirth’s *American Lulu*”

## **Singing and Dancing (SMT)**

Mitchell Ohriner (Shenandoah University), Chair

Julia Alford-Fowler (Temple University and Delaware County Community College), “Uncovering the Functionality of Klezmer Music”

Rebecca Simpson-Litke (University of Georgia), “Flipped and Broken Clave: Dancing Through Metric Ambiguities in Salsa Music”

Rob Schultz (University of Kentucky), “Paradigmatic Analysis and Melodic Variation Principles in an Aka Polyphonic Song”

Justin London (Carleton College) and Rainer Polak (Hochschule für Musik und Tanz Köln), “Dansa from Mali: Tempo-Metrical Types in a Non-isochronous Meter”

## **Why Voice Now? (AMS/SMT)**

Martha Feldman (University of Chicago), participant and Moderator

James Q. Davies (University of California, Berkeley), Nina Eidsheim (University of California, Los Angeles), Brian Kane (Yale University), Steven Rings (University of Chicago), Emily Wilbourne (Queens College, CUNY)

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## **SATURDAY MORNING SHORT SESSIONS**

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**9:00–10:30**

### **New Instruments (AMS)**

Deirdre Loughridge (University of California, Berkeley), Chair

Erinn Knyt (University of Massachusetts), “New Instruments, New Sounds, and New Musical Laws: Ferruccio Busoni, Edgard Varèse, and the *Music of the Future*”

Saraswathi Shukla (University of California, Berkeley), “Seeing Rubens, Hearing Ruckers: The Sonic Palette of the Franco-Flemish Harpsichord”

## Notation, Improvisation, Secrecy (AMS)

David Rothenberg (Case Western Reserve University), Chair

Roseen Giles (University of Toronto), "Theology and Secrecy in the Musical Notation of Medieval Armenia"

John A. Graham (Princeton University), "Reinventing Improvisation: Performing Georgian Liturgical Chant from Neume Notation"

## The Persistence of Surrealism: Thomas Adès's Music and Its Reception (AMS/SMT)

Eric Drott (University of Texas at Austin), Chair

Drew Massey (Binghamton University, SUNY), "Thomas Adès and the Dilemmas of Musical Surrealism"

Edward Venn (University of Leeds), "Hearing Adès's Music 'as' (Sur)real"

10:30–12:00

## Mid-century Technologies of Wonder and Horror (AMS)

James Deaville (Carleton University), Chair

Rika Asai (Indiana University), "The Multimedia Advertisement: Consolidated Edison's Diorama at the 1939–40 New York World's Fair"

Reba Wissner (Montclair State University / Berkeley College), "Music for Murder, Machines, and Monsters: 'Moat Farm Murder,' *The Twilight Zone*, and the CBS Stock Music Library"

## Motets (AMS)

Dolores Pesce (Washington University in St. Louis), Chair

Catherine A. Bradley (Stony Brook University), "Why Choose an Unpopular Tenor? Combining Plainchant and Vernacular Song Techniques in Thirteenth-Century Motets"

Monica Roundy (Cornell University), "What Is a *Pes*?"

## Postmodern Creative Processes (SMT)

Richard Kurth (University of British Columbia), Chair

Amy Bauer (University of California, Irvine), "Ideology, Compositional Process, Optics, and Form in Georg Friedrich Haas's *in vain*"

Christoph Neidhöfer (McGill University), "Luciano Berio's 'Poetics of Analysis'"

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12:00–2:00	<b>American Bach Society Advisory Board Luncheon</b>
12:00–2:00	<b>American Handel Society Board</b>
12:00–5:00	<b>AMS Committee on the Publication of American Music Luncheon</b>
12:00–2:00	<b>RILM on EBSCO</b> Lunch and presentation of EBSCO platform. RSVP <a href="mailto:conferences@rilm.org">conferences@rilm.org</a>
12:15–1:45	<b>AMS Committee on Career-Related Issues, Session IV:</b> <b>"What Do We Want Them to Know? Teaching 'Introduction to Musicology' in a Changing Field"</b> Olga Haldey (University of Maryland), Chair
12:15–1:45	<b>AMS Council</b>
12:15–1:45	<b>AMS Popular Music Study Group</b>

12:15–1:45 **Haydn Society of North America**

12:15–1:15 **North American British Music Studies Association**

12:15–1:45 **SMT Analysis of World Music Interest Group**

12:15–1:45 **SMT Committee on the Status of Women Brown Bag Open Lunch**

12:15–1:45 **SMT Early Music Interest Group**

12:15–1:45 **SMT Music Improvisation Interest Group**

12:15–1:45 **SMT Music Theory Pedagogy Interest Group**

12:15–1:45 **SMT Russian Theory Interest Group**

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

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## SATURDAY AFTERNOON CONCERT

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12:15–1:45

### Lecture-Recital: A New Voice for the *Clavier*: C. P. E. Bach and the Changing Idiom of Keyboard Music

David Schulenberg (Wagner College), keyboards and lecturer

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## SATURDAY AFTERNOON SESSIONS

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2:00–5:00

### SMT Plenary Session: Business Meeting, Awards Presentation, and Keynote Address

Lydia Goehr (Columbia University), "Does It Matter Where We Begin? Thinking about First Lines and False Starts"

### America Making a Spectacle of Itself (AMS)

Larry Stempel (Fordham University), Chair

Jeffrey Magee (University of Illinois at Urbana-Champaign), "Arthur Larents, Radio, and Modern American Musical Theater"

James O'Leary (Oberlin College), "'If This Isn't Love, It's Red Propaganda': *Finian's Rainbow* (1947) and the Postwar Political Musical"

Lloyd Whitesell (McGill University), "Style Modes and Meaning in the Film Musical"

Marian Wilson Kimber (University of Iowa), "Kitty Cheatham, Classical Music, Spirituals, and the Career of a Professional Child"

### Arts Efficacy (AMS)

Sumanth Gopinath (University of Minnesota), Chair

Victoria Aschheim (Princeton University), "History as an Image: *Different Trains* and Its Sketches through a Benjaminian Lens"

Ryan Ebright (University of North Carolina, Chapel Hill), "'Reconciling the Family of Man': Steve Reich's *The Cave* and the Political Efficacy of Art"

Marcelle Pierson (University of Chicago), "Voice and Techné in *Music for 18 Musicians*"

Brent Wetters (Providence College / MIT), "Excavating Luigi Nono's *Il canto sospeso*"



## Beyond Discipline Envy (AMS)

Sponsored by the AMS Committee on Women and Gender

Emily Wilbourne (Queens College, CUNY), Chair

Naomi André (University of Michigan), Gascia Ouzounian (Queen's University Belfast), Maureen Mahon (New York University), Peter Shelley (University of Washington), Chaya Czernowin (Harvard University)

## Early Modern Song (AMS)

Jesse Rodin (Stanford University), Chair

Alanna Ropchock (Case Western Reserve University), "The Medici, The Habsburgs, and Martin Luther: Context and Transmission of Josquin's *Missa Pange lingua* in Reformation Germany"

Jane Hatter (McGill University), "Plorer, gemir, crier: Musical Mourning and the Composer"

Clare Bokulich (Stanford University), "A Song within a Motet within a Mass: Josquin's *Tu solus* and Generic Nesting in Fifteenth-Century Music"

Cory Gavito (Oklahoma City University), "Naming the Nameless: Giovanni Stefani's Anonymous Songbook Anthologies and Their Concordant Sources"

## Hearing Ecologies (AMS)

Holly Watkins (Eastman School of Music, University of Rochester), Chair

Jonathan Hicks (King's College London), "London Promenades, c. 1840"

James Deaville (Carleton University), "Wagner, Hearing Loss, and the Urban Soundscape of Late Nineteenth-Century Germany"

David Trippett (Bristol University), "From Distant Sounds to Aeolian Ears: Towards a Theory of Auditory Prosthesis"

Kyle Devine (City University London), "Decomposed: The Political Ecology of Music, from Shellac to Plastic"

## Hemispheric Dialogues (AMS)

Carol A. Hess (University of California, Davis), Chair

Alyson Payne (Lake Michigan College), "'The *Wozzeck* of the Western Hemisphere': Alberto Ginastera's *Don Rodrigo*, the Rockefellers, and the Inter-American Sound"

Miguel J. Ramirez (Western Kentucky University), "From Dachau to La Paz: Erich Eisner and the Confluence of Jewish, Austro-German, and Bolivian Music Traditions"

Robert Riggs (University of Mississippi), "The Leon Kirchner/Roger Sessions Correspondence (1948–50) and Thomas Mann's *Doctor Faustus*"

Eric Smigel (San Diego State University), "Postcards from California: The 'Valentine Manifesto' in James Tenney's *Postal Pieces*"

## Performing, Learning, Citizenship (AMS)

Charles McGuire (Oberlin College), Chair

Mary Channen Caldwell (Wichita State University), "Performing Learning: Grammar, Theology, and Singing in the Middle Ages"

Catherine Schwartz (McGill University), "Self-Realization and the Politics of Modern Voice Production: On Dr. Pierre Bonnier and 'Holistic' Vocal Techniques in Fin-de-siècle France"

Kate Guthrie (University of Southampton), "Democratizing Art: Music Education in Postwar Britain"

Anicia Timberlake (University of California, Berkeley), "What's in a Syllable? Solfège and Music Literacy in the German Democratic Republic"

## Singing, Memory, and Gender (AMS)

Sarah Day-O'Connell (Knox College), Chair

Sarah F. Williams (University of South Carolina), "'Chronicles in Ditty': Music, Memory, and Theater in Seventeenth-Century English Broadside Ballad Performance"

Andrew Greenwood (Southern Illinois University Edwardsville), "The Atmosphere of Song in Enlightenment Scotland"

C. Megan MacDonald (Florida State University), "'Heaven Is Nearer Since Mother Is There': Gendered Spaces in Southern Gospel Songbooks of the Great Depression"

Bethany Cencer (Stony Brook University), "From Mourning to Moralizing: Elegiac Partsong, Masculinity, and the Rhetoric of Sympathy"

## Who Owns Music? (AMS)

Judy Tsou (University of Washington), Chair

Ann van Allen-Russell (Trinity Laban Conservatoire), "Imaginative Territory: J. C. Bach, C. F. Abel, and the Rise of Intellectual Property"

Katherine Maskell (Ohio State University), "Early Litigation and the Foundations of American Music Copyright Law"

Joanna Demers (University of Southern California), "Sound-Alikes, Law, and Style"

Lisa Cooper Vest (Indiana University), "Plagiarism and the Redefinition of the Avant Garde in Mid-century Poland"

5:30–7:00

**AMS Business Meeting and Awards Presentation**

5:30–7:30

**SMT Film Music Interest Group**

5:30–7:30

**SMT Music Informatics Interest Group**

5:30–7:30

**SMT Performance and Analysis Interest Group**

5:30–7:30

**SMT Popular Music Interest Group**

7:30–9:00

**North American British Music Studies Association Reception and Musicales**

7:30

**Early Music Now presents Quicksilver**  
"The Invention of Chamber Music"  
St. Paul's Episcopal Church

8:00

**Milwaukee Symphony Orchestra**  
Prokofiev, "Classical" Symphony  
Marc Neikrug, Bassoon Concerto  
Gunther Schuller, *Seven Studies on Themes of Paul Klee*  
Mussorgsky-Ravel, *Pictures at an Exhibition*  
Marcus Center for the Performing Arts

