

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XLV, NUMBER 1

February 2015
ISSN 0402-012X

Louisville: City of Music Traditions

AMS Louisville 2015
12–15 November
www.ams-net.org/louisville/

Yes, Louisville, Kentucky always makes the front page once a year following the first Saturday in May when horses appear in the spotlight. But don't let the lopsided news coverage fool you into thinking it's a two-minutes-a-year city! The eighty-first annual meeting of our Society will take place in Louisville from 12 to 15 November in the Galt House Hotel, where the AMS met in 1983. Times have changed: thirty-two years ago we held twenty-five sessions, and this year we anticipate at least sixty. This year's Program Committee is chaired by Daniel Goldmark (Case Western Reserve University), and David Dolata (Florida International University) chairs the Performance Committee. Local arrangements are under the direction of Seow-Chin Ong (University of Louisville).

This will be a particularly exciting time in Louisville, since the AMS meeting takes place during the University of Louisville New Mu-

sic Festival, scheduled for 10–15 November. The festival will celebrate the thirtieth anniversary of the Grawemeyer Award, and special guest composers include Kaija Saariaho and Jean-Baptiste Barrière. The Louisville Orchestra will take part in the festival on Thursday November 12. Krzysztof Wólek directs the festival.

And of course the Louisville Orchestra is justly renowned for championing new music. In 2014, PBS aired the documentary *Music Makes a City*, which relates the story of the ensemble over the years. The broadcast followed the film's winning *Gramophone's* award for Best DVD Documentary of the year in 2012. More recently, *Music Makes a City* has moved to the web (www.musicmakesacity.com) for a series of episodes that explore the ensemble's new directions under Terry Abrams (director since fall 2014).

Louisville was founded by George Rogers Clark in 1778, and was named for King Louis XVI of France in appreciation for his assistance during the Revolutionary War. The city is one of the oldest west of the Appalachians, and is the largest in Kentucky. Its attractions are many, in the arts and history as well as popular culture. Attendees may wish to experience the city's historic southern homes, local crafts, the Louisville brand of Southern cuisine, and traditional Kentucky music. We hope to organize a river cruise and outings to nearby historic sites over the weekend.

Although the Speed Art Museum will be closed for renovations, its offerings are available in a satellite center, a short walk from the hotel. There are many smaller art galleries in this thriving artistic community, such as the always fascinating display at the 21c Museum Hotel, also a short walk from the Galt House. You'll want to visit both the Highlands and "NuLu" (the East Market District), where many eateries and galleries are located. Another district, Old Louisville, is one of the

2014 Annual Meeting: Milwaukee

I remember accordions. In the escalator connecting the Hilton Milwaukee and the Wisconsin Convention Center, the twin venues of the eightieth Annual Meeting of the American Musicological Society, photographs memorialize the city's storied polka traditions. The passerby can trigger an associated soundtrack, and—this being a conference of musicologists—every time I walked through it was already playing. It kept me in mind of where I was, Milwaukee, with its distinctive musical history and, in my experience, rich and welcoming culture for a conference visitor. The recording also highlighted some dramatic transitions, on the one hand between papers on vastly different subjects, and on the other between equally different spaces: an Art Deco Hilton built in 1927 with grand staircases and richly ornamented ballrooms, and a functionalist convention center from the 1990s. I imagine that others, like me, found switching between them to be a good deal more invigorating than wandering around the average conference hotel. It was like splitting one's time between the *Great Gatsby* and a cinema multiplex, all courtesy of a magical musical escalator.

This year the AMS met jointly with the Society for Music Theory, which made for a full, rewarding weekend. Thirteen sessions ran concurrently during the mornings and afternoons, and nearly as many took place in the evenings, especially Thursday and Friday. Noontimes offered more presentations and discussions hosted by committees and interest groups. Thursday evening witnessed the second AMS President's Endowed Plenary Lecture, delivered by Margot Fassler, and on Saturday afternoon Lydia Goehr gave the SMT keynote. Other business transpired in meetings of editorial boards, affiliate societies, and AMS and SMT committees, and a suitably Gatsby-esque whirlwind of parties allowed for less formal interaction. In addition to nearly

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President's Message

When the AMS Board arrived in Milwaukee for its meeting in early March 2014, it found a frozen tundra with temperatures hovering around 0°F, blustery winds making it feel colder still, and Lake Michigan seemingly flash frozen into a still life. How transformed the city seemed for our Annual Meeting in November! The wind still made an appearance, but the city was vibrantly alive with great music venues and restaurants. Despite the long indoor walk between the hotel's conference rooms and the Convention Center, the combined spaces provided multiple areas (all of which seemed heavily in use) for informal get-togethers and time-outs—and who didn't want to push the "polka button" at the base of the escalator connecting the Convention Center to the hotel to turn on the music! Venturing outside the hotel to attend an afternoon concert in the historic Calvary Presbyterian Church, I also had the pleasure of stopping by the Milwaukee Public Library and was stunned by the beauty of its interior. Mostly, however, I ran from meeting to meeting within the connecting spaces of the conference. As a result, I missed most of the paper sessions, but had the opportunity to overhear many elevator and hallway conversations about great papers and great sessions. We owe a huge debt to the Program Committee, the Performance Committee, and the Local Arrangements Committee, as well as to our Executive Director Bob Judd, the AMS office staff, and many volunteers, for their hard work in creating such a stimulating and well-organized Annual Meeting.

Is there any society that turns out in such force as the AMS to attend its annual business meeting? Part of the reason, of course, is to learn the recipients of our prizes and awards, but reports from our Executive Director and from our Treasurer Jim Ladewig are equally anticipated, and this year our President Chris Reynolds had extraordinary good news. Although reported on in more depth elsewhere in this newsletter, three major decisions taken by the Board are still worth mentioning. First, the Board decided to use the extremely generous and unrestricted bequest of \$289,880 from Elizabeth Ann Keitel to fund a three-year initiative that will support bringing more Student and Low-Income members of the Society to the Annual Meeting. Second, the Board voted to add \$100,000 from its general funds to the Eileen Southern Travel Fund, which supports bringing underrepresented minorities who are considering the pursuit of a Ph.D. in musicology to the Annual Meeting, so that the income from its endowment

will cover the majority of the program's annual cost. And third, the Board voted to give all AMS members who have reached the age of seventy-five the option of free membership, not only out of respect, but also to encourage senior members on fixed incomes to stay active in the Society. I am very honored to have taken up the presidency of the AMS at such an exciting time. When I took the podium, I chose three words—innovation, diplomacy, and devotion—to characterize the work of Chris Reynolds during his presidency. We can all be grateful for his many contributions to the Society. Thank you again, Chris.

One session in Milwaukee that I did attend was the crowded and enthusiastically-received "End of the Undergraduate Music History Sequence?" sponsored by the AMS Pedagogy Study Group (now available online: www.ams-net.org/studygroups/psg). Seeing the strength of our members' commitment to teaching in light of the actions of the Board (mentioned above) to enhance inclusion at our Annual Meetings has led me to think about how much our Society benefits from the interaction of inclusion and learning. Teaching is learning (as the saying goes, one

Inclusion does not equal exclusion

only learns a subject when one teaches it). We also learn, of course, from our research and then learn still more from writing it up. We learn in the quiet of our studies and from others.

However we consider ourselves—whether in terms of age, race, sex or sexuality, for example—we have things to learn from those who are different. In musical scholarship, similarly, we learn from the existence of diverse topics and methodologies, some of which can be delineated by the number of large-scale music societies established in the U.S.: The Music Library Association (MLA: 1931)—since 2011 merged with the US branch of the International Association of Music Libraries (IAML-US)—the AMS (1934), The Society for Ethnomusicology (SEM: 1955), The Society for American Music (SAM: 1975), and the Society for Music Theory (SMT: 1977). My sense is that all these music societies share a common goal, approaching it from different angles: to understand the role and importance of music in human culture and to grasp music's complex inner workings. The AMS meets regularly every other year with SMT, but only sporadically with SEM and SAM, and never with MLA, and we lose

something by foregoing the opportunity to learn directly from one another. I was encouraged to learn in Milwaukee that a number of AMS chapters are already holding joint meetings with SEM, something we might do more often at the national level. And at the Council Meeting, I was specifically urged to consider joint meetings with MLA (IAML-US).

The joint IMS and IAML meeting to be held June 2015 in New York provides a model of such a meeting. But the organizers, wanting still more inclusion, asked me to create a special session to highlight the work of the AMS. In the panel that resulted, three of our past presidents will discuss their most recent research, highlighting how it has been inflected (or not) by digital technologies (see p. 3). Even without joint meetings, then, such sessions, specifically organized by one society for another, could enhance learning across musical disciplines. Or, perhaps more simply, two societies could agree to include in their annual meeting a session scheduled through normal channels on the program of the other, thereby doubling the opportunities for learning not only in terms of audience, but also in feedback to the presenters. Although such exchanges would necessitate additional planning and adequate travel support, they are a realistic goal.

There is much more that could be said, but in closing I want to emphasize a critical point. Inclusion does not equal exclusion. It is to the credit of the AMS that as we have embraced new methodologies and approaches, we have continued to applaud the benefits of traditional research methods such as source studies and criticism. Indeed, whether one looks at the papers or awards presented in Milwaukee, or the articles in *JAMS*, one finds both traditional and new—and, increasingly, combined—approaches. The balance between the variety of approaches will vary at different meetings and in different volumes of the Journal, and we might not find as many papers in our own area as we might like, but we can be proud that articles, papers, and prizes are judged without quotas or exclusionary restrictions based on types of scholarship. Inclusion may sometimes require moving outside one's scholarly comfort zone, whether that be traditional or radical, but it also means that all AMS members have the opportunity of learning from the best work of others.

—Ellen T. Harris
eharris@mit.edu
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C. P. E. Bach Set Goes to Barone

Through the generosity of The Packard Humanities Institute and to commemorate the three-hundredth anniversary of Carl Philipp Emanuel Bach's birth, the AMS raffled a full set of *Carl Philipp Emanuel Bach: The Complete Works*, together with facsimile supplements, at the Milwaukee Annual Meeting last year. At present the 115-volume edition is well over halfway complete (see www.cpebach.org for details).

The winner of the C. P. E. Bach edition is Anthony Barone, associate professor of music at the University of Nevada, Las Vegas.

The C. P. E. Bach raffle raised over \$1,300 for the AMS endowment, which each year funds travel grants (\$56,000), fellowships (\$80,000), publication subventions (\$100,000), and awards (\$12,000).



Anthony Barone, who won the 2014 C. P. E. Bach edition raffle, shows off some of the set in his UNLV office.

AMS Louisville 2015

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best-maintained Victorian neighborhoods in the U.S.

In a more relaxed vein, attendees may wish to visit the Muhammad Ali Center, the Louisville Slugger Factory and Museum, the Frazier History Museum (the only museum outside of Great Britain to house a permanent display of Royal Armouries), and take a walk on the "Urban Bourbon Trail."

Louisville is centrally located, roughly equidistant to Chicago, Cleveland, Charlotte, and Atlanta, and an easy drive from Nashville, Cincinnati, and Indianapolis.

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

—Seow-Chin Ong and Robert Judd

February 2015

Music Research in the Digital Age

The International Association of Music Libraries, Archives, and Documentation Centres (IAML) and the International Musicological Society (IMS) have organized the conference "Music Research in the Digital Age," to be held at the Juilliard School, New York, 21–26 June 2015. This large and important conference will include hundreds of sessions and events, and dozens of AMS members are participating. The organizers have kindly invited the AMS to contribute a three-hour session, and the Society has organized "Collections, Collaborations, and Communities." Taking these three themes, speakers and respondents will explore such questions as

- How does "ubiquitous access" change the nature of research?
- How do visibility and discoverability function in research?
- How have digital technologies changed the nature of collaborative and inter disciplinary research?
- How does our work affect and shape the world at large?

AMS Milwaukee 2014

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thirty departmental gatherings (to count only those listed in the program), there were events hosted by the committees on Career-Related Issues, Cultural Diversity, and Graduate Education, the LGBTQ Study Group, and others. And I haven't even mentioned the AMS dessert reception, or the return of the Friday night dance!

With fifty daytime sessions, four joint sessions with SMT, and six evening panels, the AMS program had far too much content to summarize. Presentations ranged widely across eras, geographies, genres, media, and methodologies, and I am sure that participants came away with distinctly different impressions of the field depending on what path they followed through the abstract book. For my part, I was especially struck by papers dealing with institutional questions: what to do with the undergraduate music history sequence; how to approach research posters and other non-traditional forms of presentation; how to diversify the Society and its national meeting program. At a time when universities are exhorting the arts and humanities to transform themselves, music studies included, I hope the national AMS meeting can foster

- In the Wikipedia age, will non-specialists bother to look at our research?
- How are the teaching of musicology and the formation of musicologists changing?

The four speakers, all past presidents of the AMS or IAML-US, will engage with the themes and questions as they relate to their most current research.

Our panel consists of Anne Walters Robertson ("Secular Songs in Sacred Masses: Uncovering Meaning in the Digital Age"), Elaine Sisman ("Telescopes, Times of Day, and Transits of Venus: Digital Collections and Connections outside Music"), Christopher Reynolds ("Digital Tools and Strategies for Collecting and Studying Sheet Music by Women Composers") and Michael Colby ("Women's Song in the Library"), and includes respondents Richard Freedman and Philippe Vendrix.

Read the complete preliminary program and make plans to attend; discounted registration rates continue until 15 April.

See www.musiclibraryassoc.org/page/IAML_IMS_2015/ for full details.

more debate over musicology's real-world manifestations and consequences.

On behalf of all who attended, I thank everyone who helped make the meeting such a resounding success. This includes the Local Arrangements Committee, chaired by Mitchell Brauner and including Judith Kuhn, Rebecca Littman, Timothy Miller, Timothy Noonan, and Gillian Roger; and the Performance Committee, chaired by Catherine Gordon-Seifert with members David Dolata, Steve Swayne, and Mitchell Brauner. I have already had opportunity to thank the Program Committee in the last newsletter, but I will reiterate my appreciation for the unparalleled expertise, dedication, and fairness of Suzanne Cusick, Daniel Goldmark, Heather Hadlock, Beth Levy, Ryan Minor, and Alejandro Planchart. Thanks also to the Study Groups, Committees, and other bodies that contributed program content, and to the hundreds of Society members who presented. Finally, we can never express sufficient gratitude to Bob Judd, who is truly an Executive Director among Executive Directors. From hotel negotiations through program planning through crisis management in Milwaukee, Bob handled the 2014 conference with a professionalism and good will that we must never take for granted.

—Richard Will

New Endowment Fund in Memory of Kenneth Levy Recent Board Actions



Kenneth Levy

The Kenneth Levy Fund was established by the Board of Directors in 2014, following a lead gift by an anonymous donor. The income it generates will be used to support the publication of scholarship on medieval music, including edited volumes and electronic publications and databases. It is the Society's only endowment fund exclusively dedicated to support for topics in medieval music.

Born in New York City in 1927, Kenneth Levy served in World War II and earned his bachelor's degree from Queens College in 1947. He earned his M.F.A. at Princeton in 1949. After a year studying at the Sorbonne on a Fulbright Fellowship, he returned to Princeton to complete his Ph.D. in 1955 with a dissertation on the chansons of Claude Le Jeune, and was awarded a Guggenheim Fellowship that same year. After twelve years at Brandeis University, he moved to Princeton in 1966, where he was named Scheide Professor of Music History in 1988.

Kenneth Levy was best known for his contributions to the study of Latin, Byzantine, and

medieval Slavic chant. He also published on thirteenth-century Western polyphony and the sixteenth-century French chanson. Levy was a beloved teacher fondly remembered by generations of Princeton students, many of whom taught alongside him in "Introduction to Music" (Music 103). Active in teaching and research for over fifty years, he published eight articles in *JAMS*, some of which were gathered together in *Gregorian Chant and the Carolingians* (1998). His textbook *Music: A Listener's Introduction* (1982) was successful and widely used. In 2001, friends presented him with a Festschrift, *The Study of Medieval Chant: Paths and Bridges East and West* (ed. Jeffery); in 2002, he was named Honorary Member of the Society. He died in 2013. His colleague at Princeton Harold S. Powers aptly summarized his defining characteristic:

Supporting Publications on Medieval Music

"loyalty to the highest standards of humanistic scholarship, and loyalty to the endless but joyful duty of enlightening in others his own love for music as human art."

Contributions to the Kenneth Levy Fund are warmly invited. Support for this fund demonstrates an important commitment to the ideals and legacy of Kenneth Levy. For further information, see www.ams-net.org/endowments/Kenneth-Levy.php.

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 was held at the AMS Annual Meeting in Milwaukee. The membership must now vote on the amendments in order for them to be adopted.

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 on 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.

Voting takes place at the AMS web site. Those who wish to cast a vote with a paper ballot may request one from the AMS office or obtain one from the web site. Voting is open from 1 February to 1 May 2015. Results will be announced at the web site and in the August 2015 *AMS Newsletter*.

75+: Complimentary Membership Option

Members aged seventy-five or older may now elect complimentary membership.

Changes to Life Membership Rate

Life Membership is now pro-rated according to length of membership as follows:

- 30 or more years: \$1,000
- 20–29 years: \$2,000
- 10–19 years: \$3,000
- 1–9 years: \$4,000

Eileen Southern Endowment Receives Major Allocation

The Board has transferred \$100,000 from its current operations funds to the Eileen Southern endowment, in support of travel grants for minority undergraduates and students in terminal Master's programs to attend the Annual Meeting.

Keitel-Palisca Bequest Will Support Travel to Annual Meeting

The Board has directed that the income deriving from Elizabeth Keitel's recent bequest to the Society (see the Treasurer's Message below) be used for the next three years to support additional Membership and Professional Development Travel Grants to attend the Annual meeting. Up to sixty additional small grants are anticipated.

Support for Machaut Facsimile

The Digital Image Archive of Medieval Music recently published a two-volume full-color facsimile of the Ferrell-Vogüé Machaut Manuscript, together with an introductory volume with essays by Lawrence Earp, Domenic Leo, and Carla Shapreau and a preface by Christopher de Hamel. With this publication, one of Guillaume de Machaut's most significant yet elusive and enigmatic sources is finally revealed in full to the scholarly community. (See www.diamm.ac.uk for details.)

Its publication coincides with the generous bequest that the AMS recently received from the estate of Elizabeth Keitel. The manuscript was central to her musicological work; she was one of only a handful of scholars who saw it during its many years of private ownership. At its most recent meeting, the AMS Board of Directors voted to contribute \$5,000 in support of the publication in memory of Elizabeth Keitel.

AMS / Library of Congress Lecture Series



Paul Laird

The next AMS/Library of Congress Lecture will take place in the Coolidge Auditorium at noon on Tuesday, 14 April. Paul R. Laird (University of Kansas) will present “A Hint of *West Side Story*: The Genesis of Bernstein’s *Chichester Psalms* as Seen in the Library of Congress Bernstein Collection.”

Paul Laird describes his lecture as follows: “*Chichester Psalms* (1965), composed by a musician who prized accessibility and tonal structures, is often comparable

with common-practice harmonies and resembles the style of Bernstein’s theatrical works. A reason for this appears in the correspondence between the composer and the set’s commissioner, The Reverend Walter Hussey, dean of Chichester Cathedral. Hussey requested that the piece include ‘a hint of *West Side Story*,’ an invitation that the composer embraced as he assembled and transformed excerpts from his ‘bottom drawer’ and wrote fresh material for *Chichester Psalms*.

“My lecture describes Bernstein’s 1964–65 sabbatical season from the New York Philharmonic and his compositional process for *Chichester Psalms*, based on material in the Bernstein Collection at the Library of Congress, including correspondence, datebooks, compositional sketches, and scrapbooks. Sources demonstrate Bernstein’s unsuccessful efforts to write a musical based upon Thornton Wilder’s *The Skin of Our Teeth* with Betty Comden, Adolph Green, and Jerome Robbins, and those sketches also show how he adapted some of that music for use in *Chichester Psalms*. Sketches of ideas from the 1940s and 1950s also became part of the work, and written notes illuminate Bernstein’s developing thinking on the composition’s organization. Finally there are musical sketches for the work itself, which include intriguing possibilities that he rejected, as well as the draft of the piano/vocal score and fair copy, along with lyric sheets that provide more unrealized organizational possibilities.”

Paul R. Laird has published books and articles on the life and works of Leonard Bernstein and Stephen Schwartz, musical theater, the Spanish villancico, and the Baroque cello. His *Leonard Bernstein’s Chichester Psalms* (2010) is part of the series CMS Sourcebooks on American Music Series and his most recent books include *Wicked: A Musical Biography* and *The Musical Theater of Stephen Schwartz: From Godspell to Wicked and Beyond*. With William A. Everett, Laird co-edited the two editions of *The Cambridge Companion to the Musical*. Laird’s current project, with co-author Hsun Lin, is the second edition of *Leonard Bernstein: A Guide to Research*.

The two AMS Lecture Series will continue in the fall 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 for full details. The application deadline is 1 December 2015.

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



Mark Clague

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 25 March. Mark Clague (University of Michigan) will present “‘This Is America’: Jimi Hendrix’s Reimaginings of ‘The Star-Spangled Banner’ as Social Comment for Woodstock and Beyond.”

Mark Clague describes his lecture as follows: “An act of both patriotism and protest, Jimi Hendrix’s ideology-shattering rendition of the U.S. national anthem at Woodstock in 1969 is only the best known of more than sixty *Banner* performances by the iconic psychedelic guitarist. Analyzing both studio takes and commercial releases, as well as surviving live-audience tapes featuring not only anthem renditions but the stage banter Hendrix used to introduce them, I propose that the dominant mythology surrounding the Woodstock *Banner* has distorted the understanding of what was Hendrix’s two-year fascination with ‘The Star-Spangled Banner’ from August 1968 until his death. Rather than a single, soaring improvisation, Hendrix’s renditions draw from a pre-composed set of sonic possibilities in which melody, form, quotation, pictorialisms, and ornament were reimagined week-to-week and night-to-night as a changing portrait of America that pictured not only national developments in the struggle for civil rights and the war in Vietnam, but local histories, happenings, and even personal details from Hendrix’s biography.

“I argue that as an ongoing process of commentary, the many Hendrix *Banners* move deftly between protest and patriotism. At once, Hendrix’s reconceptions show great sensitivity to Francis Scott Key’s lyrics while exploding this text to question who is American and how one should practice the art of citizenship. I reconsider the Woodstock *Banner* in context of Hendrix as a political commentator by comparing this singular, well-known version to dozens of lesser-known renditions that shed light on his thought and artistry. I argue that Hendrix’s *Banners* start as an offshoot of the eulogistic Civil War bugle call ‘Taps,’ and develop in an aesthetic of free jazz as a wide-ranging pictorial improvisation. By Woodstock, Hendrix’s *Banner* had coalesced as a set of compositional possibilities, offering an eloquent statement that resonated deeply with the counter-cultural energies of Woodstock as youth utopia.

“Yet most fans experienced the Woodstock *Banner* not at the festival—which ran behind schedule such that Hendrix’s closing set did not occur until Monday morning, after most had left the muddy rain-soaked festival—but through the 1970 documentary film *Woodstock*, for which Hendrix’s anthem performance serves as a philosophical and musical climax. For Hendrix’s 1970 *The Cry of Love* tour, which followed the film’s release, his *Banner* renditions became increasingly calcified as an echo of Woodstock, but retained a political edge as part of an explicitly anti-war closing set, including ‘Machine Gun’ and ‘Purple Haze.’ My analysis concludes that the Woodstock *Banner* is an optimistic outlier—less a musical vision of dystopia than a balanced expression of democracy in action and a statement of hope toward a future America shaped by psychedelic activism.”

Awards, Prizes, and Honors

Honorary Members

Jane A. Bernstein is the Austin Fletcher Professor of Music at Tufts University. Born in the Bronx, she attended the High School of Music and Art and earned her B.A. in music *cum laude* from the City College of New York (1967), where she studied with Otto Deri, Fritz Jahoda, and William Gettel. She received her M.Mus from the University of Massachusetts (1968) and her Ph.D. from the University of California, Berkeley (1974), writing a dissertation on the chanson in Tudor and Jacobean sources under the direction of Philip Brett. After teaching at Vassar College, she joined the Music Department at Tufts in 1976.

Bernstein has published extensively on Renaissance music and print culture. She edited *French Chansons of the Sixteenth Century* (1985), *Philip Van Wilder: Collected Works* (1991), and the thirty-volume series *The Sixteenth-Century Chanson* (1987–95). Her books include *Print Culture and Music in Sixteenth-Century Venice* (2002) and *Music Printing in Renaissance Venice: The Scotto Press (1539–1572)* (1998), which won the Otto Kinkeldey Award.

Bernstein has also made important contributions in the field of women's studies. Her essay on Ethel Smyth and British women composers appeared in *Women Making Music* ed. Bowers and Tick (1986), and she edited *Women's Voices across Musical Worlds* (2004).



Jane A. Bernstein
Honorary Member

She has held fellowships and grants from the Guggenheim Foundation, the National Endowment for the Humanities, the Gladys Krieble Delmas Foundation, the American Philosophical Society, and the American Council of Learned Societies. In 2005, she was elected to the American Academy of Arts and Sciences and, in 2013, was honored with the Festschrift *Music in Print and Beyond: Hildegard von Bingen to The Beatles*, ed. Monson and Marvin.

Bernstein has served the Society in many capacities: as the second chair of the Committee on the Status of Women (1977–80), as chair of the Kinkeldey and Einstein Award Committees, and as a member of the Board, the AMS 50 Fellowship Committee, the Program Committee, and the Editorial Board of *JAMS*. She served as President in 2009–10.

Suzanne G. Cusick is professor of music at New York University, where she has taught since 2011. A graduate of Newcomb College of Tulane University (B.F.A., 1969), she received her Ph.D. from the University of North Carolina at Chapel Hill (1975) after writing a dissertation on the sixteenth-century Roman music publisher Valerio Dorico.

Cusick has published extensively on gender and sexuality in relation to the musical cultures of early modern Italy and contemporary North America. Her 2009 monograph *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago) received the best book award of the Society for the Study of Early Modern Women. Articles have appeared in numerous collections, including *Queering the Pitch* (1994), *Musicality and Difference* (1995), and *Audible Traces: Gender, Identity, and Music* (1999). Other articles include "Gendering Modern Music: Thoughts on the Monteverdi-Artusi Controversy," *JAMS* 46 (1993) and "'There Was Not One Lady Who Failed to Shed a Tear': Arianna's Lament and the Construction of Modern Womanhood," *EM* 22 (1994). Since 2006, she has also studied the use of sound and sexual shaming in the detention and interrogation of prisoners held in conjunction with the twenty-first century's war on terror, work for which she received the Philip Brett Award given by the Society's LGBTQ Study Group in 2007.

Support for Cusick's scholarship has come from the National Endowment for the Humanities, and she has been a Fellow at both Villa I Tatti, the Harvard Center for Italian



Suzanne Cusick
Honorary Member

Renaissance Studies, and at Harvard's Charles Warren Center for Studies in American History. At present, she is undertaking research for a monograph on gendered, eroticized, judicial and politicized modes of hearing in Medicean Florence, assisted by a fellowship from the American Council of Learned Societies.

Editor of the journal *Women and Music: A Journal of Gender and Culture* from 2005 to 2013, Cusick also has served on the editorial boards of *JAMS*, *JRMA*, *radical musicology*, *California Italian Studies*, and *I Tatti: Studies in the Italian Renaissance*. She has served the Society as a Director-at-Large, as Chair of the Capitol Chapter, as a co-chair of the LGBTQ Study Group, and as a member of the Committee on the Annual Meeting, the Publications Committee, and the Committee on the Status of Women (now Committee on Women and Gender).

Professor emeritus after twenty-nine years at the University of California, Santa Barbara, **William F. Prizer** was born in Petersburg, Va. He also has taught at the University of North Carolina at Chapel Hill (1972–73) and the University of Kentucky (1973–79). He completed his B.A. in Music History and Trumpet at Duke University (1967) and his M.M. in Trumpet at Yale University (1969). During his years at Yale, he performed professionally in various orchestras in New York and New England. He then went on to study musicology at the University of North Carolina at Chapel Hill, where he earned his Ph.D. (1974) with the dissertation "Marchetto Cara and the



William F. Prizer
Honorary Member

North Italian Frottola,” under the direction of Howard E. Smither and James W. Pruett.

Prizer has published more than thirty articles on such topics as musical patronage, secular vocal music of north Italy, and the *L’homme armé* tradition. Other publications have been devoted to Isabella d’Este and women in music, including courtesans; on music in Mantua, Milan, and Ferrara; and on the frottola, lauda and carnival song. His work draws on extensive archival investiga-

tions, musical analysis, and theories of gender. Representative examples include “Isabella d’Este and Lucrezia Borgia as Patrons of Music: The Frottola at Mantua and Ferrara,” *JAMS* 38 (1985); “Games of Venus: Secular Vocal Music in the late quattrocento and early cinquecento,” *JM* 9 (1991); and “Reading Carnival: The Creation of a Florentine Carnival Song,” *EMH* (2004). Among his many editions are the *Libro Primo de la Croce: Canzoni, Frottole, and Capitoli* (1978), and *Courtly Pastimes: The Frottole of Marchetto Cara* (1980).

Prizer was twice the Leopold Schepp Fellow at Villa I Tatti, the Harvard Center for Italian Renaissance Studies in Florence, and has received grants from the National Endowment for the Humanities, the National Humanities Center, the American Philosophical Society, and the University of California. In 2012 he was honored with the Festschrift *Sleuthing the Muse: Essays in Honor of William F. Prizer*, ed. Forney and Smith. Prizer served as Editor-in-Chief of *JAMS* from 1989 to 1992.

Born in Cincinnati to German immigrant parents, **Edward Roesner** is emeritus professor of music at New York University. He attended the University of Cincinnati College-Conservatory of Music, graduating with a B.M. in violin performance (1962), followed by a M.M. in musicology (1964). Entering the NYU musicology program, he studied with Gustave Reese, Jan LaRue, and H. Wiley Hitchcock. He taught at the University of Maryland, College Park (1972–76), during which time he completed his Ph.D. dissertation on the Notre-Dame manuscript St. Andrews, Wolfenbüttel 677 (1974). Roesner returned to teach at NYU in 1976; visiting appointments took him to Yale (1985), Princeton (1988), and Harvard (2005).

In his scholarship Roesner has concentrated on music of the middle ages, publishing editions of some of the core manuscripts of the twelfth and thirteenth centuries, among them the *Roman de Fauvel* (Broude Brothers, 1992 [with François Avril and Nancy Regalado]) and the Notre Dame *tripla* and *quadrupla* from the *Magnus liber organi* (L’Oiseau-Lyre, 1993). In these editions he marshals a knowledge of twelfth- and thirteenth-century polyphony, medieval chant, liturgical history, music theory, aesthetics, paleography, and performance practice, qualities also informing his many articles. These include “The origins of *W1*,” *JAMS* 29 (1976); “The Performance of Parisian Organum,” *EM* 7 (1979); “Johannes de Garlandia on *organum in speciali*,” *EMH* (1982); and “Who ‘made’ the *Magnus liber*?,” in *Ars antiqua: Organum, Conductus, Motet* ed. Roesner (2009).



Edward Roesner
Honorary Member

Roesner has received fellowships from the Guggenheim Foundation, the Herzog-August Bibliothek in Wolfenbüttel, and the Principality of Monaco. He was honored with the Festschrift *Quomodo cantabimus canticum*, ed. Cannata et al. (2008). His service to the Society includes review editor of *JAMS* (1980–82), chair of the Publications Committee (1987–89), and member of the Finance, History of the Society, and Publications Committees. He also served on the local arrangements committees for the 1974, 1979, and 1995 annual meetings.

Corresponding Members

Born in London, **Mark Everist** is professor of music at the University of Southampton, where he has taught since 1997. While there he twice has served as Head of Music (1997–2001 and 2006–10), and in 2010 became Associate Dean (Research) in the Faculty of Humanities and Director of the Humanities Graduate School. From 1982 to 1996, he taught at King’s College London. A graduate of Dartington College of Arts (B.A., 1979), he received his master’s degree from King’s College London (1980) and doctorate from the University of Oxford (1985).

Everist’s wide-ranging scholarly work focuses on western European music from 1150 to 1330, Mozart, French nineteenth-century stage music between the Restoration and the Commune, reception theory, and historiography. His teaching interests are equally broad, with undergraduate courses on the middle

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Mark Everist
Corresponding Member

Awards, Prizes, and Honors

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ages, the eighteenth and nineteenth centuries, and masters courses on research methods and critical practice. He has directed dissertations on Notre-Dame polyphony, the thirteenth-century motet, fifteenth-century mass composition, early nineteenth-century French opera, Verdi, and Sibelius. His five books also reflect these interests: *French Thirteenth-Century Polyphony: Aspects of Sources and Distribution* (1989); *French Motets in the Thirteenth Century: Music, Poetry and Genre* (1994); *Music Drama at the Paris Odéon, 1824–1828* (2002); *Giacomo Meyerbeer and Music Drama in Nineteenth-Century Paris* (2005); and *Mozart's Ghosts: Haunting the Halls of Musical Culture* (2013). Some thirty articles shed light on a wide range of topics. Among these are “The Rondeau-Motet: Paris and Artois in the Thirteenth Century,” *M&L* 69 (1988); “From Paris to St. Andrews: The Origins of W1,” *JAMS* 43 (1990); “Giacomo Meyerbeer and Music Drama at the Paris Odéon during the Bourbon Restoration,” *19th-Century Music* 17 (1993); “Reception and Recomposition in the Polyphonic *Conductus cum cauda*: The Metz Fragment,” *JRMA* 125 (2000); and “The Music of Power: Parisian Opera and the Politics of Genre, 1806–1864,” *JAMS* 67 (2014)

Everist is the recipient of numerous awards, including the Westrup Prize (1988), the Arts and Humanities Research Board Innovations Award (2001), the Ruth A. Solie Award (2009, jointly with Annegret Fauser), and the H. Colin Slim Award (2010). Currently

president of the Royal Musical Association, he is spending the 2014–15 academic year as a professorial fellow at the Institute of Musical Research, School of Advanced Studies, University of London. Everist has served the AMS as a member of the Program Committee (2013) and the Claude V. Palisca Award Committee (2010).

A performer and scholar, **John Griffiths** was born in Melbourne. His interest in Renaissance music, Hispanic culture, and early instrumental music developed during his studies at Monash University, an extension of having played classical guitar since childhood. After completing his B.A. (1974), he interrupted his academic studies to continue instrumental music instruction in Europe, principally Basel and Barcelona. Returning to Australia in 1977, he completed his Ph.D. at Monash University (1983) with the dissertation “The Vihuela Fantasia: A Comparative Study of Forms and Styles,” a subject that remains a major focus of his research. He also completed a Doctor of Music degree at the University of Melbourne in 2012.

From 1980 to 2011 Griffiths taught music history and theory at the University of Melbourne, where he also directed early music performance studies. After a thirty-year career at Melbourne, he now works as a freelance scholar and performer, holding honorary positions as adjunct professor of music at Monash University, professorial fellow in the School of Languages at the University of Melbourne, and research associate at the Centre d'Études Supérieures de la Renaissance in Tours. He also has worked extensively in Spanish universities, most notably at the Universidad Complutense de Madrid, where he was invited to help establish musicology studies (1997–98).

Much of Griffiths's scholarship centers on the vihuela and sixteenth-century Spanish instrumental practice; additional research extends to Renaissance music, Spanish music, and Hispano-Italian cultural exchange. He has written about Renaissance music pedagogy, style studies, organology, music printing, music in urban society, connections between written and oral traditions, music in Spanish Naples, and digital humanities. He has brought out two critical editions, *Esteban Daza: The Fantasias for Vihuela* (1982) and, with Dinko Fabris, *Neapolitan Lute Music: Fabrizio Dentice, Giulio Severino, Giovanni Antonio Severino, Francesco Cardone* (2004). With Victor A. Coelho and Daniel Fischlin, Griffiths edited *Une fantaisie de la Renaissance: Compositional Process in the Renaissance Fantasia: Essays for Howard Mayer Brown, in memoriam* (1992). His articles include “Strate-

gies for the Recovery of Guitar Music of the Early Seventeenth Century,” in *Rime e suoni alla spagnola*, ed. Giulia Veneziano (2003); “Printing the Art of Orpheus: Vihuela Tablatures in Sixteenth-Century Spain,” in *Early Music Printing and Publishing in the Iberian World*, ed. Fenlon and Knighton (2006); and “The Formation of an Exceptional Library: Early Printed Music Books at Valladolid Cathedral,” *EM* 37 (2009).