9:00–11:00

**AMS Dessert Reception**

9:00–11:00

**Duke University Alumni Reception**

9:00–11:00

**Indiana University Reception**

9:00–12:00

**New York University Reception**

9:30–11:00

**McGill University Reception**

10:00–1:00

**Cornell Reception**

10:00–1:00

**Princeton University Department of Music Reception**

10:00–1:00

**Stanford Reception**

10:00–1:00	<b>UCLA Musicology Alumni Reception</b>
10:00–1:00	<b>University of California, Berkeley Alumni Reception</b>
10:00–12:00	<b>University of Cincinnati, College-Conservatory of Music Reception</b>
10:00–1:00	<b>University of North Texas Alumni Reception</b>
10:00–1:00	<b>University of Pennsylvania Party</b>
10:00–12:00	<b>University of Western Ontario Reception</b>
10:00–12:00	<b>Yale Party</b>

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## SATURDAY EVENING SESSIONS

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8:00–11:00

### Confronting the “Live”: The Idea of Performance in the Twenty-First Century (AMS)

Chair Joanna Demers (University of Southern California)

Paul Sanden (University of Lethbridge), Joseph Auner (Tufts University), Friedemann Sallis (University of Calgary)

### Recasting Music: Body, Mind, and Ability

Co-sponsored by the AMS Music and Disability Study Group and SMT Music and Disability Interest Group

Blake Howe (Louisiana State University), Jennifer Iverson (University of Iowa), and Stephanie Jensen-Moulton (Brooklyn College), Co-chairs

Michael Bakan (Florida State University), Jessica Holmes (McGill University), Joseph Straus (Graduate Center, CUNY)

Elizabeth J. Grace (National Louis University), Andrew Dell’Antonio (University of Texas at Austin), and Tobin Siebers (University of Michigan), Respondents

### A Thousand Tongues to Sing: Current Projects in Hymnological Research (AMS)

Esther Crookshank (Southern Baptist Theological Seminary) and Dianne McMullen (Union College, New York), Co-chairs

Stephen A. Crist (Emory University), Chris Fenner (Southern Baptist Theological Seminary), Joseph Herl (Concordia University, Nebraska)

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## SUNDAY 9 November

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8:30–12:00	<b>Registration &amp; Speaker Ready Room</b>
8:30–12:00	<b>Exhibits</b>
7:00–8:45	<b>AMS Board of Directors</b>
7:00–8:45	<b>AMS Performance Committee</b>
7:00–9:00	<b>SMT 2014–15 Program Committees Breakfast</b>
8:00–9:00	<b>SMT Interest Group and Standing Committee Breakfast</b>

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## SUNDAY MORNING SESSIONS

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9:00–12:00

### Archaeology of the Modern (SMT)

Patricia Hall (University of Michigan), Chair

Zachary Bernstein (Graduate Center, CUNY), “The Problem of Completeness in Milton Babbitt’s Music and Thought”

Joseph Salem (Yale University), “Boulez Revised: Pragmatism in the Composer’s Formative Works”

C. Catherine Losada (University of Cincinnati), “Boulez and the Aesthetics of Proliferation”

Benjamin Levy (University of California, Santa Barbara), “Music for the Bottom Drawer: The Twelve-Tone Sketches of György Ligeti (1955–56)”

### Early Tonal Corpora (SMT)

Ian Quinn (Yale University), Chair

Peter Schubert and Julie E. Cumming (McGill University), “Another Lesson from Lassus”

Megan Kaes Long (Yale University), “Cadential Syntax and Tonal Expectation in Seventeenth-Century Homophony”

Christopher Brody (Indiana University), “The Second-Reprise Medial PAC and the Form of Bach’s Binary Dance Movements”

Dmitri Tymoczko (Princeton University), “A Study on the Origins of Harmonic Tonality”

### Eighteenth-Century Music Theory (SMT)

Nathan Martin (Yale University), Chair

Abigail Shupe (University of Western Ontario), “Rameau, Voltaire, Castel, and the Stakes of Enlightenment Music Theory”

Steve Grazzini (Bloomington, Ind.), “In Defense of Rameau’s Theory of Supposition”

William O’Hara (Harvard University), “Possible Mozarts: Recomposition and Counterfactual Logic”

August Sheehy (University of Chicago), “‘I know what I love in my Mozart’: Gottfried Weber and the Problem of Judgment”

### Eighteenth-Century Reading, Experimental Writing (AMS)

Kate van Orden (Harvard University), Moderator

Emily H. Green (George Mason University), Elisabeth LeGuin (University of California, Los Angeles), Glenda Goodman (University of Southern California), Roger Moseley (Cornell University)

### French Modernisms (AMS)

Andrew Shenton (Boston University), Chair

Kimberly Francis (University of Guelph), “Letters from India/Lessons from Paris: Marcelle de Manziarly’s Correspondence with Nadia Boulanger, 1924–25”

Alexander Stalarow (University of California, Davis), “Postwar Orpheus at Play: Parody in Orphic Settings by Pierre Schaeffer and Jean Cocteau”

Robert Sholl (Royal Academy of Music / University of West London), “Olivier Messiaen: The Organ as God’s Mouthpiece”

Vincent Rone (University of California, Santa Barbara), “Fighting Modernism with Modernism: The French Organ School Responds to the Second Vatican Council of the Catholic Church”

## Moving Lines in Popular Music Studies (AMS)

Andrew Flory (Carleton College), Chair

Carolyn Brunelle (University at Buffalo, SUNY), “The AFM vs. the British Invasion: Immigration Laws, Work Visas, and How Government Shaped the 1960s American Pop Charts”

Oded Erez (University of California, Los Angeles), “Becoming Mediterranean: Greek Popular Music and the Negotiation of *Mizrahi* (Eastern) Identity in Israel”

Julian Onderdonk (West Chester University), “Roll Over Vaughan Williams’: Richard Thompson and the Predicament of ‘Electric Folk’”

Eric Smialek (McGill University), “Extreme Metal and Its Others: Metal Audiences’ Hostility towards Adolescence”

## Music and the State (AMS)

Brigid Cohen (New York University), Chair

Yana Lowry (Fort Eustis, Va.), “Calling for International Solidarity: Hanns Eisler’s Mass Songs in the Soviet Union”

Richard Nangle (Boston University), “‘Ideal und Wirklichkeit’: Hanns Eisler’s Later Settings of Tucholsky”

Noriko Manabe (Princeton University), “Rock under Censorship: Allegories, Metaphors, and Obfuscation in Antinuclear Records from Post-Fukushima Japan”

Phil Ford (Indiana University), “We Are Our Demands: Sound Practice and the Occupy Movement”

## Orientalisms (AMS)

Jonathan Bellman (University of Northern Colorado), Chair

Stewart Carter (Wake Forest University), “The Editor from Hell: Information and Misinformation on Chinese Music in Late Eighteenth-Century France”

Thomas Irvine (University of Southampton), “J. N. Forkel, Global History, and the Challenge of Chinese Music”

Stephen Cottrell (City University London), “Ali Ben Sou Alle and His Turcophone: Middlebrow Music and Orientalism on the Nineteenth-Century Concert Stage”

Jessica Stankis (Santa Maria, Calif.), “Maurice Ravel’s Perfection through the Perspective of *Style Japonais*”

## Performing Theory (SMT)

James Buhler (University of Texas at Austin), Chair

Jocelyn Ho (Stony Brook University), “Musical Structure as Movement: A Bodily-Based Gestural Analysis of Toru Takemitsu’s *Rain Tree Sketch II*”

Bonnie McAlvin (Graduate Center, CUNY), “Performance, Narrative, and *Pitch Network Structure*”

Alex Newton (University of Texas at Austin), “Music Performing Monsters, Monsters Performing Music: Music as Skin in 1930s Horror Film”

Elizabeth Medina-Gray (Yale University), Analyzing Modular Smoothness in Video Game Music”

## Wagner (AMS)

David Trippett (Bristol University), Chair

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

Michael Richardson (Stony Brook University), “Wagner’s *Tannhäuser*, Hagen’s *Minnesinger*, and the missing *Volksbuch*”

Tahirih Motazedian (Yale University), “*Die kommunistische Walküre*: Eisenstein’s Marriage of German Wagnerism with Soviet Communism”

Brooke McCorkle (University of Pennsylvania), “Love, Sex, and *Tannhäuser* in Occupied Japan”

August 2014

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## SUNDAY MORNING SHORT SESSIONS

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9:00–10:30

### Downtown Sounds (AMS)

Tamar Barzel (Wellesley College), Chair

Ryan Dohoney (Northwestern University), “An End to Downtown: The Society for Black Composers, the Brooklyn Community Concerts, and the Black Radical Tradition”

Theodore Gordon (University of Chicago), “*Sound is God*: La Monte Young and Pandit Pran Nath in New York”

### Kindertotenlieder (AMS)

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

Christopher M. Barry (Madison, Wisc.), “Song Analysis Beyond Representation: Inner Worlds in Mahler’s Second *Kindertotenlied*”

Melinda Boyd (University of Northern Iowa), “Dolly Parton’s *Kindertotenlieder*”

### Music in/as Politics (AMS)

Alessandra Campana (Tufts University), Chair

Anthony Alms (Brooklyn College), “Music, *Mythos*, and the Hegemony of Reason”

Mary Ann Smart (University of California, Berkeley), “The Description of Power and the Power of Description: Listening to Donizetti after New Historicism”

10:30–12:00

### Composers’ Philosophers (AMS)

Brian Hyer (University of Wisconsin-Madison), Chair

Aaron Hayes (Stony Brook University), “Openness of Musical Form and of Self in Jean Barraqué’s *Le temps restitué*”

Robert Hasegawa (McGill University), “‘Production of Presence’ in Liza Lim’s *Invisibility*”

### Country (AMS)

David Brackett (McGill University), Chair

Stephanie Vander Wel (University at Buffalo, SUNY), “Rose Maddox’s Roadhouse Vocality and the California Sound of 1950s Rockabilly and Honky-Tonk”

Dan Blim (Carleton College), “Reel Country: Country Music, Authenticity, and the Politicized Reception of Robert Altman’s *Nashville*”

### Italian Fascism (AMS)

Arman Schwartz (University of Birmingham), Chair

Davide Ceriani (Rowan University), “Renewing’ Italy’s Image in the United States: Italian Instrumental Music as Fascist Propaganda in the 1920s and 1930s”

Zoey Cochran (McGill University), “Opera, Fascism, and the *Uomo non vir*”



Milwaukee City Hall

## Performances in Milwaukee

The AMS Milwaukee 2014 Performance Committee received only three proposals and selected one to be performed at the Annual Meeting: a lecture-recital by David Schulenberg entitled “A New Voice for the *Clavier*: C. P. E. Bach and the Changing Idiom of Keyboard Music.” Robert Crowe was selected last year to perform at the conference in Pittsburgh, but he had to cancel due to illness. Fortunately, he will be able to perform his program on Italian solo motets in Restoration England at this year’s conference.