Griffiths has served as President of the Musicological Society of Australia (2007–09). In 2006 he was elected to the Australian Academy of the Humanities and received a *Socio de Honor* of the Sociedad de la Vihuela in Spain. In 1993 he was made an Officer of the Order of Isabella the Catholic by King Juan Carlos I of Spain.

Ulrich Konrad, born in Bonn, has been professor at the University of Würzburg since 1996, where he also is chair of musicology in the Institut für Musikforschung. Graduating from the University of Vienna (1979), he earned the Ph.D. at the University of Bonn (1993) with the dissertation “Otto Nicolai (1810–1849): Studien zu Leben und Werk.”

Central themes of Konrad's books, editions, and more than 130 articles are the lives and works of Mozart, Robert Schumann, Richard Wagner and Richard Strauss. His scholarly work has included editing Mozart's sketches and fragments for the *Neue Mozart Ausgabe* (*Skizzen* [1998] and *Fragmente* [2002]), and recently he received a grant for a sixteen-year research project devoted to the writings of Richard Wagner. In 2012 he published a fac-



John Griffiths
Corresponding Member



Ulrich Konrad
Corresponding Member



Scott Burnham
Kinkeldey Award Winner



David Trippett
Lockwood Award Winner



Fabrizio Della Seta
Palisca Award Winner



Anna Maria Busse Berger
Slim Award Winner

simile edition with commentary of Wagner's autograph of *Tristan und Isolde*. His books include *Johann Sebastian Bach aus der Perspektive von Georg Friedrich Händel*, *Wolfgang Amadé Mozart und Johannes Brahms: drei Vorträge* (2008); *Beethovens Streichquartette: Reflexionen und Einführungen* (1999); and *Wolfgang Amadé Mozart: Leben, Musik, Werkbestand* (2005).

Key articles by Konrad include: "Zu Mozarts Lied *Die Verschweigung* KV 518," *Mozart-Jahrbuch* (1989); "Mozart's Sketches," *EM* 20 (1992); "The Use of Watermarks in Musicology," in *Puzzles in Paper: Concepts in Historical Watermarks*, ed. Mosser et al. (2000); "*An American in Paris; A Frenchman in New York: Begegnungen von alter und neuer Welt in der Musik von George Gershwin und Darius Milhaud*," in *Coll'astuzia, col giudizio: Essays in Honor of Neal Zaslaw*, ed. Eisen (2009); and "Richard Strauss im europäischen Kontext," *Richard Strauss-Jahrbuch* 9 (2011).

Ulrich has been awarded the Hermann Abert Prize of the Gesellschaft für Musikforschung (1993), the Dent Medal of the Royal Musical Association (1996), the Silver Mozart Medal of the International Mozarteum Foundation, Salzburg (1999), and the Gottfried Wilhelm Leibniz Prize of the Deutsche Forschungsgemeinschaft (2001), the latter the most prestigious academic prize in Germany.

AMS Awards and Prizes

The **Otto Kinkeldey Award** for a book of exceptional merit by a scholar beyond the early stages of her or his career was presented to **Scott Burnham** (Princeton University) for *Mozart's Grace* (Princeton University Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **David Trippett** (University of Bristol) for *Wagner's Melodies: Aesthetics and Materialism in German Musical Identity* (Cambridge University Press).

The **Claude V. Palisca Award** for an outstanding edition or translation was given to **Fabrizio Della Seta** (University of Pavia, Cremona) for *Vincenzo Bellini: I Puritani* (Ricordi).

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **Anna Maria Busse Berger** (University of California, Davis) for "Spreading the Gospel of *Singbewegung*: An Ethnomusicologist Missionary in Tanganyika of the 1930s," *Journal of the American Musicological Society*. Her article also received the Society for Ethnomusicology's Bruno Nettl Prize for an outstanding

publication contributing to or dealing with the history of the field of ethnomusicology.

The **Alfred Einstein Award** for an article of exceptional merit by a scholar in the early stages of her or his career was given to **Melina Esse** (Eastman School of Music, University of Rochester) for "Encountering the *improvvisatrice* in Italian Opera," *Journal of the American Musicological Society*.

The **Music in American Culture Award** for a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context was presented to **Annegret Fauser** (University of North Carolina at Chapel Hill) for *Sounds of War: Music in the United States during World War II* (Oxford University Press). Her book also received an ASCAP Deems Taylor/Virgil Thomson Award.

The **Ruth A. Solie Award** for a collection of essays of exceptional merit was presented to **Beate Kutschke** (Universität Leipzig) and **Barley Norton** (Goldsmiths, University of London), ed., for *Music and Protest in 1968* (Cambridge University Press).

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music,

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Melina Esse
Einstein Award Winner



Annegret Fauser
MACA Award Winner



Beate Kutschke
Solie Award Winner



Barley Norton
Solie Award Winner

Awards, Prizes, and Honors

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including music composed, performed, created, collected, belonging to, or descended from musical cultures of Spain, Portugal, and all Latin American areas in which Spanish and Portuguese are spoken, was presented to **Alejandro L. Madrid** (Cornell University) and **Robin D. Moore** (University of Texas at Austin) for *Danzón: Circum-Caribbean Dialogues in Music and Dance* (Oxford University Press). Their book also received an ASCAP **Béla Bartók Award for Outstanding Ethnomusicology Book**.

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Anthony Cummings** (Lafayette College) for collaboration with ensemble “La Morra” on compact disc recording, *The Lion’s Ear*. The recording accompanies his book *The Lion’s Ear: Pope Leo X, The Renaissance Papacy, and Music* (University of Michigan Press).

The **Paul A. Pisk Prize** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Mathieu Langlois** (Cornell University) for “Mere Bastard Sounds’: Dandrieu and Musical Pictorialism.”

The **Thomas Hampson Award** supporting research and publication in classic song was presented to **Riccardo La Spina** (Castro Valley, Calif.) for his project “The Songs of Antonio Barili.”

Other Awards, Prizes, and Honors

The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS for exceptional musicological work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was given to **Lisa Barg** (McGill University) for “Queer Encounters in



Mathieu Langlois
Pisk Award Winner



Lisa Barg
Brett Award Winner



Riccardo La Spina
Hampson Award Winner

the Music of Billy Strayhorn,” *Journal of the American Musicological Society*.

Michael Alan Anderson (Eastman School of Music, University of Rochester) received an ASCAP Deems Taylor/Virgil Thomson Award for his article “‘The One Who Comes After Me’: John the Baptist, Christian Time, Musical Techniques,” *Journal of the American Musicological Society* (2013).

Emily Abrams Ansari received an ASCAP Deems Taylor/Virgil Thomson Award for her article “‘Vindication, Cleansing, Catharsis, Hope’: Interracial Reconciliation and the Dilemmas of Multiculturalism in Kay and Dorr’s Jubilee (1976),” *American Music* (2013).

Candace Bailey (North Carolina Central University) received an NEH Fellowship for her project “Music and Women’s Culture in the South, 1840–1870.”

Michael Beckerman (New York University) received an honorary doctorate from Palacký University (Olomouc, Moravia) for his contributions to the research and promotion of Czech musical culture.

Mark Evan Bonds (University of North Carolina at Chapel Hill) received an NEH Fellowship for his project “Music as Autobiogra-

phy: Connections between Composers’ Lives and Their Works.”

Brigid Cohen (New York University) received a Wellesley College Newhouse Center for Humanities Fellowship in support of her project “Musical Migration and the Global City: New York, 1947–1965.”

Kimary Fick (University of North Texas) received a research grant from the Deutscher Akademischer Austausch Dienst to support her dissertation “Sensitivity, Inspiration, and Rational Aesthetics: Experiencing Music in the Early German Enlightenment.”

Elizabeth Eva Leach (University of Oxford) has been awarded a three-year Major Research Fellowship by the Leverhulme Trust.

Drew Massey (Binghamton University, SUNY) received the ASCAP Virgil Thomson Award for **Outstanding Music Criticism for his book** *John Kirkpatrick, American Music, and the Printed Page* (University of Rochester Press).

Michael Ochs (New York, N.Y.) received an NEH Fellowship for his project “*Di goldene kale* (The Golden Bride), a 1923 Yiddish-American Operetta by Joseph Rumshinsky: A Full-Score Critical Edition.”

Alexander Rehding (Harvard University) was awarded the Dent Medal for 2015 from the Royal Musical Association.

John H. Roberts (University of California, Berkeley) was elected an Honorary Member of the International Association of Music Libraries, Archives and Documentation Centres.

Will Robin (University of North Carolina at Chapel Hill) received an ASCAP Deems Taylor/Virgil Thomson Award for his article “Shape Notes, Billings, and American Modernisms” published by *NewMusicBox* (2013).

Katelijne Schiltz (Universität Regensburg) was elected to the European Academy of Sci-



Alejandro L. Madrid
Stevenson Award Winner



Robin D. Moore
Stevenson Award Winner



Anthony Cummings
Greenberg Award Winner

ences and Arts and also was elected a member of the scientific board of the Schola Cantorum Basiliensis.

Deborah Schwartz-Kates (University of Miami) received an NEH Fellowship for her project “The Film Music of Argentinian Composer Alberto Ginastera (1916–1983).”

Nicholas Temperley (University of Illinois at Urbana-Champaign) was named a Fellow of The Hymn Society in the United States and Canada for his hymnological work and in recognition of *The Hymn Tune Index* project (Oxford University Press, 1998, hymntune.library.uiuc.edu).

David Trippett (University of Bristol) was awarded a Philip Leverhulme Prize in History by the Leverhulme Trust.

Susan Forscher Weiss (Peabody Institute of The Johns Hopkins University) is spending the current academic year as a Robert Lehman Visiting Professor at Villa I Tatti, the Harvard Center for Italian Renaissance Studies in Florence.

Recurring Grants and Fellowships

Many grants and fellowships that recur on periodic cycles are listed at the AMS web site: www.ams-net.org/grants.php.

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

- American Academy in Berlin
- American Academy in Rome
- American Academy of Arts & Sciences
- American Council of Learned Societies
- American Brahms Society
- American Handel Society
- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Fulbright U.S. Scholar Program
- Guggenheim Memorial Foundation Fellowships
- Harvard University Center for Italian Renaissance Studies
- Humboldt Foundation Fellowships
- Kurt Weill Foundation for Music
- Monash University, Kartomi Fellowship
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Social Science Research Council
- Yale Institute of Sacred Music

Treasurer’s Message

The fiscal year ending 30 June 2014 was an excellent one for the endowment, our best in three years. With an investment return of +16.35% that represents a gain of approximately \$800,000 our endowment passed a new milestone, the \$5-million mark, and now stands at a record \$5.67 million. What is especially wonderful is that this allows us to spend in the coming year approximately \$230,000 on our various programs of fellowships, publication subventions, grants, and prizes.

Our stock investments performed superbly during the fiscal year. The domestic funds ranged from +21.6% to +26.5%. The international funds ranged from +8.2% to +23.0%, with the two developed-market funds both at the very top of this span and the two emerging-market funds coming in at +8.2% and +14.1%. Our domestic bond funds performed excellently, especially considering the current zero-interest-rate environment, with returns from +3.3% to +8.8%. The one small investment in international bonds rose +2.4%. Our two investments in alternative approaches (commercial real estate and convertible bonds) did very well at +13.3% and +20.5%, respectively.

In these messages, I often compare our endowment’s performance to that of the eight Ivy League schools. This year their returns and ours fall within a tight range from +15.4% to +20.2%. The AMS is one notch below the middle of the Ivies, with five schools above us and three below. However, when one looks at cumulative performance during the past six years since the global financial crisis, only two schools surpass our rise of +50.1%, Columbia (+63.0%) and the University of Pennsylvania (+53.7%), with the other six Ivies ranging from +46.4% to +21.9%. Viewed another way, this year

we performed 1.3% below the average Ivy League endowment, while over the entire six-year period we are leading the average Ivy by 9.8%. (For more on the reasons behind this, see my message in the February 2014 *AMS Newsletter*.)

More recently, the endowment has received two major increases. Last November, the Board of Directors reviewed the Society’s current accounts and contingency funds and determined that liquid assets were presently more than adequate. The Board had also recently identified the Eileen Southern Travel Fund as the endowment program most in need of additional funds. Putting two and two together, the Board decided to shift \$100,000 of liquid assets to the endowment, where it will reside in perpetuity; income from this principal will be dedicated to funding the Southern Travel Grants each year.

In addition, after the close of the fiscal year, a bequest of \$289,880 from the estate of Elizabeth Ann Keitel was given to the AMS in memory of her husband, Claude Palisca (see the August 2014 *AMS Newsletter*, p. 5). Her bequest is exceptional in three ways. Firstly, it is the second largest gift by an individual in the history of the Society. (The largest, from the estate of Manfred Bukofzer, was \$71,000 in 1971, which adjusted for inflation would be \$417,000 today). Secondly, it is the largest donation by anyone since our early days, when the generosity of Bukofzer, Kinkeldey, Plamenac, Reese, and others established our endowment. Thirdly, it is the first major gift in over forty years to be left unrestricted by the donor, giving us the freedom to be flexible and to keep redirecting the Keitel-Palisca fund long into the future in support of needs and goals of the Society that we cannot even imagine today.

—James Ladewig

New *JAMS* Managing Editor

I am delighted to announce the appointment of Laura Davey as Managing Editor of the Journal. Laura earned her D. Phil. in Music at the University of Oxford. She held a Junior Research Fellowship at St. John’s College, Oxford, after which she served as a Research Fellow in Music at the University of Wales and as a fixed-term lecturer at the University of Cambridge.

Laura has served as a copy editor and proofreader for numerous Cambridge University Press books. She has also copy-edited for Yale University Press and has translated numerous Italian works into English. She is an Advanced Member of the Society for Editors and Proofreaders, and resides near Cambridge.

Laura has recently completed work on her first *JAMS* issue, 68/1, which is set for publication according to schedule and will be available in print and online this spring.

—W. Anthony Sheppard

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.

AMS-Newberry Library Short Term Fellowship

for research at the library
Deadline: 15 January

Claude V. Palisca Award

for an outstanding edition or translation
Deadline: 31 January

Janet Levy Travel and Research Fund

for independent scholars
Deadline: 2 March

Teaching Fund

for innovative teaching projects
Deadline: 2 March

M. Elizabeth C. Bartlet Fund

for research in France
Deadline: 1 April

Virginia and George Bozarth Fund

for research in Austria
Deadline: 1 April

William Holmes/Frank D'Accone Fund

for 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

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: 15 August

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

RILM News

Did you know that the RILM database is searched, on average, two million times each week? Or that 50 percent of the annual abstract contributions to the international database, approximately 40,000, comes from the US-RILM office at Cornell University? Or that the office's dedicated staff consists of only one full-time worker? US-RILM is guided by Director Bonna J. Boettcher, Director of the Olin & Uris Libraries at Cornell; Assistant Director Julie Schnepel handles nearly all the day-to-day office activity. This tiny workforce performs mighty deeds!

The office is supported by contributions from our Society, and from the Music Library Association, the College Music Society, the Society for Music Theory, the Society for American Music, and the Society for Ethnomusicology, along with funds from the bequest specifically designated for RILM by Lenore Coral. The AMS has also established the Lenore Coral Endowment, whose income directly supports the US-RILM office to continue its essential work: significantly contributing to our discipline's most frequently used and respected bibliographic tool.

US-RILM is also supported and advised by a Governing Board with representatives of the contributing societies. Currently the membership of the Board includes Philip Bohlman (SEM), Jane Gottlieb (MLA), Nathan Martin (SMT), Sara Nodine (SAM), Craig Parker (CMS), John Roberts (honorary member), and Pamela Starr, chair (AMS).

The Board meets annually at the AMS meetings. Our meeting last November included outgoing chair, Sarah Adams (MLA), Bonna Boettcher, and Barbara Mackenzie, representing the International office of RILM, situated in New York City. Among the items on our agenda was an ongoing project to send letters to the editors of scholarly journals who do not yet regularly contribute abstracts of their articles to RILM. We hope to encourage editors and publishers to do this, and in the future to contact publishers and editors of scholarly monographs as well. We also invite anyone reading this report to visit www.rilm.org/submissions, and submit abstracts of your publications following the guidelines published there. Finally, we encourage readers to contribute to the Coral Endowment and help with the important work of the US-RILM office.

—Pamela F. Starr

US-RILM Governing Board Delegate

AMS Newsletter

AMS Elections 2015

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

You may vote electronically at the web site, or by using the paper ballot sent to members under separate cover; if you lose it, a replacement may be obtained at the web site. Please follow the instructions found on the ballot carefully. Ballots not conforming to the instructions are rendered invalid. Voting is open from 1 February to 1 May 2015. Results will be announced at the AMS web site and in the August 2015 *AMS Newsletter*.

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

Candidates for the Office of President

GRAEME M. BOONE

Professor of Music, Ohio State University

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

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

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

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

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

School of Music Faculty Committee (chair, 1999–2004)

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

MARTHA FELDMAN

Mabel Greene Myers Professor of Music, University of Chicago

Degrees: PhD, Penn, 1987; BA, Penn, 1980

Research interests: Renaissance; 18th century; castrato; voice

Publications: *The Castrato: Reflections on Natures and Kinds* (California, 2015); *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Chicago, 2007); co-ed., *The Courtesan's Arts: Cross-Cultural Perspectives* (Oxford, 2006); "Music and the Order of the Passions," in *Representing the Passions*, ed. Meyer (Getty Trust, 2003); *City Culture and the Madrigal at Venice* (California, 1995)

Awards: Fellow of the American Academy of Arts and Sciences (2012); Graduate Teaching Award, Univ. of Chicago (2009); Ruth A. Solie Award (2007); Guggenheim Fellowship (2006); Dent Medal (2001)

Administrative experience: Univ. of Chicago: Chair, Dept. of Music (2008–09, 2010–12); Logan Arts Center, Advisory Board (2008–12); Director of Graduate Studies (1991–97, 1990–93, 1996–1997, 1999–2002, 2006, 2013–14); Director of Undergraduate Studies (2003–04); Renaissance Society of America: Annual Meeting Program Committee (2002)

AMS activities: *JAMS* Editorial Board (2013–present); Director-at-Large, AMS Board (2009–10); Howard Mayer Brown Award Committee (2005–08, chair, 2006–08); Program Committee (1995–98, chair, 1997); Council (1992–94)

Candidate for the office of Secretary

MICHAEL C. TUSA

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

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

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

Publications: "Mime, Meyerbeer and the Genesis of *Der junge Siegfried*: New Light on the 'Jewish question' in Richard Wagner's Work," *COJ* (2014); "Reading a Relationship: Solo-Tutti Interaction and Dramatic Trajectory in Beethoven's Second Piano Concerto," *JM* (2012); "Cosmopolitanism and the National Opera: The Case of Weber's *Der Freischütz*," *Journal of Interdisciplinary History* (2006); "Nach einmal — Form and Content in the Finale of Beethoven's Ninth Symphony," *Beethoven Forum* (1999); "Euryanthe" and Carl Maria von Weber's Dramaturgy of German Opera (Clarendon, 1991)

Awards: UT-Austin, College of Fine Arts, Distinguished Teaching Award (2014)

Administrative experience: UT-Austin, Butler School of Music: Associate Director (2001–08); Acting Director (1999–2001); Head, Division of Musicology/Ethnomusicology (1988–92, 2008–10)

AMS activities: Secretary (2014–present); Eugene K. Wolf Travel Grant Committee (2007–10, chair, 2010); Director-at-Large (2004–05); Review Editor, *JAMS* (1996–98); Program Committee (1989, 2003)

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

MARK KATZ

Ruel W. Tyson Jr. Distinguished Professor of the Humanities and Professor of Music, University of North Carolina at Chapel Hill

Degrees: PhD and MA, Michigan, 1999, 1994; BA, William & Mary, 1992

Research interests: technology; popular music; musical diplomacy

Publications: *Groove Music: The Art and Culture of the Hip-Hop DJ* (Oxford, 2012); co-ed., *Music, Sound, and Technology in America* (Duke, 2012); *Capturing Sound: How Technology has Changed Music* (California, 2004/2010); *The Violin: A Research and Information Guide* (2006); "Beethoven in the Age of Mechanical Reproduction: The Violin Concerto on Record," *Beethoven Forum* (2003)

Awards: Certificate of Merit for Excellence in Recorded Sound Research, ARSC (2007, 2013); Leavey Award for Private Enterprise Education (2013); Hacker Book Award (Society for the History of Technology, 2007); Edison Fellowship (British Library, 2005); major

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grants from National Science Foundation, U.S. Department of State (2005, 2013)

Administrative experience: Univ. of North Carolina: Director, Institute for the Arts and Humanities (2014–present); Chair, Music Dept. (2012–14); Director, Next Level Musical Diplomacy Program (2013–present); Editor, *JSAM* (2011–2014); Chair, Musicology Dept., Peabody Conservatory (2003–05)

AMS activities: Delegate to National Recording Preservation Board (2010–14); Council Nominating Committee (2008); Council (2005–08)

ELISABETH LE GUIN

Professor of Musicology, UCLA

Degrees: PhD, UC Berkeley, 1997; MA, UC Berkeley, 1994; BMus, San Francisco Conservatory, 1979

Research interests: 18th-century Mediterranean musics; corporeality and musicking; comedy and musicking; history/theory of improvisation

Publications: *The Tonadilla in Performance: Lyric Comedy in Enlightenment Spain* (California, 2014); “‘The Glory of Having a National Music’: A Translation of and Critical Commentary on the First Two Sections of José Subirás’s *La tonadilla escénica: sus obras y sus autores* (1933),” *M&L* (2013); “Hacia una revaloración de la tonadilla tardía,” in *Teatro y música en España. Los géneros breves en la segunda mitad del siglo XVIII*, ed. Barrientos and Lolo (UAM/CSIC, 2008); “The Barber of Madrid: Spanish Music in Beaumarchais’ Figaro Plays,” *Acta* (2007); *Boccherini’s Body: an Essay in Carnal Musicology* (California, 2006)

Awards: Community Education and Outreach Grant, Consortium for California Studies, UCHRI (2010); Noah Greenberg Award (2007); Fulbright Senior Research/Lecture Grant (2005); Alfred Einstein Award (2002)

Administrative experience: Visiting Professor and Study Center Director, UC Education Abroad Program, Mexico City, México (2013, 2014); Director of Undergraduate Studies, UCLA Musicology (2000–present)

AMS activities: *JAMS* Editorial Board (2012–present); Noah Greenberg Award Committee (2009–11)

GEORGE E. LEWIS

Edwin H. Case Professor of American Music, Columbia University

Degrees: BA, Yale, 1974

Research interests: experimental music; improvised music; interactive media; music composition (creative work); jazz after 1960

Publications: “Benjamin Patterson’s Spiritual Exercises,” in *Tomorrow Is the Question: New Directions in Experimental Music Studies*, ed. Piekut (Michigan, 2014); *A Power Stronger Than Itself: The AACM and American Experimental Music* (Chicago, 2008); “Foreword: After Afrofuturism,” *JSAM* (2008); “Mobilitas Animi: Improvising Technologies, Intending Chance,” *Parallax* (2007); “Improvised Music After 1950: Afrological and Eurological Perspectives,” *BMRJ* (1996)

Awards: SEAMUS Award, Society for Electro-Acoustic Music in the United States (2012); United States Artists Award (2011); Music in American Culture Award (2009); American Book Award (2009); MacArthur Fellow (2002)

Administrative experience: Columbia Univ.: Vice-chair, Dept. of Music (2011–present); Tenure Review Advisory Committee (2011–12); Director, Center for Jazz Studies (2007–10); Univ. of California, San Diego: Committee on Academic Personnel (2001–02); Chancellor’s Commission on Diversity (1997–98)

AMS activities: Committee on Cultural Diversity (2008–10, chair, 2009); Council (2010–12)

ROBERTA MONTEMORRA MARVIN

Director of the Opera Studies Forum in the Obermann Center for Advanced Studies and associate professor in International Programs (affiliate adjunct) and University College (adjunct), University of Iowa

Degrees: PhD, Brandeis, 1992; MA, Tufts, 1986; BM, Boston Conservatory, 1975

Research interests: 19th-century Italian opera; music and politics; music in Victorian Britain; reception history; performance studies

Publications: *The Politics of Verdi’s ‘Cantica’* (Ashgate, 2014); co-ed., *Music in Print and Beyond: Hildegard von Bingen to The Beatles* (Rochester, 2013); *Verdi the Student—Verdi the Teacher* (Istituto Nazionale di Studi Verdiani, 2010); co-ed., *Historical Musicology: Sources, Methods, Interpretations* (Rochester, 2004); “Verdian Opera Burlesqued: A Glimpse into Mid-Victorian Theatrical Culture” *COJ* (2003)

Awards: NEH Fellowship (2004–05) and Summer Stipends (2010, 2003, 1993); American Philosophical Society Franklin Research Grants (2007, 1992); Howard Foundation Fellowship (2002–03); Fulbright Fellowships (1993, 1988); Premio Internazionale “Giuseppe Verdi” (1991)

Administrative experience: Associate Dean, International Programs, Univ. of Iowa (2010–12); Board of Directors (2010–12) and

conference program chair (2014), North American British Music Studies Association; founder and series editor, Ashgate Interdisciplinary Studies in Opera (2006–present); Associate General Editor (2006–present) and Editorial Board (2014–present), *The Works of Giuseppe Verdi*; Chair, Council on Teaching, Univ. of Iowa (2002–03)

AMS activities: Publications Committee (2015–present); Program Committee (2011); Pisk Prize Committee (2007–09, chair, 2009); Board Nominating Committee (2005); Committee on Career-Related Issues (1997–2001, chair, 2000–01)

JOHN A. RICE

Independent Scholar, Rochester, Minn.

Degrees: PhD, UC Berkeley, 1987; AB, Harvard, 1979

Research interests: 18th century; opera; Mozart; Vienna

Publications: *Music in the Eighteenth Century* (Norton, 2012), *Mozart on the Stage* (Cambridge, 2009); *Empress Marie Therese and Music at the Viennese Court, 1792–1807* (Cambridge, 2003); *Antonio Salieri and Viennese Opera* (Chicago, 1998); *W. A. Mozart: La clemenza di Tito* (Cambridge, 1991)

Awards: Member, Akademie für Mozart-Forschung (2005); Kinkeldey Award (1999); NEH Summer Stipend (1999); Humboldt Fellowship (1993)

Administrative Experience: President, Mozart Society of America (2009–11); Vice-president, American Musical Instrument Society (2002–04)

AMS Activities: Committee on Career-Related Issues (2014–present), Janet Levy Award Committee (2011–13, chair, 2013); Kinkeldey Award Committee (2006–08); President, Southwest Chapter (1993–94)

RICHARD WILL

Associate Professor, Chair of McIntire Department of Music, University of Virginia

Degrees: PhD, Cornell, 1994; BA, UC Santa Cruz, 1986

Research interests: 18th-century; performance and reception studies; American vernacular music

Publications: “Role Reversal: Rossini and Beethoven in Early Biopics,” in *Inventing Beethoven and Rossini* (Cambridge, 2013); co-ed., *Engaging Haydn: Culture, Context, and Criticism* (Cambridge, 2012); “Zooming In, Gazing Back: *Don Giovanni* on TV,” *OQ* (2011); “Pergolesi’s *Stabat mater* and the Politics of Feminine Virtue,” *MQ* (2004); *The*

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AMS Newsletter

Committee News

See www.ams-net.org/committees for further information on all the Society's committees.

Chapter Activities Committee

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

—Andrew Flory

Committee on Membership and Professional Development

The Committee on Membership and Professional Development (CMPD) is pleased to announce that it offered fifty-eight Professional Development Travel Grants in 2014, for a total of \$12,225 awarded. The flat-fee model used for the 2013 grants did not apply this year given the number of applicants, which increased twenty-eight percent over the previous year. The committee agreed to give priority to independent scholars, adjunct professors, and graduate students with no support from their institutions. We were able to award travel grants to fifteen independent scholars/adjunct professors and twenty-nine graduate students with little or no institutional financial support.

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Characteristic Symphony in the Age of Haydn and Beethoven (Cambridge, 2002)

Awards: ACLS Burkhardt Fellow (2009–10); American Philosophical Society sabbatical grant (2002–03); DAAD grants (1990–91, 1997); AMS 50 Fellow (1992–93)

Administrative experience: Univ. of Virginia: Chair, Dept. of Music (2010–15); Chair, Strategic Plan for the Arts (2013–14); Director of Graduate Studies (2004–06); Editorial Board, *Eighteenth-Century Music* (2009–present); Reviews Editor, *Beethoven Forum* (2003–05)

AMS activities: Program Committee (2004, 2013–14, chair, 2014); Ruth A. Solie Award Committee (2008–10, chair, 2010); Committee on the Status of Women (2005–07); AHJ AMS 50 Committee (2000–04); Council (1999–2001)

February 2015

For the 2015 award cycle, through a generous bequest (see the Treasurer's Message, p. 11), the committee will have significant additional funds to award, and will target low-income members and graduate students. This will provide the opportunity to fund up to sixty additional members to attend the Louisville meeting. Please consult the committee's web page (www.ams-net.org/committees/mpd) for this year's procedures and application form; the application deadline for Travel Grants to the 2015 Annual Meeting in Louisville is Friday 15 May 2015.

The CMPD is also considering how a mentoring program for those who serve as adjunct faculty could be created and implemented. Among the ideas under discussion are the presentation of online webinars, the pairing of adjuncts with someone who has been in this category and now has a full-time appointment, and identifying research opportunities for adjuncts. The student members of the AMS Council have also discussed this issue, and provided additional questions to address as we move forward with this project. Among the questions the students suggested were: how can adjuncts access online materials (e.g., JSTOR) and other kinds of research tools? Can adjuncts negotiate contracts to their greatest advantage? Do adjuncts have incentive to remain AMS members? Why do adjuncts become disenfranchised? What are the professional ramifications of many years of adjunct status?

As committee chair, I gave a presentation to the AMS Council in Milwaukee on the history of the committee, its responsibilities, and the programs and initiatives it sponsors and supports.

The committee is happy to receive questions and concerns about how it can best serve the membership. Your suggestions and comments are always welcome: cassaro@pitt.edu.

—James P. Cassaro

Committee on the Publication of American Music

The primary purpose of the Committee on the Publication of American Music (COPAM) is to supervise the progress of *Music of the United States of America* (MUSA), the forty-volume series sponsored by the American Musicological Society and the National Endowment for the Humanities. This summer and fall we expect to see two MUSA volumes move into production: George Chadwick's 1912 verismo opera *The Padrone*, edited by Marianne Betz; and *Machito and His Afro-Cubans*, a volume of seven transcribed per-

formances fusing Cuban music with jazz by this New York-based big band, edited by Paul Austerlitz.

Other editions nearing completion provide three contrasting perspectives on the history of the American musical stage. Noble Sissle and Eubie Blake's *Shuffle Along* premiered in 1921 and embodies a thoroughly original synthesis of operetta, revue, and ragtime created by and starring African-American artists. The volume is being edited by Lyn Schenbeck and Larry Schenbeck. Joseph Rumshinsky's Yiddish-American operetta *Di goldene kale [The Golden Bride]* from 1923 recently received a concert performance (musicologynow.ams-net.org/2014/06/die-goldene-kale-in-new-york.html), and is in preparation by editor Michael Ochs. A third volume will present the full score of Stephen Sondheim's *Follies* in its original 1971 production, edited by Jon Alan Conrad in collaboration with its original orchestrator Jonathan Tunick. COPAM is still considering additions to the series: see www.ams-net.org/MUSA/ for proposal submission guidelines.

Mark Clague and Gayle Sherwood Magee
co-editors-in-chief

Communications Committee

Last year, this committee (chaired by Graeme Boone) revised its official charge, which is to oversee internal and external communicative functions of the Society. Specifically, we are charged to:

- consider the public image of the AMS in North American media, academia, and public life;
- recommend and implement, on the approval of the Board, such actions as seem appropriate to the maintenance or development of that image, and to ensure that it is consistent with the breadth of AMS scholarship and the diversity of its membership;
- review ties between the AMS and other scholarly societies, in view of fostering their appropriate development;
- oversee our two public lecture series (Library of Congress, Rock and Roll Hall of Fame and Museum)
- supervise the Committee on Obituaries.

These goals are implemented by oversight of the communication tools:

- the *AMS Newsletter*;
- our web site;
- *Musicology Now*, our blog;
- AMS-L, our moderated discussion list;

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Committee News

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- AMS-Announce, our email/bulletin board announcements service.

The most recent of our communication vehicles, *Musicology Now*, is entering its twentieth month. With intrepid editor D. Kern Holoman at the helm, it continues to inform, provoke, exhort, and amuse its large and growing readership. In 2014, there were 112 posts to the blog, and thousands of page views: roughly 250 per day. The most popular post was John Covach's "Let's Make a Deal: The Beatles, Ed Sullivan, and the British Invasion" (3 February), with over 13,000 reads. But the topics ranged widely, from *Klinghoffer* to C. P. E. Bach and beyond. Visit musicologynow.ams-net.org, if you have not yet done so.

The blog is but one of the ways in which the AMS is striving to "mediatize" its various functions; others include RSS feeds (for new musicological books and dissertations), Facebook, and Twitter. Discussion continues as to the possibility of AMS-sponsored podcasts.

The AMS-sponsored lecture series at the Library of Congress and the Rock and Roll Hall of Fame and Museum continue to be highly successful. The speakers in the fall of 2014 were Carol Hess, at the Library of Congress ("Copland as Good Neighbor: Cultural Diplomacy in Latin America During World War II"), and Samantha Bennett, at the Rock and Roll Hall of Fame and Museum ("Rock, Recording and Rebellion: Technology and Process in 1990s Record Production"). Past lectures can be viewed at www.ams-net.org/LC-lectures and www.ams-net.org/RRHOFM-lectures, respectively. The AMS is grateful to Daniel Boomhower, Head of Reader Services in the Music Division at the Library of Congress, for agreeing to serve as liaison for our lecture series there. We encourage members to consider applying to participate: see the web site for further details.

Less formal than the Society's two lecture series, but no less devoted to bridging the distance between academics and laypersons, is AMS-L, which has nearly 2,000 subscribers. Thanks to expert moderating, contributions and queries are at a high level. Those who have not followed the list recently should consider joining again!

The AMS recently commissioned a diagnostic analysis of its web site, which resulted in numerous recommendations for improved efficiency, consistency, and general appearance. We are presently at work to implement these recommendations.

The AMS Annual Meeting is in many respects a changing of the guard, and so I take this opportunity to thank several persons for their service to this committee. Kariann Goldschmitt and Drew Massey made valuable contributions to our work, both in person and online, in the course of their terms on the committee. Outgoing AMS-L moderator Christine Fuhrmann kept discussions on an even keel, discreetly and efficiently, even during holidays. Andrew H. Weaver expertly edited the *AMS Newsletter* for three years, and oversaw the introduction of the "What I Do in Musicology" column. We also owe a debt of gratitude to committee chair Graeme Boone for his excellent work in furtherance of the committee's aims. He was acting in the best interests of public musicology even in handing over the reins of the chairmanship midstream during the committee's Milwaukee meeting: he left early to give a keynote address at the Grateful Dead conference held that same weekend.

—Bruce Alan Brown

Development Committee

The Development Committee recently renewed activity after a post-*OPUS* Campaign hiatus. Current initiatives include two proposed new endowments, and three proposed applications for foundation support. In addition, the committee is working to clarify its role in non-campaign times.

Any initiative from the Development Committee must be presented to the Board of Directors for approval before action is taken, and most of our recent work is in deliberation. We are pleased, however, to report that one of the proposed endowments, a fund honoring Kenneth Levy, the late medievalist and Scheide Professor of Music History at Princeton, has attracted a significant lead gift from an anonymous donor, and the Board immediately approved initiation of this fund, which Susan Boynton is shepherding (see p. 4). The Kenneth Levy Fund Supporting Publications on Medieval Music is now listed on the AMS web site (www.ams-net.org/endowments), and those wishing to contribute may do so. To date more than half of the \$25,000 required to create a permanent endowment has been contributed or pledged.