Historical keyboard specialist David Schulenberg will be the featured artist on Saturday at noon. His lecture-recital will be a chronological retrospective of C. P. E. Bach’s writing for solo keyboard instruments, demonstrating a gradual evolution in his manner of composition over a sixty-year period. This development reflects changes in Bach’s use of instruments, from harpsichord to clavichord and pianoforte, as well as transformations in compositional style and public tastes. As Schulenberg will demonstrate, these changes include the obvious increase in dynamic markings, use of *Bebung* (unique to the clavichord), and an increasing flexibility of texture to imitate orchestral writing. Most of the pieces that appear on the program have rarely been heard in modern times and include an early work in the style of J. S. Bach; a sonata from the 1740s

that illustrates his use of a dialoguing or the “duologuing” style, which suggests the use of a double manual harpsichord; and later “symphonically inspired” works that feature extremes in dynamic specifications and gestures unheard in works from his father’s generation. Schulenberg is not only a specialist of historical keyboard instruments, but he is also the author of three books, *The Keyboard Music of J. S. Bach* (1992/2006), *The Music of Wilhelm Friedemann Bach* (2010), and *The Music of Carl Philipp Emanuel Bach* (forthcoming, 2014) and has published critical editions of works by J. S. and C. P. E. Bach.

A 2:00 concert on Friday afternoon features male soprano Robert Crowe and the group Il Furioso, who will perform a concert entitled “From Carissimi to Croft: The Influence of the Italian Solo Motet in English Sacred Solo Music of the Restoration.” Charles Stuart’s return to England in 1660 also marked the introduction of the continental music he so loved, particularly Italian solo motets. By the end of the century, English composers Purcell, Blow, and Croft were writing their own solo motets in the Italian style. The music performed on this concert is drawn primarily from *Harmonia Sacra* (1714), which includes works by the aforementioned English composers as well as works by Roman composers Carissimi and Gratiani. The concert will also include instrumental works played by Il Furioso or-

ganist Neil Cockburn and lutenists Victor Coelho and David Dolata.

On Saturday evening at 7:30, the group Quicksilver will perform a concert entitled “The Invention of Chamber Music” at St. Paul’s Episcopal Church (914 E. Knapp St.), which will feature renaissance and baroque chamber music. Quicksilver, led by violinists Robert Mealy and Julie Andrijeski, has been praised for “impeccable, soulful playing” (*New York Times*) and lauded as a leader in the field of historically informed performance. Quicksilver specializes in the extravagant trio sonatas of the Italian and German seventeenth century as well as stunning chamber works of the high baroque. The group’s CDs include “Stile Moderno: New Music from the Seventeenth Century” and the recently released “Fantasticus.” This concert is part of the Early Music Now Concert Series, under the direction of Charles Q. Sullivan. Early Music Now is the only organization in Wisconsin that focuses exclusively on historically informed, period instrument performances of medieval, renaissance, and early baroque music.

Committee members Steven Swayne, Mitchell Brauner, David Dolata, and I invite you to attend and enjoy these concerts.

—Catherine Gordon-Seifert  
Performance Committee Chair

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## Milwaukee Program Selection

After two months of reading and scoring proposals, the AMS Program Committee converged on Philadelphia for a three-day weekend of discussion, selection, and panel organization. Down the hall at the Penn’s View Inn, the SMT Program Committee conducted a parallel exercise, and we came together to discuss Joint Session proposals and to share two memorable meals. The AMS committee received 660 proposals, of which 574 were individual and the remainder divided among two- and four-paper formal sessions, alternative-format sessions, and evening panels. Taken together with eleven AMS/SMT Joint Session proposals, five for formal sessions and six for alternative-format sessions, this represents about the same number of submissions as for the 2013 meeting. With the number of slots on the program remaining the same, the

acceptance rate also remained consistent at about thirty percent: 192 individual papers, two formal sessions, three alternative-format sessions, four joint sessions, and six evening panels. As my predecessor remarked last year, the AMS meeting remains quite selective.

Our discussion encompassed the selection process itself, notably the two-stage review format instituted this year, the choice of proposals after the authors are revealed (the number this year was set at five), the balance between different formats, the relative representation of different directions in the field, and the degree of collaboration between the two societies. Follow-up with the Committee on the Annual Meeting has resulted in some changes that are reported elsewhere in this Newsletter (see p. 35).

This was my third experience serving on

the Program Committee, and as before I am grateful on several fronts. Bob Judd handles the logistics of this process with deceptive ease; it is far from simple, and we all owe him a debt for making everything function so smoothly. The committee worked late into the night, and with an unflinching sense of responsibility and fairness: please join me in thanking Suzanne Cusick, Heather Hadlock, Beth Levy, Ryan Minor, Alejandro Planchart, and Daniel Goldmark (next year’s chair). And finally, thanks to everyone who contributed to this year’s diverse, inspiring, and often mind-bending group of proposals, a testament to the remarkable intellectual breadth and vibrancy of our Society.

—Richard Will  
Program Committee Chair

AMS Newsletter



# ACLS Annual Meeting 2014

The Annual Meeting of the American Council of Learned Societies took place in Philadelphia, 8–9 May 2014. Of the 190 attendees, over half were delegates or administrative officers of the constituent societies. AMS members in attendance included John Graziano (SAM delegate), Edward Jurkowski (SMT delegate), Richard Leppert (ACLS Board), Susan McClary (ACLS Board chair emerita), and humanities and music administrators Jeffrey Kallberg and Robert Walser.

Bruno Netti, the first AMS member ever to be selected as the Charles Homer Haskins Prize Lecturer, gave the evening address, “A Life of Learning,” at the American Philosophical Society. His extraordinarily distinguished, varied, and prolific career, coextensive with the rise of ethnomusicology in the United States, made for a compelling narrative enlivened by musical examples “from the field” and scintillating humor. He was a huge hit.

The new director of ACLS Fellowship Programs, Matthew Goldfeder, reported that in the still-ongoing 2013–2014 competition, the ACLS would award over fifteen million dollars in fellowships to 300 scholars (out of over 3500 applicants), with more than 550 scholars serving as peer reviewers. AMS members were awarded fellowships in the Central Program (two of sixty-five), ACLS/Mellon Dissertation Completion (two of sixty-four), and Digital Innovation (one of seven). However, 2014–2015 will be the last year of the Ryskamp and Digital Innovation Fellowships.

A fascinating evening session was devoted to the Committee of Administrative Officers’ on-going survey of the constituent learned societies of ACLS: “Money, Members, Mission: Learned Societies by the Numbers.” It was heartening to see how well the AMS stacks up against its larger and smaller peers, especially in the high percent of budget going to support the work of its members, as, for example, in publication subventions. (Some societies spend most of their money on bureaucratic overhead.) Stagnating membership levels seem to be a problem across the board, even as revenues and conference attendance rise. Delegates shared strategies after they wondered publicly how an organization could reveal its “importance to your life.”

President Pauline Yu’s eloquent advocacy for the humanities took its usual inspirational form in her report to the delegates, but there were sobering moments when she suggested that the increased demand for fellowships since the recession points to an unmet need, a national deficit in support of the production of knowledge. She announced that for the 2014–2015 competition, the total number of awards will increase from sixty-five to seventy, with seventy-five as the ultimate goal; for details, see [acls.org](http://acls.org).

Earl Lewis, former chair of the ACLS Board, gave his first luncheon address to the delegates as president of the Mellon Foundation. His inaugural year was devoted to four questions: which efforts to conclude, which

to continue, which new ideas to pursue, and which big ideas might take fifteen to twenty years to come to fruition. He believes the humanities should be not defensive but assertive in crafting a compelling narrative, and he plans to continue support for the “scholarly communication zone.” He describes diversity as “our compelling interest.”

The Friday afternoon panel, “The Public Face of the Humanities,” drew a large audience and was written up by Jennifer Ruark in the *Chronicle of Higher Education* online. Anthony Appiah, chair of the ACLS Board, moderated a discussion among Jill Lepore, Michael Bérubé, and Alexander Nemerov, in which front and center was the desire to communicate to the public (and to federal funders) not just the value of timeless works of art but the importance of *research* in the humanities. Reasons for the loss of humanists’ “cultural authority” in the classroom and in public venues were debated (Bérubé: “the theory genie is not going back in the bottle”), but the need to assert scholarly legitimacy comparable to that of STEM (science, technology, engineering, mathematics) disciplines found wide support.

As your AMS delegate, I have now concluded my two-year term as Chair of the Executive Committee of Delegates and concomitant ACLS Board service at the Annual Meeting, and I feel privileged to have served both societies, whose interests are remarkably congruent, in this way.

—Elaine Sisman

## News Briefs

The Marta and Austin Weeks Music Library, Frost School of Music, University of Miami announces the acquisition of an **important collection of books and other secondary literature relating to opera and opera singers**. The collection was the personal library of Roger Gross, a major New York dealer in musical autographs who had a special love of opera. The collection, which runs to several thousand volumes, relates to opera and opera singers from the late eighteenth century to the present. **Details:** [library.miami.edu/blog/2014/06/04/weeks-acquires-major-opera-literature-collection/](http://library.miami.edu/blog/2014/06/04/weeks-acquires-major-opera-literature-collection/)

The **Institute for Advanced Study**, a community of scholars focused on intellectual inquiry free from teaching and other university obligations, invites applications from scholars of all nationalities for membership for up to a year, either with or without a stipend. Residence in Princeton is required, and members’

only other obligation is to pursue their own research. Eligibility requirements are a Ph.D. and substantial publications. Application deadline is 1 November 2014. **Details:** [www.hs.ias.edu](http://www.hs.ias.edu)

The Library of Congress has acquired jazz legend **Max Roach’s** vast personal collection of papers, music, photos, and audio and video recordings. **Details:** [www.loc.gov/today/pr/2014/14-012.html](http://www.loc.gov/today/pr/2014/14-012.html)

## Internet Resources News

Publishers Bärenreiter and J. B. Metzler, in partnership with RILM, will offer the music encyclopedia *Die Musik in Geschichte und Gegenwart* online beginning in 2017. **MGG Online** will include the content of the 1994–2008 print edition, as well as future updates, revisions, and additions. **Details:** [rilm.org/mgg-announce-en.html](http://rilm.org/mgg-announce-en.html)

**Mozart: New Documents**, curated by Dexter Edge and David Black, offers facsimiles, transcriptions, and commentary on recently uncovered references to Mozart and his music from the composer’s lifetime. The site currently has over thirty documents available, with sixty more expected over the coming months. **Details:** [sites.google.com/site/mozartdocuments/](http://sites.google.com/site/mozartdocuments/)

**Monuments of Seventeenth-Century Music** is a new series of open-access, peer-reviewed editions dedicated to large anthologies of music, offered by the Web Library of Seventeenth-Century Music. Volume 1, which recently launched and will continue to add scores through the fall and winter, will include nearly 250 keyboard arrangements of works by Jean Baptiste Lully, edited by David Chung. **Details:** [www.sscm-wlscm.org/index.php/monuments-of-seventeenth-century-music](http://www.sscm-wlscm.org/index.php/monuments-of-seventeenth-century-music)

## Committee News

### Alvin H. Johnson AMS 50 Fellowship Committee

The Alvin H. Johnson AMS 50 Fellowship committee received sixty-three applications for fellowships for the 2014–15 academic year (compared with fifty-one in the last round), covering a wide range of musical scholarship. We were very impressed by the fine work being done by excellent students in graduate programs across the nation, and we faced some very tough choices in making our final recommendations on awards.

As one might expect, the best applications contained a cogent dissertation prospectus that situated the project in its broader contexts, and a sample chapter that persuaded the reader by way of the coherent presentation of innovative ideas, new materials, and nuanced argument. We were also more convinced by texts that demonstrated careful attention to matters of style and presentation than by those that appeared not to do so; such things matter at this high level of competition. A very few applications were ruled out of consideration by being incomplete or by not seeming to adhere to the requirement that these are, indeed, dissertation-completion fellowships.