In the course of its history, our Society has enjoyed the exceptional philanthropic support of its founders, leaders, and members. Thanks to the hard work of those who have led successful campaigns, along with our good investment record, the AMS now holds one of the largest endowments of any learned society of our size and age. The Society actively solicits the full membership for finan-

cial support only at the time of its campaigns every quarter century, but from time to time we may contact those individuals we believe might support an initiative. We welcome legacy gifts at any time, and those so interested may contact the president or the committee. The committee also welcomes thoughts and suggestions from the membership on our policies and practices regarding the continued development of the Society's endowment. Feel free to write: heyjerj@uww.edu.

—John Hajdu Heyer

Publications Committee

In Fall 2014, the Publications Committee awarded subventions to seventeen books for a total of \$35,000. They include the following:

Amy Beal, *Johanna Beyer* (University of Illinois Press); supported by the Manfred Bukofzer Endowment

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

Marc Gidal, *Spirit Serenade: Music and Community in Afro-Brazilian Religion* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Jonathan Glasser, *The Lost Paradise: Andalusian Music in Urban North Africa* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

Judy Lochhead, *Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis* (Routledge Taylor & Francis Group); supported by the Lloyd Hibberd Endowment

Danielle Fosler-Lussier, *Music in America's Cold War Diplomacy* (University of California Press); supported by the Gustave Reese Endowment

Tanya Merchant, *Women Musicians of Uzbekistan: From Courtyard to Conservatory* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Sharon Meredith, *Tuk Music Tradition in Barbados* (Ashgate Publishing Group); supported by the Otto Kinkeldey Endowment

Shana Perschbacher, "Icelandic Nationalism, Difference Feminism, and Björk's Maternal Aesthetic" (*Women and Music* 18); supported by the Manfred Bukofzer Endowment

Christopher Reynolds, *Wagner, Schumann, and the Lessons of Beethoven's Ninth* (University of California Press); supported by the Joseph Kerman Endowment

Tamara Roberts, *Resounding Afro-Asia: Interracial Music and the Performance of Unity* (Oxford University Press); supported by the Dragan Plamenac Endowment

Eva Moreda Rodríguez, *Music Criticism and Music Critics in Early Francoist Spain* (Oxford

University Press); supported by the AMS 75 PAYS Endowment

Paul Schleuse, *Singing Games in Early Modern Italy: The Music Books of Orazio Vecchi* (Indiana University Press); supported by the AMS 75 PAYS and Margarita Hanson Endowments

Daniel Sharp, *Between Nostalgia and Apocalypse: Popular Music and the Staging of Brazil* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Ryan Thomas Skinner, *Bamako Sounds: The Afropolitan Ethics of Malian Music* (University of Minnesota Press); supported by the AMS 75 PAYS Endowment

Gavin Steingo, *Kwaito's Promise: Freedom and Aesthetic Experience in South African Music* (University of Chicago Press); supported by the AMS 75 PAYS Endowment

Joan Titus, *Hearing Shostakovich: Music for Early Soviet Cinema* (Oxford University Press); supported by the AMS 75 PAYS Endowment

In accordance with the Society's procedures, these awards were recommended by the Publications Committee and approved by the Board of Directors. Funding for AMS subventions is provided through the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the generous support of AMS members and friends. Those interested in applying for AMS publication subventions are encouraged to do so. See the program descriptions for full details (www.ams-net.org/pubs/subvention.php). Next deadlines: 15 August 2015, 15 February 2016.

—Walter Frisch

Study Group News

See www.ams-net.org/studygroups for further information on all ten of the Society's study groups.

Cold War and Music Study Group

The Cold War and Music Study Group (CWMSG) sponsored an evening session at the Milwaukee Annual Meeting entitled "Looking Back at 1989: A Critical Reassessment of the Cold War's End." Chaired by Lisa Jakelski, the session revolved around four short position papers, which explored the effects of 1989 on music in Central Europe. The first set of papers, for which Joy Calico served as respondent, focused on the period from 1989 to 1990 in East Germany. While Christoph Hust explored the institutional fall out of the GDR's demise and German unification by tracing the fate of the Leipzig publishing house Deutscher Verlag für Musik, Johanna Frances Yunker investigated the more personal perspectives of Ruth Zech-

lin, who responded to the upheavals of the *Wende* with her 1992 composition *Die Reise*. The second set of papers took into account the wider trajectories of the Cold War's End. Alison Furlong discussed the role that the monthly program Radio Glasnost, broadcast by West Berlin's Radio 100 from 1987 to '89, had in giving East German dissidents a voice in the final days of the GDR. Trever Hagen considered the lasting legacy of socialism by examining the recent activities of the rock group Plastic People of the Universe. The respondent for this second pair of papers was Andrea Bohlman.

The CWMSG elected new leadership in October. The group would like to thank the stellar work of Lisa Jakelski outgoing chair, and members-at-large, Eric Drott, Lynn Hooker, Leah Goldman, and Jonathan Yaeger. The new committee members are Elaine Kelly, chair, Alison Furlong, Eduardo Herrera, Marysol Quevedo, and Emily Richmond Pollock. Kevin Bartig continues as webmaster. If you would like to join the CWMSG or learn more about our activities, please visit our web site: www.ams-net.org/cwmsg.

—Elaine Kelly

Jewish Studies and Music Study Group

At this year's meeting of the American Musicological Society, the Jewish Studies and Music Study Group (JMSMSG) hosted a vibrant session devoted to Jewish music pedagogy. Michael Beckerman, Philip Bohlman, Tina Frühauf, Wendy Heller, Mark Kligman, Ronit Seter, and Samuel Zerin, musicologists who regularly teach courses on subjects related to Jewish music and have written introductory books, articles, and encyclopedia entries, gathered to speak with one another and a participatory audience about the subject, exploring ways of teaching Jewish music to students and general audiences, in the classroom, in public lectures, and in writing. They provided a variety of perspectives about introductory teaching and writing on a broad range of subjects that relate to the history of music in Jewish cultures. As we explore ideas for the Study Group's meeting next year in Louisville, we welcome theme and panel format recommendations, as well as suggestions for collaborations with other musicology groups and disciplines.

This year the JMSMSG takes pride in an updated web site, maintained by the group's Secretary, Rebecca Cypess. This site (www.jewishstudiesandmusic.org) provides information about the group and announcements of upcoming events. The web site also hosts links to other scholarly societies, important

archives, scholarly journals, and streaming lectures. Visit to find information about recent conferences in which Study Group members have participated, such as "Sara Levy's World," held September 2014 at Rutgers University, and "Jewish Music and Jewish Identity," held October 2014 at Youngstown State University, as well as video links of public lectures by former board member and Study Group founding participant Ronit Seter.

The JMSMSG also hosts a Google Group communications list where one can post questions, start discussions, and send announcements. Participation in this list will continue to grow this year, as we begin a new initiative to combine lists and share resources with our corresponding group in the Society for Ethnomusicology, the Special Interest Group for Jewish Music. We hope that individuals from all disciplines who are working on subjects relating to Jewish music and the arts will join this group through our web site, to announce news of conferences, projects, concerts, and other events. We also invite contributions to the web site; please become involved by sharing syllabi, letting us know of new dissertations on Jewish music, and submitting links to additional archives, lectures, and research outlets.

—Joshua Walden

Music and Disability Study Group

The Music and Disability Study Group (MDSG) announces a call for papers for its next special session in Louisville, on the topic "What Is Accessible Musicology?" This session seeks to foster discussion about what accessibility is, how it positively benefits each member of our Society, and how it may lead to greater inclusion in our discipline's membership. Topics on accessibility could include political activism, inclusive pedagogy, or public musicology. In addition, we hope to explore the implications of accessibility, accommodation, and universal design beyond disability rights to encompass diverse forms of difference and identity.

One of the study group's primary missions is the support of research in music and disability. To this end, we have established a mentorship program for junior scholars writing conference proposals and abstracts. Authors will receive feedback and advice on their work from established scholars, with the goal of increasing the number of conference submissions on disability topics. Scholars working in Disability Studies might also wish to consult our web site (musicdisabilitystudies.wordpress.com), which maintains a database of musical representations of disability (to

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Study Group News

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which users may contribute) and a bibliography of recent publications in the field.

The study group also offers professional support for scholars whose lives and careers are affected by disability. A professional support network pairs interested individuals for the purpose of sharing stories, ideas, and information. These pairings might take the form of traditional mentor/mentee relationships with relatively senior faculty guiding relatively junior faculty or graduate students, or may take the form of partnerships between peers. Our web site archives important conversations about disability in the music history and theory classrooms from our listserv, and this year we will be sponsoring a blog series on accessible music pedagogy.

Last year, the MDSG Ad Hoc Committee on Accessibility reviewed and suggested modifications to the AMS's guidelines on conference accessibility. It has done so under the capable leadership of Kendra Leonard, whom we thank for her hard work and dedication. Jeannette Jones is the new committee chair, and we encourage AMS members with concerns about conference accessibility to contact her (jonesj@bu.edu). Finally, we thank Stephanie Jensen-Moulton for her tireless service as co-chair of the study group committee, and we welcome Samantha Bassler, who will serve as the new co-chair with Blake Howe.

For more information on our group and the initiatives described here, please visit our blog (musicdisabilitystudies.wordpress.com), join our listserv, and visit us on Facebook.

—*Samantha Bassler and Blake Howe*

Pedagogy Study Group

At the Annual Meeting in Milwaukee, the Pedagogy Study Group (PSG) sponsored two sessions. The first was entitled “The End of the Undergraduate Music History Sequence” and grappled with the question of whether a chronological approach to teaching music history is necessarily the best strategy for undergraduate music majors. Melanie Lowe presented an overview of the new curriculum model that has recently been established at Vanderbilt University. J. Peter Burkholder described the chronological survey as an essential framework that provides a structure for understanding music students encounter during their careers. Don Gibson spoke about the flexibility of National Association of Schools of Music accreditation standards, emphasizing that the organization's goal is to help each music program define and achieve curricular goals in a way that is appropriate

for an institution's purpose and specific areas of specialization. The session was filmed; the video and accompanying Storify version of the live Twitter feed is available at the PSG web site (www.ams-net.org/studygroups/psg).

The second session was a roundtable discussion on “Assessing Student Learning in the Digital Environment.” Panelists included members of both AMS and SMT who have varying degrees of experience with online and hybrid classes, including: Jennifer Hund, Brendan McConville, Douglas Shadle, Kris Shaffer, and Elizabeth Wells. The session's chair, Kevin Burke, posed a variety of philosophical and practical questions to the panel, after which there were questions and answers. The video and tweets from this session are also available at our web site.

The *Journal of Music History Pedagogy* has now entered its fifth volume and is fully under the editorship of Stephen Meyer. With this transition, we would like to thank Matthew Balensuela again for his invaluable leadership and guidance, from the time that the journal was first conceived through the first four volumes. Contributions to the first issue of this volume include discussions of role-playing and listening games in the music history classroom, a bibliography of music history pedagogy, and a number of contributions on teaching hip hop and popular music. The second issue of the volume will be published in March, featuring contributions focused on the undergraduate music history sequence and curriculum.

The 2015 Teaching Music History Conference is scheduled for 5–6 June at the University of Cincinnati College-Conservatory of Music. John Hausman and Colin Roust are serving as co-organizers. Additional information will be available during the coming months at the PSG web site.

Finally, at the PSG business meeting in Milwaukee, Kevin Burke was elected as the new PSG secretary. The Study Group thanks Christina Fuhrmann for her two terms of service in that role.

—*Colin Roust*

Popular Music Study Group

The second half of 2014 was a busy time for the Popular Music Study Group (PMSG). First, *The Journal of Music History Pedagogy* published the roundtable discussion about what should be taught in a popular music course initiated during PMSG's 2013 business meeting. That volume features thoughtful essays by David Blake, Loren Kajikawa, Justin Burton, Andrew Flory, and Joanna Love. They are available, free of charge, at www.ams-net.org/ojs/index.php/jmhp/.

In Milwaukee, PMSG's evening session, “Pop Without Tech,” attracted a full house. Chaired by Mitchell Morris, the panel featured four excellent papers by Nicholas Johnson, Matthew Richardson, Mike D'Errico, and Mimi Haddon. During its business meeting the study group hosted a roundtable entitled “The State of Popular Music Studies through the Eyes of Conference Organizers.” I thank David Brackett, Robert Fink, Mark Katz, and Elizabeth Ann Lindau for speaking at this panel.

Next, I would like to thank PMSG members for their continuing support and for reelecting me as study group chair. I look forward to expanding the study group and planning exciting activities over the next two years.

On 27 and 28 March, PMSG is co-sponsoring the conference “Embracing the Margins: Counter-Mainstream Perspectives in Popular Music” at the University of North Carolina at Chapel Hill. Robin James and Theo Cateforis will deliver keynote addresses, and fifteen presenters will discuss a variety of topics from YouTube musicals to punk poetry and Egyptian feminist heavy metal. Details will be posted on the PMSG web site and Facebook page when they become available.

Finally, I'm happy to report that—just a year after passing new bylaws—PMSG now has over thirty dues-paying members. To contact PMSG's officers and to join, please visit www.ams-net.org/studygroups/pmsg/officers_and_membership.html. Don't forget to like our Facebook page (www.facebook.com/AMSPop) for updates on study group activities and interesting news stories in the world of popular music.

—*Eric Hung*

PMSG Symposium

In June 2014 the PMSG held a three-day Junior Faculty Symposium at the University of Richmond, organized by Eric Hung and Joanna Love. Twenty-one participants submitted materials to be read by all in advance; mentors Neil Lerner, Fred Maus, Robynn Stilwell, Felicia Miyakawa, Andrew McGraw, and Eric Hung helped lead discussions. A wide range of topics—from Madonna to Rockabilly to David Lynch—were addressed; and mentors led discussions devoted to topics such as publishing, workplace concerns, pedagogy, the job search, and navigating promotion and tenure. For more information, see www.ams-net.org/studygroups/pmsg/Richmond-Symposium/.

AMS Survey: Should the Annual Meeting Be Expanded?

In September 2014 AMS President Christopher Reynolds invited members to provide feedback on the question of whether the AMS Annual Meeting should be expanded or enlarged; and if so, how. A survey was sent to about 2,900 members, about 750 of whom completed the survey.

Results are presented in the charts nearby. Responses to question one lean toward the affirmative: it would be better if it were possible to enable more participation. About 52% positively, while only about 25% responded less enthusiastically. Question two presented three alternatives and asked for a preference response. 2a, expanding to Thursday morning, received a balanced response with more in favor than neutral or against; 2b, adding concurrent sessions, received a similar response; 2c, adjusting session timing, was most

favorably received, with 54% responding positively to the proposition.

The comments submitted were extensive and thoughtful. About 170 members wrote in response to the question “Do you have other alternatives to these three options that you would like to suggest?” The most frequent comments were as follows:

- Adjust the timing: paper length, Q & A length (39)
- Promote poster sessions more strongly (28)
- Adjust rules regarding frequency of presentation (15)
- Hold more than one meeting per year (11)
- Include more panels and a wider variety of panel formats (11)

About 230 wrote in response to the question “Feel free to comment on any aspect of the subject that you wish.” The most frequent responses addressed ideas as follows:

- The status quo is acceptable (37)
- Reduce the cost of the Annual Meeting (21)
- Revise the selection process (19)

- Do not extend the meeting (15)
- Move to shorter paper slots (11)
- Do not move to shorter paper slots (11)
- Do not hold more concurrent sessions (10)
- Hold more concurrent sessions (7)
- Support chapters and regional conferences more strongly (6)

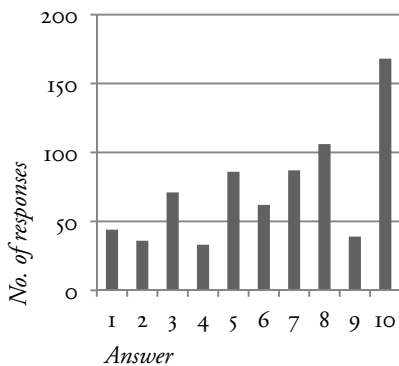
Many comments were not easy to categorize. Some took issue with the premise behind the survey. Some pointed out that a longer meeting was more expensive, travel funding was difficult to obtain, and meeting during the semester made for disrupted courses. Some suggested moving the meeting time to a less busy time of year, e.g. August or the winter break. Some encouraged creative thinking to move beyond the traditional “read a paper verbatim” format to other styles and modes of presentation and participation.

The full set of responses is available at the AMS web site (www.ams-net.org/milwaukee/), and I encourage you to read them and send additional comments. Our goal is to hold the most effective and beneficial meeting possible. The Committee on the Annual Meeting, the Program Committee, and the Board of Directors will be considering the implications and ramifications of the survey carefully over the next few months.

—Robert Judd

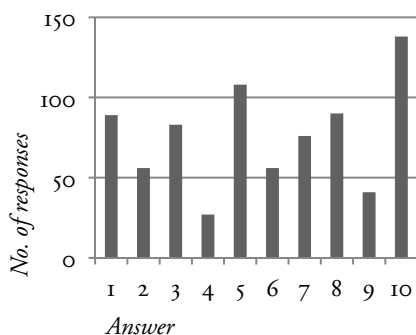
Survey Questions: Charts

1. Given the low ratio of submitted vs. accepted presentation proposals, should the AMS Annual Meeting be changed to enable more participation? (1: strongly disagree; 10: strongly agree)

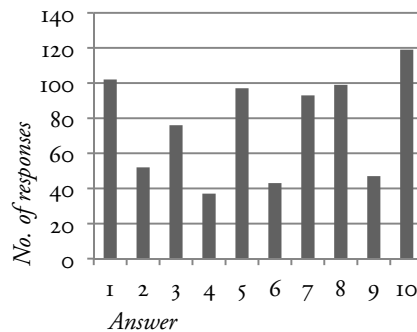


2. (1: strongly against; 10: strongly in favor) All other factors being equal . . .

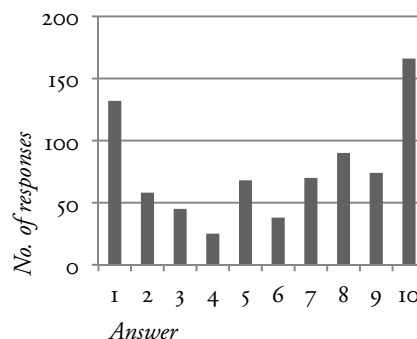
a. we should expand the length of the meeting to include Thursday morning. This would result in three hours of additional meeting time in all nine session rooms (27 hours of additional presentation time).



b. we should add concurrent sessions (currently there are nine; each additional room would net 18 hours of additional presentation time).



c. we should shorten the session length to two hours instead of three, shorten presentation time from 45 minutes to 30, and hold more sessions in the same amount of time.



News Briefs

Stanford University has announced the acquisition of the **Denis Condon Collection of Reproducing Pianos and Rolls**, more than 7,500 rolls and ten player pianos, one of the most important of its kind. **Details:** news.stanford.edu/news/2014/october/player-piano-collection-101314.html

Harvard University's Music Department announces their library exhibition *Unmasking Jim Crow: Blackface Minstrelsy in American Popular Culture*. The exhibition continues until 8 May 2015. **Details:** music.fas.harvard.edu/news.html#crow

Internet Resources News

The **Boston Symphony Orchestra** has published an online interactive database that documents its complete performance history, from 21 October 1881 to the present. **Details:** www.bso.org/brands/bso/about-us/historyarchives/archival-collection.aspx

AMS/SMT Milwaukee 2014 Post-Conference Survey

Following the 2014 Annual Meeting, attendees received a short two-question survey. Responses were automatically limited to no more than thirty words. About 530 attendees (25% of those who received the survey request) responded: see the table nearby.

The full array of responses (classified according to topic) is available at the AMS web site (www.ams-net.org/milwaukee/). We are grateful to those who responded; the Committee on the Annual Meeting and the Board of Directors will take the comments into careful consideration as they plan future Annual Meetings.

AMS/SMT Milwaukee Post-Conference Survey: Most Frequent Responses

1. What is the one thing you liked the most about the conference?

The scholarly papers/sessions	133
Networking with old friends	124
The diversity of the meeting	76
The location of the meeting	72
Meeting logistics	22
Meeting jointly with the SMT	20
Margot Fassler's or Lydia Goehr's plenary lecture	13
The AMS dance	11
The concerts associated with the meeting	6
Milwaukee restaurants	6

2. What is the one thing about the conference that you'd change if you could?

The venue: two facilities, too spread out	148
Have fewer events: too busy	49
Improve meeting logistics	37
Hold fewer evening sessions	36
Improve the program topics	36
Improve the restaurants and food services	25
Improve the room assignments: overcrowded sessions	24
Reduce the cost	14
Change the paper or session length	14
Nothing: satisfied with the meeting	14
The location: Milwaukee was not desirable	13
The weather was not pleasant	12
The meeting rooms were too cold	11

CFPs and Conferences

The AMS lists conferences and CFPs at musicologyconferences.xevents.sas.ac.uk. The site includes further details concerning these listings, as well as additional conference listings.

To subscribe to email notification regarding musicology conferences, see www.ams-net.org/announce.php.

Conferences

Embracing the Margins: Counter-Mainstream Sensibilities in Popular Music

27–28 March 2015

University of North Carolina at Chapel Hill

Current Musicology Anniversary Conference

28–29 March 2015

Columbia University, New York

International Alliance for Women in Music: Women in Music Connect the World

13–19 April 2015

Wake Forest University

Society for Seventeenth-Century Music / American Handel Society

23–26 April 2015

University of Iowa, Iowa City

Inertia: Sound, Media, and the Digital Humanities

30 April–2 May 2015

University of California, Los Angeles

Authority and Materiality in the Italian Songbook: From the Medieval Lyric to the Early-Modern Madrigal

1–2 May 2015

Binghamton University, SUNY

International Congress on Medieval Studies

14–17 May 2015

Kalamazoo

Historical Keyboard Society of North America

21–24 May 2015

McGill University, Montreal

Frames of Listening: Popular Music and Visual Culture (International Association for the Study of Popular Music – Canada)

27–30 May 2015

Ottawa

Music and the Moving Image

29–31 May 2015

New York University

Canadian University Music Society

3–5 June 2015

University of Ottawa

American Choral Music Symposium

12–13 June 2015

Austin

Music Research in the Digital Age (joint congress, International Association of Music Libraries, Archives and Documentation Centres and International Musicological Society)

21–26 June 2015

New York

Medieval and Renaissance Music

6–9 July 2015

Université Libre de Bruxelles

Music in Nineteenth-Century Britain

8–10 July 2015

Royal Conservatoire of Scotland, Glasgow

Sound Studies: Art, Experience, Politics

8–10 July 2015

University of Cambridge

Good Impressions: The First Century of Music Printing and Publishing

13–15 July 2015

University of Salzburg

Nineteenth-Century Music

16–18 July 2015

Merrimack College, North Andover

Feminism and Black Critical Praxis in an Age of Scarcity (Feminist Theory and Music)

5–9 August 2015

University of Wisconsin-Madison

Forte/Piano: A Festival Celebrating Pianos in History

5–9 August 2015

Cornell University, Ithaca

Music, Narrative and the Moving Image

12–15 August 2015

Fordham University, New York

Petrus Alamire—New Perspectives on Polyphony

18–23 August 2015

Antwerp

Royal Musical Association

10–12 September 2015

University of Birmingham

Musical Dialogues (Musicological Society of Australia)

1–4 October 2015

Sydney Conservatorium of Music

Gabriel Fauré: Effable and Ineffable

23–25 October 2015

University of Washington, Seattle

Philippe de Vitry

6–7 November, 2015

Yale University, New Haven

Papers Read at Chapter Meetings, 2013-14

Allegheny Chapter

19 October 2013

Indiana University of Pennsylvania

Daniel Rosen (University of Western Ontario), "Producing Contemporary Electronic Dance Music: Exploring the Musical Creativity of Digital Signal Processing Plug-ins in Mixing and Mastering"

Jürgen Thym (Eastman School of Music, University of Rochester), "Between Stockhausen/Zimmermann and Eisler/Dessau: Luca Lombardi's Balancing Act between the Two Germanies"

Kyle Masson (Pennsylvania State University), "A Lament for Homer's Heroine: The Characterization of Penelope in *Il ritorno d'Ulisse in patria*"

Christopher Culp (University at Buffalo, SUNY), "I am the Very Model of a Modernist Postmodernist: The Case of Musical Theatre"

Erica Rumbley (University of Kentucky), "Ornamental Music and Southern Belles at the Nashville Female Academy, 1816-61"

Nathan Miller (University of Kentucky), "'Onward!': Christian Soldier Songs in Late Nineteenth-Century American Culture"

Carl Rahkonen (Indiana University of Pennsylvania), "Music in the Drawing Room: What We Learn from the Vernacular Tune Book Collection of Samuel Bayard"

Grant William Cook III (University of Mount Union), "Alexander Wheelock Thayer, Searching for Beethoven in Paris and London"

5 April 2014

Cleveland State University

Terry Dean (Indiana State University), "The Rachmaninoff Memorial Fund (1943-49): Some Preliminary Observations on the Downfall of the Organization"

Taryn Kunisaki (University of Kentucky), "Franz Liszt's *Die Drei Zigeuner*: 'A Tribute to His Hungarian Nation and Ancestry'"

Anna Stephan Robinson (West Liberty University), "Correspondence between Marion Bauer and the A. P. Schmidt Company (1915-51): Some Findings"

Sarah Dietsche (University of Memphis), "F the President: Reactions to George W. Bush in Popular Music"

Susan K. de Ghizé (University of Texas at Brownsville), "Mozart's Common (yet Uncommon) Common-Tone Modulations"

Theodore Albrecht (Kent State University), "Mortality and Musicians: An Epidemiology of Vienna's Theater Orchestra Members in Beethoven's Time"

Antonella Di Giulio (University at Buffalo, SUNY), "From a 'noyau' to an Invention: Following the Needs of the Imagination in Petrassi's *Invenzione no. 1*"

Charles Perryman (Morgantown, W.V.), "Bill Monroe, Arnold Shultz, and Travis Picking: The African-American Influence on Bluegrass Music"

Capital Chapter

5 October 2013

Shenandoah Conservatory

Topher Booth (Catholic University of America), "Preexisting Music as Character Development in Art Cinema"

Nessyah Buder (Shenandoah Conservatory), "Taboo Issue of a Rapping Jew"

Lars Helgert (Catholic University of America), "Music Scholarship and Music Publishers: Some Common Difficulties with Obtaining Reprint Permission for Scholarly Writings"

Joseph A. Mann (Catholic University of America), "'Listen to Patience in a Dying Song': Moral and Musical Modeling in *A Pilgrimes Solace*"

Daniel Rosen (University of Western Ontario), "Producing Contemporary Electronic Dance Music: Exploring the Musical Creativity of Digital Signal Processing Plug-ins"

Erica Rumbley (University of Kentucky), "From the Parlor to the Concert Hall: Music Instruction at Ward's Seminary (1866-1913)"

Jenni Swegan (University of Richmond), "Handel's *Theodora* in Context: Death, Sexuality, and Punishment"

26 April 2014

Catholic University of America

Antonella Di Giulio (University at Buffalo, SUNY), "Transcendence and Immortality in Busoni's *Doktor Faust*"

Ryan Ebright (University of North Carolina at Chapel Hill), "Sampling Testimonies: The Musico-Theatrical Aesthetics of Steve Reich's *The Cave*"

Sarah England (University of Maryland, College Park), "'It Was Good Enough for Grandma But It Ain't Good Enough for Us!': Women and the Nation in *Bloomer Girl* (1944)"

Matthew Franke (University of North Carolina at Chapel Hill), "'Mio Werther!': The Translation and Reception of *Werther* in the Fin de Siècle"

Gavin Lee (Duke University), "Sublime Calligraphic Molecularity"

David Ottinger (Catholic University of America), "Music as Confrontation: Fin-de-siècle Vienna in the First Movement of Mahler's Third Symphony"

Sara Pecknold (Catholic University of America), "*Preziosissimo Sangue*: Liturgical Intertextuality and Self-Quotation in Barbara Strozzi's Christological Motets"

Georgina Prineppi (University of Miami), "Five Faces: Musical Identity in the Compositions of Carlos Salzedo"

Greater New York Chapter

26 October 2013

Opera Learning Center, Lincoln Center

Nancy Van de Vate (Institute for European Studies, Vienna), "Introducing a new *Hamlet* opera"

Ren Draya (Blackburn College), "The Music in Shakespeare's *Othello*"

Samantha Bassler (Rutgers University), "Music and Disability in Shakespeare"

Ji Yeon Lee (Graduate Center, CUNY), "Climax and Anti-Climax: Verdi's Musical Rendering of Lady Macbeth's Dramatic Narrative"

Alessandra Jones (Hunter College), "Massenet's *Scènes Dramatiques* (1874) and the French Art of Distilling Shakespeare"

Jacquelyn Sholes (Boston University), "Joseph Joachim's Overture to *Hamlet* in Relation to Shakespeare and Liszt"

Melissa Khong (Graduate Center, CUNY), "Ophelia as Creative Agency in Guillaume Lekeu's Second Symphonic Etude"

25 January 2014

Columbia University

Lynette Bowring (Rutgers University), "The Coming Over of the Works of the Great Corelli: The Influence of Italian Violin Repertoire in London, 1675-1705"

Edward Klorman (The Juilliard School), "The String Quartet before the Concert Hall: Did the Players Rehearse?"

continued on page 22

Papers Read at Chapter Meetings

continued from page 21

William Hettrick (Hofstra University), “‘Movin’ On Up’: The Great Migration of Piano Manufacturers and Dealers to Harlem and the Bronx, New York, in the Period 1880–1930”

Heather Platt (Ball State University), “‘No, Dear Readers, Brahms Is Not Married:’ Brahms and His *Mädchen*”

John Graziano (Graduate Center, CUNY), “Richard Wagner, Theodore Thomas, and the American Centennial March”

Jordan Stokes (Graduate Center, CUNY), “*Trollflöten/Zauberflöte/Magic Flute*: Cinematic Variations on a Theme by Mozart”

Reba Wissner (Montclair State University), “Music for Murder, Machines, and Monsters: ‘Moat Farm Murder,’ *The Twilight Zone*, and the CBS Stock Music Library”

Paul Christiansen (University of Southern Maine), “How the 1972 Ad ‘Nixon Now’ Changed Political Advertising by Adopting the ‘I’d Like to Teach the World to Sing’ Musical Style of a Coca-Cola Commercial”

26 April 2014

New York University

Victoria Aschheim (Princeton University), “Seeing *Different Trains* through Walter Benjamin and Photography”

Jeff S. Dailey (Five Towns College), “Sullivan on the Titanic”

Jane Schatkin Hettrick (Rider University), “Music Treatment of the Text *Sub tuum praesidium* in Connection with Marian Worship in Viennese Liturgical Practice of the Eighteenth Century”

David Hurwitz (Classicstoday.com), “Vibrato, the Orchestral Organ, and the ‘Prevailing Aesthetic’ in Nineteenth-Century Symphonic Music”

Lawrence Ferrara (New York University), “The Amount of Music Copied in Copyright Litigations: How Much is Too Much”

Andrew Unger (College of New Jersey), “Re-collection, Inner Feelings, and Actuality: Exploring Text and Music in *A Child of Our Times*”

Catherine Ludlow (Western Illinois University), “‘Ancient Wonders Reappear in Moonlight’: Nighttime in Robert Schumann’s Text Settings”

Styra Avins (American Brahms Society), “Brahms in the Wittgenstein Homes”

Mid-Atlantic Chapter

5 April 2014

Temple University

Toru Momii (McGill University), “The Birth of a New Anthem: An Exploration of Finnish National Identity in *Finlandia*”

Jennifer Campbell (Central Michigan University), “‘I Shall Stay a Nomad’: Isabelle Eberhardt, Missy Mazzoli, and the Female Wanderer”

Suzanne Bratt (University of Pennsylvania), “The Obligato Hinge”

Solomon Guhl-Miller (Temple University), “Rhythm in Aquitanian Polyphony: A New Interpretation”

Andrew Unger (College of New Jersey), “Re-collection, Inner Feelings, and Actuality: Exploring Text and Music in *A Child of Our Time*”

Karen Uslin (Catholic University of America), “Documenting the Dry Eyes of Babylon: Examining the Musical Life of Terezin through Original Manuscripts”

Midwest Chapter

5–6 October 2013

Northwestern University

Matthew Richardson (Northwestern University), “‘Spring Up, Speed Up’: Japanese Idol Pop Convention and the Performance of Commodification”

Isidora Miranda (University of Wisconsin-Madison), “Icons of Superfluity and the Reproduction of Colonial Anxieties in Philippine Popular Music”

Chelsea Burns (University of Chicago), “Neither Folkloric, nor Serious, nor Transcendental: Ambivalence in the Music of Silvestre Revueltas”

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

Kirsten Carithers (Northwestern University), “Cagean Aesthetics and the Rhetoric of Indeterminacy”

Ted Gordon (University of Chicago), “Abjection, *l’informe*, and Fantasy in Helmut Lachenmann’s *Pression*”

Shawn Keener (University of Chicago), “Calmo’s Counterpoint: Boasting, Musical Play, and *Contrappunto alla mente* in Sixteenth-Century Venice”

Miriam Wendling (Universität Hamburg), “A History in Fragments: The Intersection of Theory and Practice at St. Michelsberg”

Danielle Kuntz (University of Minnesota), “Lisbon’s Musical Elite and the Genesis of Oratorio in Early Eighteenth-Century Portugal (1719–23)”

Matteo Magarotto (University of Cincinnati), “Memory Lapses in Mozart’s Piano Sonatas”

Emily Lane (Northwestern University), “The Register of the Artist: Editing Gershwin’s *American in Paris* for the Screen”

Jeremy Orosz (University of Alabama), “John Williams: Paraphraser or Plagiarist?”