The submission guidelines will change slightly for the next round of applications (for 2015–16 fellowships), which are due on Monday 16 December 2014; further details will appear on the AMS web site in due course. We will also be holding an information session for prospective applicants and other interested parties at 12:15 p.m. on Friday 8 November, during the Society's Annual Meeting in Milwaukee.

—*Tim Carter*

### AMS-Music Library Association Joint RISM Committee

Klaus Keil, Director of the Zentralredaktion of RISM, reported numerous significant advances in the work on the International Index of Musical Sources through July 2013 at the annual meeting of the International Association of Music Libraries, Archives and Documentation Centres. The online RISM A/II database of music manuscripts ([opac.rism.info](http://opac.rism.info)), available as open data since July 2013 and now also available as linked open data, continues to grow through submissions of data from national offices, including the U.S. office at Harvard University. The data in the online RISM catalogue also continues to grow and to become useful in innovative ways. A new search engine has been released, which allows

for new features for sorting data (like all data of a country, region, or library), a search for digital images, as well as other improvements. The A/II database platform is also expanding to host data about additional types of musical sources, traditionally described in the printed volumes of the series A/I and B. Part of RISM B/I, printed collections between 1500 and 1550, revised by Howard Mayer Brown, has been converted to a database and will soon be published as part of the RISM online catalogue. For series A/I, the same procedure is planned for 2014. Keil's complete report can be read at [www.rism.info/en/publications/iaml-conferences/2013.html](http://www.rism.info/en/publications/iaml-conferences/2013.html).

—*Daniel F. Boombower*

### Committee on the Annual Meeting

In the August 2013 *AMS Newsletter* the Committee on the Annual Meeting (CAM) announced a trial program to streamline the evaluation of proposals for the 2014 Annual Meeting. This involved a two-stage process starting with an initial review by a subgroup of the program committee, followed by the entire committee reading proposals ranked in the top half. Based on feedback from the program committee and in consultation with CAM, the Board has decided to return to the original process, which entails the entire committee reading all proposals. The full procedures, which will be in place for the 2015 meeting in Louisville, are described in the Call for Proposals (p. 34).

CAM has also developed a program to provide funding for AMS committees and study groups to bring a non-musicology scholar to the Annual Meeting each year. It will be made available for the 2015 meeting; we will make a detailed announcement toward the end of 2014.

We will continue to consider ways to facilitate the challenging work of the program committee in evaluating the large number of proposals submitted each year. Please let me know if you have any comments or suggestions pertaining to the Annual Meeting: [Joseph.Auner@tufts.edu](mailto:Joseph.Auner@tufts.edu).

—*Joseph Auner*

### Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) is sponsoring a number of exciting events at the upcoming Annual Meeting in Milwaukee. As we have tried to do over the past few years, our panel sessions are designed to appeal to a wide range of conference attendees. This November, we invite contingent faculty to discover their power to fight

the power at a panel on adjunct self-advocacy (Felicia M. Miyakawa, chair). Our colleagues in the early stages of their careers can find out “what they didn't learn in grad school” (James Maiello, chair). Everyone is welcome to learn more about “building partnerships” within the university and between the university and its home community (Randall Goldberg, chair). And finally, our annual Master-Teacher roundtable this year is concerned with designing “Introduction to Musicology” courses while we contend with the ever-fluid definitions and constantly changing boundaries of our discipline (Olga Haldey, chair).

Apart from the panel sessions, CCRI continues to sponsor the Buddy Program, which pairs conference neophytes with grizzled veterans for the purposes of mentorship and mutual enlightenment. We are always on the lookout for willing mentors; please volunteer on the conference web site or contact the program coordinator Christopher Gibbs. And of course we will yet again be running our ever-popular Saturday morning CV/cover letter workshop. Anyone interested in participating can sign up at the conference registration desk; we recommend reserving your time slot early, as they tend to fill up quickly. We hope to see many of you at our events this November!

—*Olga Haldey*

### Committee on the History of the Society

The Committee on the History of the Society is pleased to report that it has made important progress on the two projects most basic to its ongoing mission of collecting materials to document the history of the Society. Together with our new AMS archivist, Richard Griscom, we are formulating clear policies and procedures for the collection and organization of the Society's papers at the University of Pennsylvania library ([www.ams-net.org/administration/archives.php](http://www.ams-net.org/administration/archives.php)). We have also returned to the oral history project, begun over ten years ago but recently dormant, and have begun to collect new interviews—now video-recorded—with AMS members who have been particularly active in the Society and in the field of musicology. We hope that this project will engage as many AMS members as possible; if you would like to participate, whether as interviewer or interviewee, please write to Jane Stevens ([jrstevens@ucsd.edu](mailto:jrstevens@ucsd.edu)) or Tony Cummings ([cummings@lafayette.edu](mailto:cummings@lafayette.edu)).

—*Jane Stevens*

## Committee on the Publication of American Music

The past year has seen a number of important innovations in the editorial office of Music of the United States of America (MUSA). Under the direction of Executive Editor Dexter Edge, who joined MUSA in March 2013, the office has moved increasingly toward a “laboratory” model, with several part-time editorial assistants drawn from the pool of doctoral students at the University of Michigan School of Music, Theatre & Dance. Each assistant works primarily on a single MUSA volume and has a considerable degree of autonomy in doing that work. The MUSA staff holds regular weekly meetings, as is common in scientific labs, and during the summer, the entire staff often works in the MUSA office simultaneously, allowing for cross-fertilization of ideas and expertise among the various projects. This laboratory model also allows the MUSA office to do serious editorial work on more than one volume at a time.

In early March 2014 at the meeting of the Society for American Music, Edge read a paper (“MUSA as Laboratory for Editorial Theory and Practice”) outlining some of the advantages of this collaborative, “laboratory” model. In winter term 2014 at the University of Michigan, Edge also taught a doctoral seminar, “Studies in Musical Sources and Editing,” which made use of the resources of the Music Library’s Rare Books room to give students hands-on experience analyzing musical sources and creating critical editions. This class has already had a direct benefit for MUSA: seminar members Mishona Collier and Jessica Getman are now working as editorial assistants. MUSA’s assistants also include Evan Ware and Chris Smith, while previous assistants include Julie Anne Nord and Ethan Allred. All have made significant contributions to the MUSA editions.

Currently at the front of MUSA’s publishing pipeline are: George Whitefield Chadwick’s opera *The Padrone*, edited by Marianne Betz; *Machito and His Afro-Cubans*, edited by Paul Austerlitz and Jere Laukkanen; a volume of American folk songs in the Anglo-American tradition, edited by Norm Cohen and the late Anne Dhu McLucas; and Joseph Rumshinsky’s Yiddish operetta *Di goldene kale*, edited by Michael Ochs. Last May, *Di goldene kale* received a successful concert performance with piano at the National Yiddish Theater-Folksbiene in New York City.

Please be sure to visit MUSA’s new web site at [www.ams-net.org/MUSA/](http://www.ams-net.org/MUSA/).

—Dexter Edge

## Committee on Women and Gender

The Committee on Women and Gender (CWG) has organized a special alternative-format session for the Annual Meeting. Titled “Beyond Discipline Envy,” the session’s starting point is musical interrogation of Adriana Cavarero’s work on voice. Chaired by Emily Wilbourne, the session brings together musicologists Naomi André and Gascia Ouzounian, cultural anthropologist Maureen Mahon, theorist Peter Shelley, and, in a CWG first, invited guest speaker Chaya Czernowin. Currently Walter Bigelow Rosen Professor of Music at Harvard (the first woman to hold this position), Czernowin is an acclaimed composer whose works (published by Schott) are widely performed throughout the world and recorded on Deutsche Grammophon, Mode, Wergo, Neos, Col Legno, Ethos, Telos, and Einstein Records. She is the recipient of numerous honors and grants, including Guggenheim, NEA, and Rockefeller fellowships, and she was recently appointed Fromm Composer in Residence at the American Academy in Rome. The panel will thus contribute to dialogue across disciplines and between scholars and composers. For further information on Czernowin, visit [chayaczernowin.com](http://chayaczernowin.com).

—Honey Meconi

## Graduate Education Committee

In June 2013, the *Chronicle of Higher Education* launched its Ph.D. Placement Project, a broad challenge to readers to improve reporting on job placement for recent Ph.Ds. At the Annual Meeting in Pittsburgh last November, the AMS Graduate Education Committee (GEC) discussed ways to promote complete and transparent reporting of placement data by graduate programs in musicology. The committee unanimously carried a motion recommending that all Ph.D.-granting institutions should list visibly on their web sites placements from the last ten years. Such listings should be comprehensive, logging outcomes for all graduates—not just those who have tenure-track positions, but also those working as adjuncts, still looking for a position, or working outside the academy. In this difficult job market we see such information as essential for current and prospective graduate students, who deserve to have clear picture not just about the successes of specific graduate programs, but also about the job prospects of a Ph.D. in musicology generally.

Following up on last year’s panel on graduate education in the digital age, the committee will sponsor a Friday evening session in Milwaukee on the topic of interdisciplinarity. The panelists—including Berthold Hoeckner, Nadine Hubbs, Brian Hyer, Tiffany Ng, and

Annette Richards—have not only made significant commitments to interdisciplinarity in their work, but they also represent an array of interests and profiles that ranges from musicology to theory, the eighteenth century to the twenty-first, and visual culture to gender and sexuality. In addition to describing their personal experiences with interdisciplinarity, they will also discuss the professional risks and rewards of interdisciplinary work at a moment when a recent growth in certificate programs has made this research possibility eminently feasible and attractive for graduate students.

In Milwaukee the GEC will also host its annual reception for prospective graduate students and faculty directors of graduate studies. The reception will take place on Friday at 5 p.m. We hope to see many of you there!