Katherine Syer (University of Illinois at Urbana-Champaign), “Wendelin Weisheimer’s *Theodor Körner: A Hero’s Opera*”

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

Eric Saylor (Drake University), “‘No More Fear and No More Storm’: *Peter Grimes* and the Utopian Pastoral”

David Kidger (Oakland University), “The ‘Courtauld-Sargent’ Collaboration: Musical Patronage in London in the 1930s”

Sarah Lucas (University of Iowa), “Bartók’s First Performances in New York: The Reception of *Rhapsody* and Piano Concerto no. 1, Two Contrasting Works for Piano and Orchestra”

Jeffrey van den Scott (Northwestern University), “Retrieving Frederick Russell Burton: An American Indianist at the Turn of the Century”

12 April 2014

University of Minnesota

Adam Shoaff (University of Cincinnati), “Mainwaring’s Handel *Memoirs* and the Shaping of a National Myth”

Sandra Johnson (Miami University of Ohio-Hamilton), “Soap, Song, and Sentiment: Marketing Stephen Foster in 1940”

Jason Rosenholtz-Witt (Northwestern University), “William Byrd’s Cupid Songs and the English Emblem Tradition”

Andrew McIntyre (Northwestern University), “‘A Strange Inhumane Murther’: Murderesses in English Broadside Ballads of the Sixteenth and Seventeenth Centuries”

Jess Peritz (University of Chicago), “Staging Domesticity: Rousseau and the Politics of the Domestic Sphere in Grétry’s *Lucile*”

Basil Considine (Walden University), “A Singer from Casanova’s Circle: Louise ‘Lolotte’ Gaucher (c. 1717–65), *Fille d’Opéra* and Courtesan”

Geoffrey Wilson (Waverly, Ia.), “A Past that Was Never Present: Bergsonian Temporality and Brahms’s Intermezzo, op. 119, no. 2”

Andrew Malilay White (New York University), "I Feared Their Splendor": Text Setting and the Half-Diminished Sonority in Berg's *Traumgekrönt*"

Cecilia Stevens (University of Minnesota), "Death, Rebirth, and the F/A Complex in the Music of Philip Glass"

Alison Kaufman (University of Cincinnati), "Neumes Volubilis: A Melodic Rendering of the Full-Looped Liquescence"

Kimberly Bech (University of British Columbia), "The Sonata as Meditation: Marian Devotion, Eternal Redemption, and Vanquishing the Turks"

New England Chapter

28 September 2013

University of Massachusetts Amherst

Erinn Knyt (University of Massachusetts Amherst), "New Instruments, New Sounds, and New Musical Laws: Ferruccio Busoni, Edgard Varèse, and the 'Music of the Future'"

Evan MacCarthy (College of the Holy Cross), "The English Voyage of Pietrobono"

Emiliano Ricciardi (University of Massachusetts Amherst), "A Late Blossom: Torquato Tasso's Lyric Poems and Neapolitan Madrigal Culture"

Alessandra Jones (Hunter College), "Maseten's *Scènes Dramatiques* (1874) and the French Art of Distilling Shakespeare"

Lester Zhuqing Hu (University of Chicago), "'Sing with Me a Sweet and New Song': Chromatic Tournament in Lasso's 'Opus One'"

Mary Caldwell (Williams College), "A Patchwork Prayer: Poetic and Musical Borrowing in a Medieval Song"

John Forrestal (Boston University), "'Always is Always Forever': The Musical Trajectory of the Process Church of the Final Judgment"

8 March 2014

Boston Conservatory

Samantha Bassler (Rutgers University at Newark/Westminster Choir College), "John Dowland and Constructions of Melancholy as Disability in Early Modern England"

Elina Hamilton (Bangor University), "A Tale of Two Walters: A New Biography of Walter 'of Odington'"

Adriana Ponce (Illinois Wesleyan University), "Memory, Trace, and Expressiveness in Chopin's Nocturnes"

David Schulenberg (Wagner College), "Carl Philipp Emanuel Bach and the Metaphorical Voice"

Morgan Rich (University of Florida), "Adorno, Berg, and Composition with Twelve Tones: Rereading Adorno's *Philosophy of New Music*"

Beth Abbate (Boston Conservatory), "Esoteric Origins: Theosophical Images and Influences in Webern's op. 29"

Navid Bargrizan (University of Florida), "A New Opera Concept: An Identity Quest Mediated by Digital Media and Microtones in Manfred Stahnke's *Orpheus Kristall*"

3 May 2014

Providence College

Ji Yeon Lee (Graduate Center, CUNY), "*Tristan und Isolde* and *Francesca da Rimini*: An Intertextual Reading"

Penny Brandt (University of Connecticut), "Elsa Olivieri Sangiacomo Respighi, Composer and Protagonist"

Jane Daphne Hatter (McGill University), "*Plorer, Gemir, Crier*: Musical Mourning and the Composer"

Benjamin Korstvedt (Clark University), "Nineteenth-Century Music Criticism, or a Prehistory of the Post-Modern Paratext"

Paula Musegades (Emerson College), "Balancing Silence: Aaron Copland's Hollywood Film Music"

Brent Wetters (Providence College/Tufts University), "'La Mémoire Musicale': Pierre Boulez's Remembrance of Bruno Maderna"

New York State— St. Lawrence Chapter

26–27 April 2014

Jointly with Society for Ethnomusicology, Niagara Chapter Syracuse University

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"

Christopher Culp (University at Buffalo, SUNY), "Crossing the Streams of Affect in *Urinetown*"

Regina Compton (Eastman School of Music, University of Rochester), "Handel's Gismonda, Maternal Failure, and the Eighteenth-Century London Stage"

Yan Xian (Kent State University), "Christian Music as a Contact Zone in Post-Colonial Hong Kong"

Alla Generalow (University of Arizona), "Russian Orthodox Music and Diplomacy: New York's St. Nicholas Cathedral Choir 1912–18"

Terry E. Miller (Kent State University), "One Hundred Fifty Years of Musical Memory: Lao Phuan Singing among the Thai Phuan of Lopburi Province, Thailand"

Katherine Walker (Hobart and Smith College), "Machine Music in the Age of Sensibility: W. A. Mozart's Artificial Sentiment in K. 616"

Aaron James (Eastman School of Music, University of Rochester), "There's Something about Barbara: The Adaptation and Reuse of Marian Motets"

Dawn Stevenson (Carleton University), "'Crying Out' for Analysis: The Compositional Career of L. Ron Hubbard, Musician"

Durrell Bowman (Kitchener, Ont.), "The Untapped Doctoral Majority of Potential Public Musicologists"

James Deaville and Agnes Malkinson (Carleton University), "Prescription for Influence: Doctoring Music in Medication Commercials"

Sasha Zhu (Kent State University), "A Comparative Study of Social Functions of the African Algaita and the Chinese Suona"

Myranda Harris (University of Texas at Austin), "Somatic Rhythmic Resonances: Music Knowledge as Embodied in the Sounds and Performance of Modern Frame Drum"

Niel Scobie (Carleton University), "An Orchid Grows in Motown: Capturing Aura in J Dilla's *Donuts*, a Response to Walter Benjamin"

Colin McGuire (York University), "Once Upon a Time in China: The Wong Fei-hung Theme Song as a Transnational Anthem"

David Deacon (SUNY Oswego), "Joseph Hillman's Revivalist: the Setting of a Northern Hymnal after the Civil War"

Nick Whitmer (Ithaca, N.Y.), "The O'Donnell Brothers: A Glimpse into Vaudeville and 'Traditional' Irish Music"

James Kimball (SUNY Geneseo), "Saunders' School for the Violin, Tune Survival and the Art of the Old-Time Square Dance Caller"

Northern California Chapter

1 February 2014

University of California, Santa Cruz

Eleanor Selfridge-Field (Center for Computer Research in Music and Acoustics, Stanford University), "Art, Music, and the Stage: Venetian Scenography in the Era of Bernardo Canal and Antonio Vivaldi"

Heather Hadlock (Stanford University), "Staging *La damnation de Faust* in Monte Carlo and Paris, 1893–1903"

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Papers Read at Chapter Meetings

continued from page 23

Riccardo la Spina (Oakland, Calif.), “‘Ecco il loco destinato’: Original Opera as an Expression of National Pride in 1863–64 Mexico”

Alex Stalarow (University of California, Davis), “The Uncanny and the Acousmatic in Pierre Schaeffer’s *Symphonie pour un homme seul*”

Giacomo Fiore (San Francisco Conservatory/University of California, Santa Cruz), “‘Morphing’ as Process in the Music of Larry Polansky”

Beverly Wilcox (University of California, Davis), “*Fort applaudi par une très nombreuse assemblée*: Posters and Concert Reviews in Enlightenment Paris”

Daniel Leeson (Neue Mozart Ausgabe), “A Long-Lost Portrait of Composer and Cellist Giovanni Bononcini”

26–27 April 2014

Jointly with Pacific Southwest Chapter University of California, Davis

Julia Simon (University of California, Davis), “Sharecropping, Agency, and Time in the Blues: Fattening Frogs for Snakes”

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

Chia Wei Lin (University of California, Davis), “Deciphering the Creative Process: A Case Study of Enrique Granados’s Manuscript, Published Score, and Recordings of *El Pelele*”

Jay Arms (University of California, Santa Cruz), “‘Touch Releasing Things into Motion’: The Solo Violin Improvisations of Malcolm Goldstein”

Rachel Howerton (University of California, Riverside), “The Reception of Igor Stravinsky in Great Britain”

Ben Negley (University of California, Santa Cruz), “The Ford Foundation Symphony Orchestra Program: 1966–76”

Valerio Morucci (University of California, Davis), “*Contrappunto* or *composizione*? Improvisation According to Theorists of the Sixteenth and Early Seventeenth Centuries”

Erick Arenas (San Francisco Conservatory), “Colloredo, Haydn, and Mozart’s *Studio Particolare*”

Emily Frey (University of California, Berkeley), “*Boris Godunov* and the Terrorist”

Danielle Stein (California State University, Northridge), “The Office of Strategic Services Musac Project: ‘Lili Marleen,’ Marlene Dietrich, and the Propaganda Music of World War II”

Max Schmeder (University of California, Berkeley), “The ‘Goldberg’ Variations (1741) as Rebuttal to Newton’s ‘Queries’ from the *Optice* (1719/1740)”

Pacific Northwest Chapter

**29–30 March 2014
University of Victoria**

Nicolas Krusek (University of British Columbia), “The Evolution of Rimsky-Korsakov’s Orchestral Style: A Comparison of the Three Versions of *Antar*”

Andrew S. Friedman (University of Puget Sound), “What’s That Sound? Orchestration and the African-American Folk Idiom in William Dawson’s *Negro Folk Symphony*”

Jamie Webster (Pacific University), “The Music of the Harry Potter Films and the Portrayal of Fantasy”

Alexander Fisher (University of British Columbia), “Urban Soundscapes and Religious Persuasion in the German Counter-Reformation”

Barbara Swanson (Briercrest College and Seminary), “Monteverdi’s *Lamento d’Arianna* and the Wandering Tone”

Maria Virginia Acuña (University of Toronto), “Expectation and Experimentation in the Zarzuela *Apolo y Dafne* (c. 1699)”

Matthew Pollock (Western Washington University), “Technique and Imagination: Important Stylistic Characteristics in Ligeti’s Final Works”

Caitlyn Triebel (University of Alberta), “Twenty-four Tone Rows? A Study of Influence and Invention of Serial Technique in Pierre Mercure’s *Tétrachromie* (1963)”

Aidan Meacham (University of Puget Sound), “Classical Samples in Rap: A Study”

Ellen Olsen George (Pierce College), “‘An Enterprise Worthy of the Coast’: San Francisco’s 1878 May Festival”

Robert McClung (Seattle Opera), “The Curious Incident of the Drunk in the Night Time: Melodrama in Berg’s *Wozzeck*”

David Salkowski (Lewis and Clark College), “Sinfonia Dialectica: Synthesis in the Works of Arthur Lourié”

Justin Henderlight (University of British Columbia), “Arresting Passions: Wonder and its Embodiment in the Prologue to Lully’s *Cadmus et Hermione* (1673)”

Christina Hutten (University of British Columbia), “The Claveciniste’s Eloquent Body: Rhetorical Gesture in French Baroque Harpsichord Playing”

Kathryn Whitney (University of London), “Aesthetic Transfer in Live Performance: Singing in Duet with the Audience’s Voice”

Pacific Southwest Chapter

**12 October 2013
Chapman University**

Alejandro Enrique Planchart (University of California, Santa Barbara), “Fragments of an Eleventh-Century Beneventan Gradual”

David J. Kendall (University of California, Riverside/La Sierra University), “The Late Medieval Roots of Spanish *Canto Figurado*”

Steven Ottományi (California Mission School & Sinfonia/California State University, Long Beach), “*La Música del Cel, les Veus dels Angels*: The Mission Choir and Orchestra”

Chantal Frankenbach (Sacramento State University), “‘A Miscalculation of the Eloquence of Legs’: Dancing to Beethoven’s Seventh Symphony”

Serena Yang (University of California, Davis), “Historiography of Non-Western Music in the Western Music Narrative”

Sean Nye (University of Southern California), “Sonic Fiction: The Musical Case of Philip K. Dick’s *Martian Time-Slip*”

Tiffany Kuo (Mt. San Antonio College), “Adventuring in New Music: Private Philanthropy, Higher Education, and New Music in Postwar America”

Alison Maggart (University of Southern California), “Allusion and Quotation in Milton Babbitt’s *The Virginal Book*”

15 February 2014

University of California, Santa Barbara

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

Luke Hannington (University of California, Santa Barbara), “Joseph Riepel and the Rise of the ‘Inadvertent’ Sonata”

Steven Ottományi (California State University, Long Beach), “For It Is in Giving that We Receive: *Misa de los Angeles* (1796) and the Franciscan Musical Exchange”

Maria Hu (California State University, Long Beach), “Daughters of the Lesbian Poet: Contemporary Feminist Interpretation of Sappho’s Poems through Song”

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

Joel Mott (University of Texas at Austin), "Prokofiev's Neoclassicism: His 'New Simplicity' in the Finale of the Fourth Symphony, op. 47"

Eric Davis (University of Southern California), "To Cut or Not to Cut? George Gershwin, Rouben Mamoulian, and the Debate Over the Score of *Porgy and Bess*"

Kenneth H. Marcus (University of La Verne), "Arnold Schoenberg and Hollywood Modernism"

26–27 April 2014

**University of California, Davis
Jointly with Northern
California Chapter**

See p. 24

Rocky Mountain Chapter

4–5 April 2014

**Jointly with Society for Music Theory,
Rocky Mountain Chapter, and
Society for Ethnomusicology,
Southwest Chapter
Arizona State University**

Katharyn Benessa (University of Northern Colorado), "Examining the *Tientos* in Eight Modes for Vihuela by Miguel de Fuenllana"

Dawn Grapes (Colorado State University), "The Madrigal, Translation, and Poetic License: Musical Considerations"

Chelsea Komschlies (University of Colorado), "An Associative Model of Musical Perception"

Janice Dickensheets (University of Northern Colorado), "The Growth of Narratological Analysis and Its Implications for Pedagogy"

Matthew Mugmon (University of Arizona), "Copland's (Self-)Defense of Mahler as Jewish Composer"

Victoria Johnson (Arizona State University), "Music Not for the Masses: A Case Study of Czech Avant-garde Composer Marek Kopelent during the Cold War"

Jay Arms (University of California, Santa Cruz), "*Composition No. 355* and Anthony Braxton's Creative World Music"

Garrett L. Johnson (Arizona State University), "Deserts, Insects, and Oscillators: David Dunn's Bioregional Music"

Glen W. Hicks (Arizona State University), "Clifford Demarest and Religious Socialism: How a Church Musician Orchestrated Cultural Change"

Caleb T. Boyd (St. Louis, Mo.), "Championing Proletarian Music in the United States: Hanns Eisler's Creative Contributions to the American Music and Political Scenes in the Mid-1930s"

Silvia Lazo (University of Montana), "Building a Cultivated Labor Identity Through Music Iconography: A Study of Classical Images of Twentieth-Century Catalan Workers' Magazine"

Carlo Caballero (University of Colorado), "Pavanes and Passepieds in the Age of the Cancan"

Jay Rosenblatt (University of Arizona), "Towards a New Paradigm of Liszt's Double-Function Form"

Angela Christian (Colorado State University), "Fathers, Brothers, Husbands, and Music: Family Dynamics, Sibling Relations, and the 'Question of Incest' in the Letters of Fanny Mendelssohn Hensel"

Charles Price (West Chester University of Pennsylvania), "The Birds and the Beatles: Teddy Boys, Androgyny, and the Girl Group Covers"

Deborah B. Crall (Phoenix, Ariz.), "Seeing Beyond the Local: Do Opera Commissions by Regional Companies have Universal Appeal? A Case Study on Libby Larsen"

Adriana Martinez (Phoenix, Ariz.), "The Seegers, the Lomaxes, and the Crossroads of American Music"

Kelly Austermann (Arizona State University), "The Healing Power of Popular American Music during World War II"

Ian Brody (University of New Mexico), "'So You Laugh out of Embarrassment or Lack of Exposure? [. . .] That's Really Not My Problem': Charlotte Moorman and the Discourse of Experimental Music"

Leslie Maggi (University of New Mexico), "Pop Singer or Avant-garde Artist? Lady Gaga and the Politics of a Label"

Tessa Welterlen (University of New Mexico), "Sonic Liberation and the Experimental Ideal: Manny Rettinger's Chuppers"

South-Central Chapter

21–22 March 2014

Eastern Kentucky University

Saasha Senger (University of Kentucky), "Racial Exclusivity, Authenticity, and Horizons of Expectations: Eric Clapton Signifyin' on the Blues of Robert Johnson"

Nancy Riley (University of Georgia), "'Every Kind of Music but Country': Indie Rock Collaborations, Musical Identity, and Bloodshot Records"

Virginia Christy Lamothe (Belmont University), "L. Frank Baum, Paul Tietjens, and the Wonderful Women of the Stage Musical *The Wizard of Oz* (1902–04)"

Douglas Shadle (University of Louisville), "When in the United States, Do as Germans Do: German-American Musical Politics in the Late Nineteenth Century"

Mary Helen Hoque (University of Georgia), "'A Good Band is Much Needed Here': Reconstructing Community Through Music in the Reconstruction South"

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

J. Michael Raley (Hanover College), "Ernest E. Lyon and the University of Louisville's *Pi Kappa Omicron* Experiment of the Late 1940s and Early 1950s"

Caroline Ehman (University of Louisville), "Postmodern Evil: Mephistopheles in Contemporary Opera"

Dale Cockrell (Vanderbilt University/Center for Popular Music), "Blood on Fire: Sex and Music in America, 1840–1917"

Rachel May Golden (University of Tennessee), "Of Grieving Hearts and Calls to Arms: Women's Voices in French Crusade Song"

Tyler C. Mitchell (University of Tennessee), "Defiance in *Tragédie en musique*: Lully and Quinault's Empowering of the Feminine in *Armide*"

Nathan Kent Reeves (University of Tennessee), "Claudio Monteverdi's *Pianto della Madonna*: Marian Piety, Eroticism, and Lament in Seventeenth-Century Venice"

Kenneth Kreitner (University of Memphis), "The Music of Alonso de Alba"

Christopher Little (University of Kentucky), "Helena and the Enigma: Granville Bantock and Edward Elgar Before World War I"

Alison P. Deadman (East Tennessee State University), "'The Music Says . . . I Say': Adapting Graff and Berkenstein's Methods to Writing about Music"

Michelle Meinhart (Martin Methodist College), "Variations on the Grand Tour: Musical Empathy, Catholic Communion, and *Risorgimento* Sympathy in the Mid-Nineteenth-Century Italian Travel Diaries of Lady Anne Noel Blunt"

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Papers Read at Chapter Meetings

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Southeast Chapter

21 September 2013

East Carolina University

Amy Carr-Richardson (East Carolina University), "Beethoven's 'Immortal Beloved' and the 'Cello Sonatas, op. 102"

Molly Barnes (University of North Carolina at Chapel Hill), "John Sullivan Dwight at Brook Farm: The Transcendentalist Beginnings of a Pioneering Music Critic"

Sarah Denes (Duke University) "Night between Notes: The Intervallic Continuum in Sofia Gubaidulina's Early Music"

Elizabeth L. Keathley (University of North Carolina at Greensboro), "Prestige: The 'Y Factor' in Schoenberg's Modern Music Sub-Culture"

Joan Titus (University of North Carolina at Greensboro), "Dmitry Shostakovich and his *Girlfriends*"

Kristen Turner (University of North Carolina at Chapel Hill), "Opera as Uplift and the Theodore Drury Grand Opera Company"

Ryan Ebright (University of North Carolina at Chapel Hill), "*Doctor Atomic* or: How I Learned to Stop Worrying and Love Sound Design"

Stewart Carter (Wake Forest University), "*Gehu* and *Dagebu*: Expanding the Range of the Chinese Orchestra"

David VanderHamm (University of North Carolina at Chapel Hill), "Broadcasting 'Hillbilly' Virtuosity: Showcasing Musical Skill in a Down-Home Way"

23 February 2014

University of North Carolina
at Chapel Hill

Yana Lowry (Duke University), "Performing Solidarity: The Agitational Theater of Living Newspapers in the 1920s and 1930s in the USSR and Weimar Germany"

Esther Morgan-Ellis (University of North Georgia), "Moral Uplift in Baltimore, Patriotic Spirit in Atlanta: The Birth of the Community Singing Movement"

Shih-Ni Prim (University of Iowa), "Maurice Abravanel and Gustav Mahler: The Reception of Early Mahler Recordings by Abravanel and the Utah Symphony Orchestra"

Jacqueline Waeber (Duke University), "Inventing Yvette Guilbert, the 'disease fin de siècle'"

Kunio Hara (University of South Carolina), "'Nous avons l'air d'une mauvaise copie d'un chef-d'œuvre': Nostalgia and the *débardeur* in Puccini's *Il tabarro*"

Christopher Bowen (University of North Carolina at Chapel Hill), "'Savage Sump-tuousness' in the City of Lights: The Paris Premiere of *The Bartered Bride*"

Peter Lamothe (Belmont University), "Gabriel Fauré's *Prométhée* and the Idea of Incidental Music in Nineteenth-Century France"

Christopher Booth (Catholic University of America), "Textual Film Music and Character Development in Art Cinema"

Southern Chapter

7-8 February 2014

University of South Florida

Warren Kimball (Louisiana State University), "Bostonian Influence on New Orleans Music Culture, 1842-52"

Jorge Luis Modolell (University of Miami), "Liszt's Sacred Music in America: The Early Reception of the *Christus* and *Saint Elizabeth Oratorios*"

Joseph Sargent (University of Montevallo), "Herbert Howells in America: Three Case Studies"

Megan MacDonald (Florida State University), "'Heaven Is Nearer since Mother Is There': The Role of Mothers in Southern Gospel Songbooks of the Great Depression"

Mark Katz (University of North Carolina at Chapel Hill), "The Persistence of Analog"

Charles Brewer (Florida State University), "The Web of Sources for *Planctus ante nescia*"

Linda Cummins (University of Alabama), "The Reception of 'Nicolaus de Capua'"

Blake Howe (Louisiana State University), "Who Composed 'Je ne demande de vous' (Bologna Q16)?"