—David Grayson and Mary Ann Smart

## Publications Committee

In Spring 2014, the Publications Committee awarded subventions to twenty-eight books for a total of \$44,000. They include the following:

Jennifer Bain, *Hildegard of Bingen and Musical Reception: The Modern Revival of a Medieval Composer* (Cambridge University Press); supported by the AMS 75 PAYS Endowment

Geoffrey Baker, *El Sistema: Orchestrating Venezuela’s Youth* (Oxford University Press); supported by the Manfred Bukofzer Endowment

Ryan Raul Bañagale, *Arranging Gershwin: Rhapsody in Blue and the Creation of an American Icon* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Benjamin Brand, *Holy Treasure and Sacred Song: Relic Cults and their Liturgies in Medieval Tuscany* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Jonathyne Briggs, *Sounds French: Globalization, Cultural Communities and Pop Music in France, 1958–1980* (Oxford University Press); supported by the AMS 75 PAYS Endowment

David Brodbeck, *Defining Deuschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna* (Oxford University Press); supported by the Donna Cardamone Jackson Endowment

Todd Decker, *Who Should Sing “Ol’ Man River”?: The Lives of an American Song* (Oxford University Press); supported by the John Daverio Endowment

Meredith Kirkpatrick, ed., *Ralph Kirkpatrick: Selected Letters* (University of Rochester Press); supported by the Lloyd Hibberd Endowment

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Nina Sun Eidsheim, *Sensing Sound: Singing and Listening as Vibrational Practice* (Duke University Press); supported by the AMS 75 PAYS Endowment

D. Rose Elder, *Why the Amish Sing: Songs of Solidarity and Identity* (Johns Hopkins University Press); supported by the Lloyd Hibberd Endowment

Kimberly Francis, *Nadia Boulanger: Teaching Stravinsky* (Oxford University Press); supported by the AMS 75 PAYS Endowment

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

Andrew Granade, *Harry Parich, Hobo Composer* (University of Rochester 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 Dragan Plamenac Endowment

Elaine Kelly, *Composing the Canon in the German Democratic Republic: Narratives of Nineteenth-Century Music* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Mark Kroll, *Ignaz Moscheles and the Changing Face of Musical Europe* (Boydell and Brewer); supported by the Claire and Barry Brook Endowment

Matthew McDonald, *Breaking Time's Arrow: Experiment and Expression in the Music of Charles Ives* (Indiana University Press); supported by the AMS 75 PAYS Endowment

Scott Messing, *Marching to the Canon: The Life of Schubert's "Marche militaire"* (University of Rochester Press); supported by the Joseph Kerman Endowment

Michael Ochs, ed., *Joseph Rumshinsky, Di goldene kale* (1923), Full-Score Critical Edition (A-R Editions); supported by the Gustave Reese Endowment

Katelijne Schiltz, *Music and Riddle Culture in the Renaissance* (Cambridge University Press); supported by the Martin Picker Endowment

David Schulenberg, *The Music of Carl Philipp Emanuel Bach* (University of Rochester Press); supported by the Otto Kinkeldey Endowment

Assaf Shelleg, *Jewish Contiguities and the Soundtrack of Israeli History* (Oxford Univer-

sity Press); supported by the AMS 75 PAYS Endowment

Michael Slowik, *After the Silents: Hollywood Film Music in the Early Sound Era, 1926–1934* (Columbia University Press); supported by the AMS 75 PAYS Endowment

Marie Sumner Lott, *The Social Worlds of Nineteenth-Century Chamber Music: Composers, Consumers, Communities* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Andrew Talle, *Keyboard Culture in the Time of J. S. Bach* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Kate van Orden, *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (Oxford University Press); supported by the Margarita M. Hanson Endowment

Anna Zayaruznaya, *The Monstrous New Art: Divided Forms in the Late Medieval Motet* (Cambridge University Press); supported by the Otto Kinkeldey Endowment

In accordance with the Society's procedures, these awards were recommended by the Publications Committee and approved by the Board of Directors. Funding for AMS subventions is provided through the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the generous support of AMS members and friends. Those interested in applying for AMS publication subventions are encouraged to do so. See the program descriptions for full details ([www.ams-net.org/pubs/subvention.php](http://www.ams-net.org/pubs/subvention.php)). Next deadlines: 15 August 2014, 15 February 2015.

—Walter Frisch

## Study Group News

### Cold War and Music Study Group

To mark the twenty-fifth anniversary of the fall of the Berlin Wall, the Cold War and Music Study Group (CWMSG) will sponsor an evening panel at the upcoming Annual Meeting that will critically reassess the legacies of 1989. We will consider the degree to which 1989 marked a historical turning point, discuss the implications of 1989 for the music historiography of the Cold War, and explore music-making in societies in transition. Alison Furlong, Trevor Hagen, Christoph Hust, and Johanna Frances Yunker will launch our discussion with four case studies of 1989's impact in Central Europe. Andrea Bohlman and Joy Calico will respond, and Peter Schmelz will chair. Please join us on Friday evening!

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

—Lisa Jakelski

### Ibero-American Music Study Group

At the Annual Meeting the Ibero-American Music Study Group will host a panel on Thursday evening that explores musical articulations of "Mexicanidad." Chaired by Leonora Saavedra, the panel includes contributions by Jesús A. Ramos-Kittrell, Peter J. García, and Lillian Gorman. Recognizing contemporary discourses of "Mexicanness" as post-national imaginaries, this panel uses three musical case studies to explore the ways in which different geographical locations, political and socioeconomic conditions, and individual and group histories have contributed to the pluralistic experience of citizenship and identity. Alejandro L. Madrid will participate as a respondent, and we expect a lively discussion. A short business meeting will follow the panel. We encourage all who have interests in Latin American and Iberian music and those with broad interest in musics of the Americas to attend, as a main focus of the meeting will be planning future Study Group activities and areas of focus.

—Susan Thomas

### Jewish Studies and Music Study Group

The Jewish Studies and Music Study Group (JSMSG) is pleased to announce that Joshua Walden will chair its session "New Approaches to Introducing Jewish Music" on Thursday evening in Milwaukee. Professor Walden and his panel (Michael Beckerman, Philip Bohlman, Tina Frühauf, Wendy Heller, Mark Kligman, Ronit Seter, and Samuel Zerlin) will present methodologies they developed in undergraduate teaching and pedagogical writing in the field of Jewish music, including in the preparation of the forthcoming *Cambridge Companion to Jewish Music*.

Two other upcoming conferences in which members of the JSMSG are involved may be of interest to AMS members more broadly: on 29–30 September 2014, Rebecca Cypess and Nancy Sinkoff will host a symposium at Rutgers University entitled "Sara Levy's World: Music, Gender, and Judaism in Enlightenment Berlin," which will feature an interdisciplinary group of scholars from the United States and Israel in history, religious philosophy, and women's studies, as well as musicologists Christoph Wolff, Steven Zohn, and Yael Sela-Teichler. On 19–21 October 2014, the conference "Jewish Music and Jewish Identity," organized by Judah Cohen, Randall Goldberg, Klára Móricz, Helene Sinnreich, and Francesco Spagnolo, will take place at Youngstown State University. The aim of the conference is to explore the ways in



which music “mirrors and shapes the diverse modes of Jewish identity found throughout the world and across history.”

The JSMSG looks forward to ongoing sponsorship of and participation in these many avenues of scholarship. This work within the Study Group will be led by the newly elected board and chair, to be officially instated at the Annual Meeting in Milwaukee.

—Lily E. Hirsch and Rebecca Cypess

## Music and Dance Study Group

The Music and Dance Study Group (MDSG) is pleased to announce its second business meeting and evening session at the 2014 Annual Meeting in Milwaukee, the city that gave us Eugene Loring, John Neumeier, and the Pabst Brewing Company. We will be gathering at 7:30 p.m. for our business meeting and at 8 p.m. for our evening session on Friday 7 November.

“Dancing Undisciplined,” our evening session, will explore the incorporation of dance in music pedagogy and scholarship. Acknowledging dance as a long-neglected yet indispensable aspect of musicological study, the panel will consider effective inclusions of dance in the music history/theory curriculum and how we might build collaborations between music and dance departments. Chantal Frankenbach will moderate the discussion between panelists and audience members. We hope that you will join us in this lively and productive exchange before dancing over to the Friday night parties.

During its first year of existence, MDSG has already revealed itself to be an active, engaged, and supportive group of scholars. Whether you are looking for dance-related CFPs or wanting to join an international e-discussion with dance and music scholars about the content of Marie Taglioni’s diaries in the Bibliothèque nationale de France, the MDSG listserv is a truly invaluable resource. It is free and easy to join, as is adding your name to the Study Group’s online membership directory: just contact Sam Dorf (sdorf1@u Dayton.edu) and/or our webmaster Matilda Butkas-Ertz (matilda.ertz@louisville.edu). Information about cross-society contacts and ideas for future events should be sent to Sarah Gutsche-Miller (sarah.gutsche.miller@utoronto.ca).

—Daniel Callahan

## Music and Disability Study Group

Improving conference accessibility continues to be an important mission of the Disability and Music Interest/Study Groups of the AMS and SMT (DISMUS). The Ad Hoc Committee on Accessibility, chaired by Kendra

Leonard, offers the following suggestions to conference attendees:

- Presenters can make their handouts more accessible by posting PDF copies online in advance and by making large-type copies available. An easy way to make a large-type handout is to magnify an 8.5 x 11 page onto an 11 x 17 page. (For more information on readable type, visit [www.aph.org/edresearch/lpguide.htm](http://www.aph.org/edresearch/lpguide.htm))
- Sometimes it can be difficult to see information that is projected onto a screen, especially in large rooms. Presenters should avoid using small type and should verbally describe their slides during their presentation. (For more information on image descriptions, visit [sotdandzera.hubpages.com/hub/Image-Descriptions-And-How-To-Write-Them](http://sotdandzera.hubpages.com/hub/Image-Descriptions-And-How-To-Write-Them)).
- To ensure audibility, everyone—presenters, chairs, and audience members asking questions—should use a microphone. Speak slowly and clearly. If someone has difficulty accessing the microphone, audience members can assist in bringing it closer to the speaker.
- Everyone should make sure that aisles are clear, with unobstructed access to the reserved seating in the front rows for persons with disabilities.

The DISMUS groups continue to build and utilize a support network to help SMT/AMS members encountering disability in their teaching or personal lives: [musicdisabilitystudies.wordpress.com/support-networks/](http://musicdisabilitystudies.wordpress.com/support-networks/). We are also collaboratively building a database, “Musical Representations of Disability,” which chronicles musical works that thematize disability or that have disabled characters: [musicdisabilitystudies.wordpress.com/musical-representations-of-disability/](http://musicdisabilitystudies.wordpress.com/musical-representations-of-disability/). Please visit our web site, which includes instructions to join the DISMUS-L email listserv and a link to our Facebook group: [musicdisabilitystudies.wordpress.com](http://musicdisabilitystudies.wordpress.com). If you are interested in contributing a guest posting to our blog, please contact one of us at the contact information listed on our web site.

—Blake Howe, Stephanie Jensen-Moulton, and Jennifer Iverson

## Music and Philosophy Study Group

We are very excited about the coming year for the Music and Philosophy Study Group (MPSG). Both our Thursday evening panel session and Friday 5 p.m. meeting at the Annual Meeting in Milwaukee will be devoted to the topic “New Ontologies of Sound and Music.” Designed to foster conversation, our sessions invite speakers to critically assess how a focus on ontology might yield new perspec-

tives on the kinds of objects of which music is made and begin to articulate new ways of addressing music’s relationality, agency, and materiality. We hope that this session will provide a forum in which our Society can debate how a broader “ontological turn” in the humanities, coupled with the increasing importance of sound and media studies, might open new forms of inquiry in the music fields.

The MPSG’s first conference collaboration took place at Stony Brook University on 18–19 April 2014. “Sound and Affect: Voice, Music, World” was jointly organized by Stony Brook’s Department of Music and Department of Philosophy, in collaboration with the AMS MPSG with the assistance of its counterpart in the U.K., the MPSG of the Royal Musical Association. The conference drew an interdisciplinary group of scholars based in musicology, music theory, and ethnomusicology as well as art history, literary studies, media studies, and philosophy. Keynote speakers included Robin James, Tamara Levitz, and Gary Tomlinson. Judy Lochhead, Eduardo Mendieta, and Stephen Decatur Smith were principal organizers. The AMS MPSG continued to collaborate with the RMA MPSG by contributing to the programming and presentations at its Fourth Annual Conference, held 27–28 June at King’s College London.

We also call attention to a special issue of *Opera Quarterly* devoted to opera and philosophy (vol. 29, nos. 3–4, 2013). The issue’s “Articulations” section, edited by Stephen Decatur Smith, features essays on Alain Badiou’s *Five Lessons on Wagner* (2010) by a number of scholars active within the MPSG, including Stephen Decatur Smith, Michael Gallope, and Brian Kane, as well as Kenneth Reinhard and Naomi Waltham-Smith.

If you are interested in joining the MPSG email list, please contact Amy Cimini at [acimini@ucsd.edu](mailto:acimini@ucsd.edu). We also encourage you to visit our tumblr at [musicandphilosophy.tumblr.com](http://musicandphilosophy.tumblr.com).

—Amy Cimini

## Pedagogy Study Group

Already this year, the Program Committee of the Pedagogy Study Group (PSG) has been hard at work, so I would first like to offer my thanks to all of them for their hard work: Kevin Burke (chair), Daniel Barolsky, James Briscoe, Julia Chybowski, Scott Dirkse, Constance Edwards, and Sandra Yang.

At the time of this writing, PSG is preparing for the 2014 Teaching Music History Conference, hosted at Roosevelt University on 13–14 June and co-organized by Matthew Baumer and Colin Roust. For the first time,

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## Study Group News

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this has been expanded into a two-day event, with twenty-five presentations, a keynote panel, and an unconference session (which was webcast as a Google Hangout and can be viewed in its entirety at [www.youtube.com/watch?v=MEcwPJdvCS8](http://www.youtube.com/watch?v=MEcwPJdvCS8)). The 2015 conference will be hosted by the University of Cincinnati College-Conservatory of Music.

PSG events at the AMS Annual Meeting will include an alternative-format session and an evening session. The former was organized and proposed to the PSG Program Committee by Douglass Seaton. Entitled “The End of the Undergraduate Music History Sequence?”, this panel discussion Friday morning will feature Melanie Lowe and Peter Burkholder debating the pedagogical and philosophical value of traditional music history survey sequences, along with alternatives to such a curriculum. In addition, the Immediate Past President of NASM, Don Gibson, will present the position of accrediting agencies toward various music history curricula. The evening session Friday is titled “Assessing Student Learning in the Online Environment.” Kevin Burke will moderate

a roundtable discussion in which the panelists will address issues and best practices in assessing music skills and competencies using MOOCs (massive open online courses), learning management systems, social media, online assessments, and other supplemental resources provided by textbook publishers.

The Spring 2014 issue of the *Journal of Music History Pedagogy* (vol. 4, no. 2) was dedicated to “Essays in Honor of Douglass Seaton,” guest edited by Jennifer Hund, and to a roundtable from the Second Biennial Conference of the East Asian Regional Association of the International Musicological Society, guest edited by Brian Thompson.

—Colin Roust

### Popular Music Study Group

The Popular Music Study Group (PMSG) has had an exciting spring. We received an incredible twenty-four abstracts for our session, “Pop Without Tech,” at the Annual Meeting in Milwaukee. I would like to thank the program committee—Joanna Love (chair), Mandy Smith, Brian Wright, and Alexandra Apolloni—for completing the difficult task of selecting just four of these excellent proposals. Details about the session are available on our web site ([www.ams-net.org/studygroups/pmsg/](http://www.ams-net.org/studygroups/pmsg/)).

In June, PMSG hosted its inaugural Junior Faculty Workshop. Over three days, twenty-one early-career popular music researchers and six senior scholars gathered at the University of Richmond to workshop papers and discuss issues pertaining to teaching, workplace politics, promotion and tenure, and work–life balance. We hope to host a similar event in two years. This fall, PMSG will publish the first installment of our new bibliography series edited by Anna Stephan-Robinson.

To begin staggering the terms of the Chair and the Secretary/Treasurer as stated in the Bylaws passed in 2012, PMSG will hold an election for Chair this fall. Joanna Love will accept nominations, including self-nominations, in September. Details will be sent to all dues-paying members of the Study Group.

To contact PMSG’s officers and to join, please visit [www.ams-net.org/studygroups/pmsg/officers\\_and\\_membership.html](http://www.ams-net.org/studygroups/pmsg/officers_and_membership.html). Don’t forget to like our Facebook page ([www.facebook.com/AMSpop](http://www.facebook.com/AMSpop)). Here, we will post updates about the group and interesting stories in the world of popular music.

—Eric Hung

## Annual Meeting, Louisville, Kentucky, 12–15 November 2015

### Call for Papers

**Deadline: 5 p.m. EST**

**15 January 2015**

The 2015 Annual Meeting of the AMS will be held in Louisville, Kentucky, from Thursday 12 November to Sunday 15 November. The Program Committee welcomes proposals for individual papers or poster presentations, formal sessions, evening panel discussions, and sessions using alternative formats in all areas of scholarship on music. **Please read the guidelines carefully:** proposals that do not conform will not be considered.

Proposals will be accepted according to the following five categories:

**Individual and Poster proposals.** Proposals should represent the presentation as fully as possible. A successful proposal typically articulates the main aspects of the argument or research findings clearly, positions the author’s contribution with respect to previous scholarship, and suggests the paper’s significance for the musicological community, in language that is accessible to scholars with a variety of specializations.

Proposals for poster proposals should follow the guidelines for submission of individual proposals, and include an explanation of the content and goals of the graphic presentation. Technical guidelines for posters will be distributed with acceptance information.

Proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. **Maximum length: 350 words.**

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

stracts included in a Formal Session proposal will not be considered for separate individual presentation. **Maximum length: 350 words for the rationale, and 350 words for each constituent proposal.**

**Length of presentations:** Forty-five minutes are allotted for each individual proposal and constituent Formal Session proposal. The length of presentations is limited to thirty minutes in order to allow ample time for discussion.

**Evening panel discussions.** Evening panel discussions are intended for more informal exchange of ideas. They can cover a wide range of topics: for example, they may examine a central body of scholarly work, investigate a methodology or critical approach, or lay the groundwork for a new research direction. Evening panels should comprise participants’ brief (no more than ten minutes) position statements, followed by general discussion among panelists and audience. Evening panel proposals should outline the rationale and issues behind the proposal, identify the panelists and describe the activities envisioned, explain why each panelist has been chosen, and identify the duration

of the session (90 minutes or three hours). **Maximum length: 500 words.**

**Daytime sessions using alternative formats.** Examples of alternative formats include, but are not limited to, sessions combining performance and scholarship, sessions discussing an important publication, sessions featuring debate on a controversial issue, and sessions devoted to discussion of papers posted online before the meeting. Sessions may be proposed by an individual or group of individuals, a Study Group, a smaller society that has traditionally met during the Annual Meeting, or an AMS committee wishing to explore scholarly issues. Position papers delivered as part of alternative-format sessions should be no more than ten minutes long. Proposals for alternative-format sessions should identify the participants, outline the intellectual content of the session, describe the structure of the session, and identify the duration of the session (90 minutes or three hours). **Maximum length: 1000 words.**

**Program Committee procedures:** The Program Committee will evaluate and discuss individual paper and poster proposals anonymously (i.e., with no knowledge of authorship). All proposals are evaluated on a scale from zero to five by the entire committee. The scores are collated, averaged, and ranked accordingly, after which the committee meets to discuss final selections. During this meeting, the committee selects the most

promising proposals and forms sessions for presentation. When all but five presentation openings have been filled, the committee reveals authors of proposals and completes its work. Knowledge of authorship facilitates the work of the committee in forming topically balanced sessions and improving the balance between senior and junior scholars on the program.

Authors for all submissions that are chosen will be invited to revise their proposals for the Program and Abstracts, distributed at the meeting; the version read by the Program Committee may remain confidential.

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

Only one submission per author will be accepted. Authors who presented papers at the 2014 AMS meeting may not submit proposals for the 2015 meeting. Organizers of evening panel discussions or alternative-format

sessions may not also present a formal paper in the same year or in the preceding one, but participants may do so.

**Submission procedure.** Proposals must be received by 5 p.m. EST, 15 January 2015. Electronic proposal submission is encouraged. Please note that electronic proposal submission ceases precisely at the deadline. In order to avoid technical problems with submission of a proposal, it is strongly suggested that proposals be submitted at least twenty-four hours before the deadline. Due to the volume of proposals received, proposals received after the deadline cannot be considered. A FAQ on the proposal submission process is available at the web site, and those planning to submit proposals are encouraged to review the information posted there. Those unable to submit a proposal electronically should contact the AMS office by 10 January 2015 regarding accommodation procedures.

Receipts will be sent to all who submit proposals by the beginning of February 2015.

**AMS committees and study groups; affiliated societies.** Sessions organized by such groups are not reviewed by the Program Committee. They should contact Robert Judd at the AMS office to schedule their meetings.

—Daniel Goldmark  
Program Committee Chair

## Call for Performances

**Deadline: 15 January 2015**

The AMS Performance Committee invites proposals for concerts, lecture-recitals, and other performances and performance-related events during the 2015 Louisville Annual Meeting. We encourage proposals that demonstrate the Society's diversity of interests, range of approaches, and geographic and chronological breadth inspired by or complementing new musicological finds that develop a point of view or offer a programmatic focus. Performances related to the meeting's venue are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals. Available presentation times include lunch hours, afternoons, and Thursday evening, 12 November 2015.

Required application materials include: 1) an application cover sheet (available from

the AMS office or at [www.ams-net.org/louisville](http://www.ams-net.org/louisville)); 2) a proposed program listing repertoire, performer(s), and the duration of each work; 3) a list of audio-visual and performance needs; 4) a short (100-word) biography of each participant named in the proposal; 5) for concerts, a one-page explanation of the significance of the program or manner of performance; for lecture-recitals, a description (two pages maximum) explaining the significance of the program or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions; 6) representative audio or visual materials pertaining to the program and performers (twenty minutes maximum). An individual may not present both a paper and a performance (or lecture-recital) at the meeting. If an individual's proposals to the Program and Performance Committee are both selected, the applicant will be given an early opportunity to decide which invitation to accept and which to decline. Though

the AMS is unable to offer a fee to artists, modest subsidies are occasionally available for performance-related expenses. Please see the application cover sheet for proposal submission details. Materials must arrive at the AMS office no later than 5 p.m. EST, 15 January 2015. Exceptions cannot be made to this deadline, so please plan accordingly. Receipts will be sent to those who have submitted proposals by the deadline, and the committee will communicate its decisions by 15 April 2015.

—David Dolata  
Performance Committee Chair

## Call for Nominations: Session Chairs, AMS Louisville 2015

Nominations are requested for Session Chairs at the AMS Annual Meeting in Louisville, 12–15 November 2015. Please visit the web site ([www.ams-net.org/milwaukee](http://www.ams-net.org/milwaukee)) for full details. Self-nominations are welcome. Deadline: 16 March 2015.

## 75 Years Ago: 1939

- Preparations for the September 1939 New York Musicological Congress dominated the time. Two letters from well-known musicologists unable to attend give an indication of the shadow looming over the meeting (and the world): Albert Schweitzer wrote, "I would have been very happy to assist with the Congress and to participate in discussions about musical questions, which are my specialty. But because of the political situation, I cannot leave Africa now. In the case of a war, I should not be cut off, far from my hospital, which would be more necessary than ever." Romain Rolland's regrets included the following: "There was a time when musicological publications maintained a jealously national character. Why not seek to establish them now on a truly worldwide basis? . . . In the field of art, there is not—there should not be—any rivalry among nations. The only combat worthy of us is that which is waged, in every country, and at every hour, between culture and ignorance, between light and chaos. Let us save all of the light that can be saved! Music is the sun of the inner universe."

## 50 Years Ago: 1964

- The Board approved a second printing of Joseph Kerman's *The Elizabethan Madrigal* (1962). The book has been in print ever since, and a free electronic version is available at the AMS web site.

- Claude Palisca chaired the Program Committee for the Annual Meeting held in Washington, D.C. Board members Paul Henry Lang and Jan LaRue proposed that full papers, not abstracts, be considered by the committee; the Board approved the proposal informally, but left the final decision to the discretion of the Program Committee.
- At the Annual Meeting, permission was given to graduate students from Columbia University to staff a table near registration to solicit subscriptions to their new journal *Current Musicology*.

## 25 Years Ago: 1989

- The Board authorized a reprint of Cynthia Verba's 1980 booklet *The Ph.D. and Your Career* (see [www.ams-net.org/resources/](http://www.ams-net.org/resources/) for both the original and the 2011 revised version).
- The Board declined a recommendation to add telephone numbers and email addresses to *AMS Directory* listings.
- President H. Colin Slim lamented the "dismal record" of twenty percent voter participation (about 700 people) in the most recent AMS election.
- Philip Brett formally organized the Gay and Lesbian Study Group (now called the LGBTQ Study Group).
- Obituaries were published for Isabel Pope Conant (b. 1901), Karl Geiringer (b. 1899), and Carl Dalhaus (b. 1928).

## Membership Survey: Use and Desirability of Online Research Tools

In May 2014 The AMS sent a survey to members regarding access to online research tools: RILM, JSTOR, and Grove Music Online. Of the 3,400 survey invitations sent, we received 1,600 responses (47.5%). The results are as follows:

*RILM JSTOR Grove*  
Percentage of members with access

74      85      84

*Estimated usage*

<i>weekly</i>	24	59	51
<i>monthly</i>	30	32	35
<i>quarterly</i>	27	8	12
<i>yearly</i>	19	2	3

*Source of access to the resources*

*academic*      97      96      93

*Relationship to the academy (for those with academic access):*

<i>student</i>	31	27	29
<i>faculty, staff,</i>	67	71	70
<i>retired</i>			

*For those with no access to the resources: if they were available, how often do you think you would use them?*

<i>weekly</i>	18	43	51
<i>monthly</i>	37	31	31
<i>quarterly</i>	34	16	13
<i>yearly</i>	11	19	5

The results indicate that members have more access to JSTOR and Grove than RILM, but all three are accessible to at least three quarters of respondents. JSTOR and Grove are utilized more than RILM. Nearly all respondents have access via an academic institution; the ratio of student users to others is steady at 30/70. Of those who are employed, 85% are full-time, 13% part-time.

One speculative question was put to those without access to the resources. Grove was favored, with over 80% of respondents estimating usage on at least a monthly basis. JSTOR was not far behind at 74%, with RILM at 55%. (It is worth remembering that this question was only answered by about four hundred of 3,400 Society members.)

### AMS New Books

125 titles have been added to the AMS New Books list since the beginning of the year.

See [www.ams-net.org/feeds/newbooks/](http://www.ams-net.org/feeds/newbooks/) for details and information on submitting titles.

## Newsletter Editor James Parsons

*The AMS is pleased to announce the appointment of James Parsons as Editor of the AMS Newsletter for a three-year term beginning with the February 2015 issue. A specialist in German song from the eighteenth century to the present, he is professor of musicology at Missouri State University.*

It was easy to answer yes when President Christopher Reynolds recently asked if I would serve as *AMS Newsletter* Editor. The AMS has that effect on people: one wants to pitch in. I am excited to help spread the AMS word and hope forthcoming issues will be meaningful both within and outside our ranks. As the Society this year marks its eightieth anniversary, communication



James Parsons

takes many forms: AMS-L, AMS-Announce, *Musicology Now*, the Newsletter, and web site. Each serves a distinct audience, yet all have a common goal.

Reading recently the January 1971 first issue of the Newsletter, I was amazed that President Claude Palisca also served as Editor. One learns from the second issue that the 1971 Chapel Hill national meeting program filled only two pages; compare that with the August 2013 issue where the program runs to ten. After forty-three years many things have changed, yet the purpose of the Newsletter has not: it is your publication and exists to serve you. I eagerly await your ideas and suggestions ([jamesparsons@missouristate.edu](mailto:jamesparsons@missouristate.edu)).



## CFPs and Conferences

The AMS has implemented an internet site to list conferences and CFPs that is easy to search and sort. See [musicologyconferences.xevents.sas.ac.uk](http://musicologyconferences.xevents.sas.ac.uk) for further details concerning listings presented here; additional conferences are listed at the web site.

To subscribe to email notification regarding musicology conferences, see [www.ams-net.org/announce.php](http://www.ams-net.org/announce.php).

## Calls for Papers

### Interdisciplinary Musicology

CFP deadline: 5 August 2014  
4–6 December 2014  
National Institute for Music Research, Berlin

### The Past, Present, and Future of Public Musicology

CFP deadline: 1 September 2014  
30 January–1 February 2015  
Westminster Choir College, Rider University

### American Guild of Organists

CFP deadline: 30 September 2014  
19–23 June 2016  
Houston

### Society for Christian Scholarship in Music

CFP Deadline: 1 October 2014  
12–14 February 2015  
Emory University, Atlanta

### Society for Seventeenth-Century Music and American Handel Society

CFP Deadline: 1 October 2014  
23–26 April 2015  
University of Iowa, Iowa City

### Mapping the Post-Tridentine Motet (ca. 1560–ca. 1610): Text, Style, and Performance

CFP Deadline: 10 October 2014  
17–19 April 2015  
University of Nottingham

### Representations of Musicians in the Coroplastic Art of the Ancient World

CFP deadline: 15 November 2014  
7 March 2015  
New York University

### Over and Over: Exploring Repetition in Popular Music

CFP deadline: 18 January 2015  
4–6 June 2015  
University of Liège

## Conferences

### North American British Music Studies Association

31 July–2 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  
University of Leeds

### Perspectives on Musical Improvisation II

9–12 September 2014  
University of Oxford

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

11–12 September 2014  
University of Melbourne

### Digital Libraries for Musicology

12 September 2014  
London

### Jean-Philippe Rameau

12–14 September 2014  
University of Oxford

### European Music Analysis Conference

17–20 September 2014  
Leuven

### Sensation and Sensibility at the Keyboard in the Late Eighteenth Century: Celebrating the Tercentenary of C. P. E. Bach

2–4 October 2014  
Cornell University

### Ecomusicologies 2014: Dialogues

4–5 October 2014  
University of North Carolina, Asheville

### The Blues

6–7 October 2014  
Delta State University, Cleveland, Miss.

### Performing Early Music in the Age of Recordings: National Styles and Influences in Performance Then and Now

13–14 October 2014  
Tel Aviv

### Voices of Identities: Vocal Music and the De/Con/struction of Communities in the Former Habsburgian Areas 1914–2014

16–19 October 2014  
Alpen-Adria-Universität & Kärntner Landeskonservatorium, Klagenfurt

### Italian Musicological Society

17–19 October 2014  
Conservatorio di musica “Evaristo Felice Dall’Abaco,” Verona

### Gluck and the Map of Eighteenth-Century Music

17–19 October 2014  
Western Illinois University, Macomb

### Jewish Music and Jewish Identity

19–21 October 2014  
Youngstown State University

### The Power of Affections: Poetry, Music, and Spectacle in Seventeenth-Century Italian Opera Librettos

13–14 November 2014  
University of Pennsylvania

### The Wizard of Oz and the Western Cultural Imagination

21–22 November 2014  
University of Brighton

### Music and War in Europe from the Napoleonic Era to World War I

28–30 November 2014  
Lucca

### Musicological Society of Australia: “The Charisma of Dissonance”

29 November–2 December 2014  
Melbourne

### Hearing Landscape Critically: Music, Place, and the Spaces of Sound

14–16 January 2015  
Harvard University

### Postmodernity’s Musical Pasts: Rediscoveries and Revivals after 1945

26–27 March 2015  
Graduate Center, CUNY

### Music and Consciousness

14–17 April 2015  
University of Oxford

### Authority and Materiality in the Italian Songbook: From the Medieval Lyric to the Early-Modern Madrigal

1–2 May 2015  
Binghamton University, SUNY

### Back to the Future: Popular Music and Time (IASPM Conference)

29 June–3 July 2015  
São Paulo, Brazil

### International Music Analysis Conference

8–10 July 2015  
Keele University

### Royal Musical Association

10–12 September  
University of Birmingham

### Meetings of AMS and Related Societies

#### 2014:

CMS: 29 Oct–2 Nov., St. Louis, Mo.  
AMS/SMT: 6–9 Nov., Milwaukee, Wis.  
SEM: 13–16 Nov., Pittsburgh, Pa.

#### 2015:

SAM: 4–8 March, Sacramento, Calif.  
CMS: 5–7 Nov., Indianapolis, Ind.  
SMT: 29 Oct.–1 Nov., St. Louis, Mo.  
AMS: 12–15 Nov., Louisville, Ky.  
SEM: 3–6 Dec., Houston, Tx.

## Obituaries

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

Howard Brofsky, 17 October 2013  
Winton Dean, 19 December 2013  
Sven Hansell, 6 March 2014  
Donald Johns, 14 July 2013  
Joseph Kerman, 17 March 2014

Daniel Koury, 21 March 2014  
Ernest Mead, 13 February 2014  
James Pruett, 26 February 2014  
Norman Smith, 3 March 2014

### Winton Dean (1916–2013)

Winton Dean, a Corresponding Member of the AMS since 1989, died on 19 December 2013 at the age of 97. He was born in Birkenhead, England, son of the theatrical and film producer Basil Dean. At Cambridge, he read Classics and English but also became a disciple of then Professor of Music Edward Dent and took part in a staged performance of Handel's *Saul*, experiences that helped form him as a music critic and scholar. He first made his mark in 1948 with a Master Musicians biography of Bizet, greatly revised and enlarged in 1965, but soon his research came to focus above all on Handel.

When Dean began work, Handel was known primarily through a few oratorios, favorite arias, anthems, and instrumental collections. Most of his oratorios were performed only occasionally, usually in corrupt editions and in a style still clouded by Victorian tradition; the operas, when not ignored altogether, tended to fare even worse. It was Dean, more than anyone else, who transformed our perception of Handel and inspired renewed interest in his oratorios and operas. In his monumental *Handel's Dramatic Oratorios and Masques* (1959) he demonstrated the compelling power of works like *Saul*, *Hercules*, and *Theodora* and disentangled the many conflicting sources, raising Handel scholarship to a new level. He was then still wary of Handel's Italian operas, but before long he saw that rightly interpreted they too deserved a place on the modern stage, and he eloquently made the case in his Bloch lectures at Berkeley in 1965–66, published three years later as *Handel and the Opera Seria*. With more than twice as many operas as dramatic oratorios it necessarily took him somewhat longer to complete his second magnum opus. The first volume of *Handel's Operas*, written in collaboration with J. Merrill Knapp, appeared in 1987, the second volume by Dean alone in 2006, as he turned 90.

Meanwhile he produced countless reviews of performances, books, scores, and recordings, especially for the *Musical Times*, and many important essays and articles not only

on Handel but embracing a variety of other subjects, particularly French and Italian opera of the early nineteenth century. There was even a critical edition of Handel's *Giulio Cesare*, co-edited with Sarah Fuller (one of his former Berkeley students). In all his writing Dean displayed a brilliant literary style and a mischievous wit, often applied with devastating effect. Whether denouncing a baritone singing a castrato role, a wrong-headed opera edition, or a stage director's transmutation of a dramatic masterpiece, he could be a formidable adversary. Though except for his year as Bloch Professor he never held an academic post, Winton Dean was greatly valued as a mentor, advisor, and friend by many colleagues around the world.

—John H. Roberts

### Andrew Hughes (1937–2013)

Andrew Hughes, an innovative scholar of medieval music and especially chant, died in Toronto on 23 December 2013 at the age of seventy-six. He will be best remembered for his computer research on the liturgy of the late Middle Ages, and specifically on the enormous repertory of the rhymed office (some 50,000 sung poems). His interest in the latter was prompted by a chance discovery in 1965 while completing his study of the Old Hall Manuscript in collaboration with Margaret Bent. He was able to identify one of the previously unidentified tenors as taken from the office of Thomas Becket, a discovery that led him inevitably to the vast repertory for late medieval saints. In the early 1970s Hughes was one of the first musicologists to see the advantage of adopting computers for research; he learned to write code so that he could adapt existing programs to his needs, a practice he continued throughout his career. Thus he began collecting and organizing an enormous quantity of data on the rhymed Office, an area of chant that had been almost completely neglected. It remained his major research project and resulted in numerous publications. An introductory study presenting the raw research material was published as *Late Medieval Liturgical Offices: Resources for Electronic Research* (1994–96), consisting

of two printed volumes (texts and chants) and an electronic database. Two decades later, this research yielded his final work, the page proofs of which arrived only weeks before his death: *The Becket Offices: Paradigms for Liturgical Research*.

Hughes received his D.Phil. from Oxford in 1964, studying with Frank L. Harrison, and began his teaching career at Queen's University Belfast (1962–64). He immigrated to North America in 1964, teaching at the University of Illinois (1964–67), the University of North Carolina (1967–69), and finally at the University of Toronto from 1969 until his retirement in 2003. Hughes taught and mentored both students and colleagues, writing letters, vetting essays, and even producing music examples to illustrate the publications of his less computer-savvy colleagues. Not surprisingly, his pedagogy included the use of video documentaries, some of which grew out of his concern that students of medieval history and literature often ignored the musical notation on the pages they read. Having started in music as a violinist, Hughes never abandoned his interest in performance. Throughout his teaching career he oversaw concerts of medieval music, including staged performances of liturgical dramas and ceremonies in which he served as editor, director, and occasionally as performer. He also mentored early music groups such as The Toronto Consort and Sine Nomine.

Hughes's academic honors included University Professor at Toronto (awarded in 1992), and president of the Medieval Academy of America (2001–02). His major hobby was tournament croquet, for which he was nationally ranked in Canada.

—Timothy McGee and John Haines

### Joseph Kerman (1924–2014)

Joseph Kerman, AMS Honorary Member, professor at the University of California, Berkeley, for more than forty years, and one of the most influential figures in Anglo-American musicology, died at his home in Berkeley on 17 March 2014 after a long illness, weeks short of his ninetieth birthday.

Though immersed in the world of music from a young age in his native London, Kerman took his undergraduate degree in physics at New York University. Only later did he pursue music as an academic study, receiving in 1950 the first Ph.D. in musicology granted by the Princeton music department. He joined the Berkeley faculty the following year. Kerman also served as Heather Professor of Music at Oxford from 1971 to 1974, and in 1997–98 he held the Charles Eliot Norton Professorship of Poetry at Harvard.

Kerman's musical interests were unusually broad and eclectic, and the shape of his publishing career, which included a dozen books and hundreds of articles, essays, reviews, and liner notes, was remarkably serendipitous. His dissertation on the Elizabethan madrigal arose from a casual suggestion by his advisor Oliver Strunk; this research would lead to his pioneering studies of the music of William Byrd. Kerman's first book, and still his most famous, *Opera as Drama* (1956, revised 1988), originated as a series of articles he wrote for the *Hudson Review* during the 1950s, inspired by his accidental friendship with his Princeton neighbor and its founding editor, the classicist William Arrowsmith. These and other *Hudson Review* articles eventually resulted in specialized studies of Beethoven, Bach, Mozart, Verdi, and other composers.

Regardless of his subject matter or his intended audience, Kerman sought above all to write about music in a way that conveyed its essential expressive and technical qualities. He called this activity "criticism," which he spent his entire career practicing as well as preaching. The practice is evident in the music appreciation textbook *Listen* (first published 1972), originally co-authored with his wife Vivian Kerman and now in its seventh edition, and in his frequent contributions to the *New York Review of Books*. But it was the preaching, in a series of stimulating critiques of contemporary musical scholarship, that garnered the most attention and controversy within the academy, especially his 1985 book *Contemplating Music*, with its provocative subtitle *Challenges to Musicology*.

Kerman was a fluent pianist, but his main instrument was the typewriter, and later the computer. He was a formidable editor, of not only his own prose but that of his students and colleagues. As founding editor of *19<sup>th</sup>-Century Music* and General Editor of a complementary University of California Press book series, he was instrumental in establishing that period as worthy of serious study.

Kerman was a giant in the field, who inspired awe but also love and respect from colleagues, students, and friends. He will be remembered for the wit and elegance of his prose, his passion to provoke and persuade, and above all, for insisting on the music in musicology.

—Walter Frisch and Ellen Rosand

## James Pruett (1932–2014)

James Worrell Pruett, musicologist and music librarian, died at his home on 26 February 2014 after a serious illness. He was born in Mount Airy, North Carolina, and attended

the University of North Carolina, Chapel Hill, receiving Bachelor's (1955), Master's (1957), and Ph.D. (1962) degrees there; his dissertation was on "The Hymns of Filippo Vitali." While a student, he met his future wife, Lilian Pibernik, from Zagreb, who is also a musicologist.

From 1961 to 1976, Jim was chief music librarian at UNC. He was also a faculty member of the Department of Music, teaching mostly classes in the renaissance. Particularly challenging was his "Introduction to Research" class, required of all musicology students. It was equal parts bibliography and problem-solving. (His first assignment to me was a report on a two-volume encyclopedia of music in Hungarian; no, I do *not* read Hungarian.) He was an ideal dissertation advisor, insightful, fast, and a wonderful editor, often returning chapters the day after they were submitted to him. From 1974 to 1986 he was Chair of the department. He was offered the position of Chief of the Music Division at the Library of Congress in 1977, but he turned it down for family reasons. In 1987 he was offered the position again, and this time he accepted, serving in that capacity until 1995. While at LC, he oversaw publications, acquisitions, public concerts, exhibits, and the development of new programs, among many other things. He wrote that he particularly liked "assembling knowledge and art for the future without any certainty as to how it will affect the minds and souls of people to come." Upon his retirement, the department at UNC held a day-long conference in his honor, at which many of his former students presented papers. Somehow, Lilian managed to hide the conference from him and get him to campus on a Saturday without his knowing what was to take place. In 1993, he was honored by UNC as a distinguished alumnus.

Jim was active in the AMS and MLA, serving as president of the latter organization from 1973 to 1975. He also served as editor of the association's journal, *Notes*, from 1974 to 1977. Jim was editor of *Essays in the History, Style, and Bibliography of Music in Memory of Glenn Haydon* (1969) and author of *Research Guide to Musicology* (1985) as well as a number of articles.

In his honor, UNC has established the James Pruett Summer Fellowship to the Library of Congress for graduate students, allowing them to study major manuscripts and to find dissertation topics, particularly in American music. There is also a recently endowed annual James Pruett Lecture by a visiting scholar.

—William F. Prizer

## Doctoral Dissertations in Musicology

The DDM database maintained by the AMS is successful and growing. Most members have a direct connection between their in-progress or completed dissertation record and their member directory entry; if yours is missing, send a note to the AMS and we will create it. In June 2014, the AMS and the British Library agreed to share data, and we will be adding some three thousand British titles to the database over the next few months.

The database now includes over 16,000 records of dissertations dating from the late nineteenth century to today. Updates can be sent to the AMS office at any time. Recently completed dissertations are also added to the AMS New Dissertations RSS feed ([www.ams-net.org/feeds/ddm](http://www.ams-net.org/feeds/ddm)). Dissertations range broadly across all topics and subdisciplines that pertain to musicology, from all countries and in all languages—its lacunae occur only because authors have not requested an entry. Records include references to dissertation-vendor sites, publications, and online access, when this information is available.

The DDM database is consistently one of the most popular pages of the AMS web site, receiving thousands of visits each month.

## 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 advisory committee named below, will select the author of the obituary and edit the text for publication.

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

## American Musicological Society

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## Changes Proposed to the Society's By-laws

The AMS Council has proposed two amendments to the Society's by-laws. Per the by-laws, Article XII, a discussion regarding the proposed amendments will take place at the AMS Annual Meeting in Milwaukee. The membership will vote on the amendments following the Annual Meeting. The proposed amendments are as follows:

1. Article IV.A.2. This proposed emendation gives student representatives to the AMS Council the right to vote in all matters except elections (Council, Honorary, and Corresponding Membership ballots) each year:

The student members of the Council shall be students who have embarked on doctoral programs in any field of musical scholarship. Student members shall be ineligible to participate in voting by the Council. Student members have voting privileges for matters

arising at Council meetings, but not for elections. Student members shall serve overlapping terms...

2. Article IV.A.3. Currently, terms of service on the Council begin at its meeting in one year, and end the day before its meeting roughly three years later. This schedule does not accord well with activities of Council, which often include preparation for the meeting in late summer and fall. The proposed emendation rectifies the problem.

The terms of Council members shall ~~begin with the annual meeting of the Council held at the time of the annual meeting of the Society and extend to the day immediately prior to the annual meeting of the Council approximately~~ be three years later for regular members and two years later for student members. Terms begin on 1 August and end on 31 July.

## Society Election Results

The results of the 2014 election of AMS officers and the Board of Directors:

Vice-President: Anne C. Shreffler  
Treasurer: James Ladewig

Directors-at-Large:  
Georgia J. Cowart  
Emma Dillon  
Jeffrey Magee

439 votes were cast (336 electronically, 103 via paper); 13% of the membership

## Next Board Meetings

The next meetings of the Board of Directors will take place 5 November in Milwaukee, and 28 February 2015 in Louisville.

## Correction

In the February 2014 *AMS Newsletter*, p. 24, the following paper was omitted from the Pacific Southwest Chapter meeting held jointly with the Northern California Chapter, 27–28 April 2013:

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

### Interested in AMS Committees?

The president would be pleased to hear from members who wish to volunteer for assignments to committees. Send your assignment request and CV to Christopher Reynolds, University of California: [chreynolds@ucdavis.edu](mailto:chreynolds@ucdavis.edu).

## AMS Enhanced Directory

The new AMS online Directory includes features such as photo and document uploads, research interests, publication citations, and personal links. Nearly five hundred members have added information in the past few weeks. If you haven't updated your Directory entry yet, please do! Log in at [www.ams-net.org](http://www.ams-net.org) and follow the link.

This issue of the *AMS Newsletter* is the sixth and final to be edited by **Andrew H. Weaver** (Catholic University of America).

### Next Newsletter Deadline

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

#### James Parsons

*AMS Newsletter* Editor  
Missouri State University  
[jamesparsons@missouristate.edu](mailto:jamesparsons@missouristate.edu)

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