Timothy Love (Louisiana State University), "The National Bard of Ireland: Thomas Davis and His Songs Fit for a Nation"

Heather Paudler (Florida State University), "Silent by Omission: How One Diary Entry Can Rewrite the History of *Moros y Cristianos* in the 'New World'"

Katherine M. Reed (University of Florida), "Rhythm, Performance, and 'Tap-Natch Poet' Linto Kwesi Johnson's Hybrid Musical Notation"

Dana Terres (Florida State University), "A Modern Collaboration: The Relationship of Music and Dance in *The Race of Life*"

Caleb Boyd (Valrico, Fla.), "Dancing with the Devil: Hanns Eisler's Unsettling Score for the Standard Oil Film *Pete Roleum and His Cousins*"

Ryan Ross (Mississippi State University), "Malcolm Arnold, 'Anti-Symphonist?': Re-assessing a Misfit Composer's Most Controversial Music"

Lindsey Macchiarella (Florida State University), "Satie and Atget: A Common Aesthetic across Mediums in Early Twentieth-Century Paris"

Kathryn Etheridge (Florida State University), "The Modern Girl Composes Herself: Japanese Modernist Yoshida Takako"

Silvio dos Santos (University of Florida), "Alban Berg's 'Ideal Identities' and the Hermeneutical Impulse in the Violin Concerto (1935)"

Southwest Chapter

5 October 2013

Rice University

John Michael Cooper (Southwestern University), "Mendelssohn's *Große Festmusik zum Dürerfest* (1828) and the Sacralization of German Musical History"

Michael T. Lively (Texas Woman's University), "The Narrative Persona and the Nineteenth-Century Solo Concerto: An Analytical Study of Stylistic Competency and the Troping of Temporality"

Micah Bland (University of Texas at San Antonio), "The Use of Choral Music in Late Twentieth-Century and Early Twenty-first-Century Film Scores"

Robert Sanchez (Texas State University), "Goethe's 'Wer nie sein Brot mit Tränen aß': Comparing the Lied Settings by Schubert, Schumann, and Wolf"

José M. Garza, Jr. (Texas State University), "What Comes Next? The Rhythmic and Formal Language of Contemporary Metal Music"

Luca Giuseppe Cubisino (Texas State University), "Vincenzo Scaramuzza and His Science of the Soul"

Stephanie Rizvi-Stewart (Texas Tech University), "Musical Innovations in C. P. E. Bach's Gellert Songs"

Nico Schüler (Texas State University), "Mental Health and Illness and Its Relationship to Artistic Creativity"

Alfredo Colman (Baylor University), "*A mi patria*: A Quest for Place and Space through Baroque Counterpoint and Subjective Nationalism"

J. Cole Ritchie (University of North Texas), “Die Gedanken sind Frei’: Arrangement as Interpretation in Uri Caine’s Adaptations of Lieder by Gustav Mahler”

Sheryl K. Murphy-Manley, Conner Morgan, and Michael Salinas (Sam Houston State University), “Traversing the Territory Between Diegetic and Non-diegetic: Case Studies of Musical Discovery in the *Legend of Zelda* Game Series”

Jonathan Saucedo (Rutgers University), “Opera and Society in Early-Twentieth-Century Argentina: Felipe Boero’s *El matrero*” (2012 Hewitt-Oberdoerffer Award winner)

Eve Ruotsinoja (University of Houston), “Aesthetics of the Arabesque and Grotesque in Mendelssohn’s ‘Witches’ Sabbath” (2013 Hewitt-Oberdoerffer Award winner)

Clare Carrasco (University of North Texas), “The *unsinnlich* Art: Music and Expressionism in Critical Discourse, c. 1918–25”

Jeremy N. Grall (Sam Houston State University), “Contemporaneity and Process within Improvisation”

5–6 April 2014

Jointly with

**Society for Ethnomusicology,
Southern Plains Chapter
University of Texas at Austin**

Mary Channen Caldwell (University of Texas at Austin), “Marking It Off: Signaling Repetition and Signifying Orality in Medieval Song”

Cory M. Gavito (Oklahoma City University), “Giovanni Stefani’s Songbook Anthologies and their Concordant Sources”

Andrew Greenwood (Southern Methodist University), “The Atmosphere of Song in Enlightenment Scotland”

Delphine Piguet (University of Oklahoma), “Southern Cloth Dance: An Exploration of Powwow Music within the Tribal Community”

Megan Varvir Coe (University of North Texas), “Musicality and ‘Corporeal Writing’: Reconciling Music, Language, and Dance in Symbolist Theater”

Jessica Stearns (University of North Texas), “Reactionary Improvisation and the Anti-Gestalt in Christian Wolff’s *For 1, 2, or 3 People*”

Lauryn Salazar (Texas Tech University), “Transcribing and Publishing Mariachi Music”

Anna Kalashnikova (Texas A&M University), “Noize MC: Mediatized Political Protest”

Laura Jane Houle (Texas Tech University), “The Fiddlers National Anthem: Comparative Study of Performance Tricks in ‘Orange Blossom Special’”

Elizabeth Kirkendoll (Texas Christian University), “‘Slightly Overlooked Professional’: Popular Music in Bridget Jones’s Diary”

Kim Pineda (University of Oregon), “Go Big or Go Home: Eighteenth-Century Real-Time Composition”

Wade Smith (Southwestern University) and Nico Schüler (Texas State University), “African-American Composer Jacob J. Sawyer: Research Methodology, Biography, and Analytical Approach”

Lori Gerard (University of Texas at Dallas), “Franz Liszt’s *Francesca da Rimini*: The Quintessential Emancipated Woman”

Kimberly Ann Burton (Texas State University), “Rediscovering Pavel Haas (1899–1944) and his *Four Songs on Chinese Poetry* (1944)”

Andrew Fisher (Texas State University), “Music and Context of Kazumi Totaka’s *Song and its Variations*”

Erik Heine (Oklahoma City University), “Style as Leitmotiv in *Grosse Pointe Blank*”

Alexandra Krawetz (Rice University), “A Defense of Augenmusik’s Cultural Significance in the Fourteenth and Sixteenth Centuries”

Elena Reece (Sam Houston State University), “Discovering Avet Terterian: Armenian Folk Instruments and Their Role in Forming Temporality in His Third Symphony”

Robert Sanchez (Texas State University), “Compositional Devices and Techniques of 8-Bit Video Game Music”

D. Charles Wolf (Texas State University), “Dmitry Kabalevsky and Sonata Form: A Theoretical and Analytical Investigation of Sonata no. 1, op. 13, mv. 3”

Upcoming Chapter Meetings

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

- 21 February: New England
- 21 February: Northern California
- 21 February: Pacific Southwest
- 27–28 February: Southern
- 13–14 March: South-Central
- 27–28 March: Rocky Mountain
- 11 April: Capital
- 11 April: Midwest
- 11 April: Southwest
- 18 April: Allegheny
- 18 April: Mid-Atlantic
- 18–19 April: Pacific Northwest
- 1–3 May: New York State-St. Lawrence
- 2 May: New England
- 2–3 May: Joint Pacific Southwest and Northern California



Alvin H. Johnson

For many years, the administration of the AMS and Alvin Johnson were essentially synonymous. Alvin Harold Johnson was born in Virginia, Minnesota. After completing his B.A. at the University of Minnesota and military service during World War II, he completed his Ph.D. at Yale (1954) on the liturgical music of Cipriano de Rore. He taught at Yale, Ohio State University, and the University of Pennsylvania. But the work he did for the AMS dominated his life for many years, beginning in 1961 with his election to AMS Council. No doubt his close association with AMS Treasurer Otto E. Albrecht at the University of Pennsylvania led to what now seems inevitable: after Albrecht’s seventeen years as treasurer of

the Society, Johnson stepped up, first to assist unofficially, and then to succession in 1970. In 1978, he was also appointed Executive Director of the Society; he held both positions until 1993, when health problems forced his retirement. His leadership led to the 1984 AMS 50 Capital Campaign, which served as the basis for the Society’s largest endowment fund, a fund that has provided fellowships for scores of scholars since 1988. He was made Honorary Member in 1985. Upon his death in 2000, the society’s dissertation fellowship program was renamed the Alvin H. Johnson AMS 50 Fellowship in his memory.

Johnson arranged for funds from his estate to revert to the AMS upon his death. In 2001, the Society received \$50,000 for its dissertation fellowship program. The value of the Alvin H. Johnson AMS 50 Endowment now stands at \$1.49 million, and it will continue to provide support for dissertation-year musicological scholarship in perpetuity.

75 Years Ago: 1939–40

- Because of the September 1939 International Musicological Congress held in New York, the normal society activity at the Music Teachers National Association (Kansas City, December 1939) was reassigned to the AMS Midwest Chapter. Leland Coon (University of Wisconsin) organized the musicology session. Other sessions on music theory and “music in the colleges” were also held.
- Waldo Selden Pratt, a pioneer of American musicology, died at age 81. Otto Kinkeldey’s obituary outlining his extraordinary career appeared in *The Musical Quarterly*, April 1940.
- The Southern California Chapter was established, under the leadership of Walter Rubsamen.

50 Years Ago: 1964–65

- *The Commonwealth of Music*, the Society-sponsored memorial volume for Curt Sachs edited by Gustave Reese and Rose Brandel, was published by the Free Press.
- A bill to establish the National Endowment for the Humanities was proposed in Congress in late 1964; the AMS Board enthusiastically supported the bill.
- At the Annual Meeting (Washington, D.C., 26 December 1964), Joseph Kerman delivered the paper “A Profile for American Musicology,” his first venture on a topic that profoundly affected the discipline. It was published in *JAMS* in spring 1965.

25 Years Ago: 1989–90

- Upon recommendation from AMS Council, the Board established an ad hoc committee to evaluate the need for a technology committee.
- The Board rejected (2-9) a Council recommendation to expand *AMS Directory* entries to include members’ telephone numbers.
- Alvin Johnson was reappointed to the position of Executive Director for a two-year term.
- A record 380 proposals were received by the Program Committee in January 1990.
- The Gay and Lesbian Study Group was formed.
- The fourth and final volume of the complete works of William Billings was published.
- The Society mourned the deaths of émigré musicologists Karl Geiringer (b. 1899) and Hans Nathan (b. 1910); American pioneer musicologist Isabel Pope Conant; and influential German musicologist Carl Dahlhaus.

American Musicological Society, Inc.

Statement of Activities for the Fiscal Year Ending June 30, 2014

Revenue	Current		Endowment:	TOTALS
	operations	Publications	Fellowships, Awards, Undesignated	
<i>Dues & subscriptions</i>	\$ 371,347			\$ 371,347
<i>Annual meeting</i>	\$ 191,349			\$ 191,349
<i>Sales/Royalties</i>	\$ 40,552	\$ 7,651		\$ 48,203
<i>Government grants</i>		\$ 58,776		\$ 58,776
<i>Contributions</i>		\$ 10,984	\$ 146,696	\$ 157,680
<i>Investment income</i>	\$ 2,606	\$ 94,828	\$ 105,475	\$ 202,909
<i>Unrealized gain in investment</i>		\$ 148,772	\$ 355,875	\$ 504,647
Total revenue	\$ 605,854	\$ 321,011	\$ 608,046	\$ 1,534,911
Expenses				
<i>Salaries & benefits</i>	\$ 194,224	\$ 54,425		\$ 248,649
<i>Subventions, Fellowships</i>		\$ 97,816	\$ 70,875	\$ 168,691
<i>Dues & subscriptions</i>	\$ 3,712			\$ 3,712
<i>Publications</i>	\$ 144,692	\$ 9,237		\$ 153,929
<i>Professional fees</i>	\$ 12,053			\$ 12,053
<i>Annual meeting</i>	\$ 121,548		\$ 34,600	\$ 156,148
<i>Chapters</i>	\$ 9,447			\$ 9,447
<i>Office expense</i>	\$ 63,623	\$ 22,409		\$ 86,032
Total expenses	\$ 549,299	\$ 183,887	\$ 105,475	\$ 838,661
Change in Net Assets	\$ 56,555	\$ 137,124	502,571	\$ 696,250

Statement of Financial Position June 30, 2014

Assets	Current		Endowment:	TOTALS
	Operations	Publications	Fellowships, Awards, Undesignated	
<i>Cash</i>	\$ 313,668			\$ 313,668
<i>Accounts receivable</i>	\$ (143)			\$ (143)
<i>Investments</i>		\$ 1,670,959	\$ 3,997,090	\$ 5,668,049
<i>Equipment</i>		\$ 20,224		\$ 20,224
<i>Funds held in trust</i>	\$ 20,444		\$ 12,993	\$ 33,437
Total assets	\$ 333,969	\$ 1,691,183	\$ 4,010,083	\$ 6,035,235
Liabilities				
<i>Accounts payable</i>	\$ 8,712			\$ 8,712
<i>Deferred Income</i>	\$ 17,430			\$ 17,430
<i>Funds held in trust</i>	\$ 20,444		\$ 12,993	\$ 33,437
Total Liabilities	\$ 46,586		\$ 12,993	\$ 59,579
Net assets	\$ 287,383	\$ 1,691,183	\$ 3,997,090	\$ 5,975,656
Total Liabilities & Net Assets	\$ 333,969	\$ 1,691,183	\$ 4,010,083	\$ 6,035,235
Total Liabilities & Net Assets, June 30, 2013:				\$ 5,338,985

Update your AMS Online Directory Entry

Have a look at your directory entry and add information: people may be looking for you! You may include syllabi, publications, working documents, URLs, and photos. Log in at www.ams-net.org/login.php.

Obituaries

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

Giulio Cattin, 1 December 2014
Sydney Robinson Charles, 20 November 2014
E. Fred Flindell, 10 October 2014
Allen Forte, 16 October 2014
Christopher Hogwood, 24 September 2014

Giulio Cattin (1929–2014)

Giulio Cattin, eminent Italian musicologist and AMS Corresponding Member since 2001, died on 1 December 2014 at the age of eighty-five. Born in Vicenza, Cattin was ordained a priest in 1951 and earned a diploma as church organist. He enrolled in Milan's Università Cattolica del Sacro Cuore, completing a *Laurea cum laude* in classics. He taught Latin and Greek at the Seminario vescovile di Vicenza, history of liturgy at the Università di Pisa (1974–78), and music history at the Università di Padova (1978–2001), where he also served as Director of the Department of Visual Arts and Music. In 1986 he received an honorary degree from the Pontificio istituto di musica sacra in Rome. Cattin was vice president of the Italian Society of Musicology and member of the *Directorium* of the International Musicological Society. He also was cofounder and coeditor of the *Rassegna veneta di studi musicali* and coeditor of *Musica e Storia*. He became chair of the scientific board of the Fondazione Ugo e Olga Levi in Venice in 1988. After his retirement, he presided over the creation of the Museo Diocesano in Vicenza (2005).

Cattin was instrumental in putting Italian musicology on the international map. His numerous publications focused on medieval and Renaissance music, providing a distinct contribution through his expertise on musical sources, liturgy, and Italian history. He published *Il primo Savonarola. Poesie e prediche autografe dal codice Borromeo* (1973), *Il Medioevo I* (1979/1991, Eng. transl. 1984), *Musica e liturgia a S. Marco* (1990–92), *Il piano della Madonna e la visita delle Marie al sepolcro* (1994), in addition to the complete works of Johannes de Quadris (1972), Ruffino Bartolucci d'Assisi (1991), and the collections *Italian Laude & Latin Unica in MS Capetown, Grey 3.b.12* (1977) and *French Sacred Music* (1989). His numerous articles investigated musical sources, the genres of lauda and frottola, plainchant, liturgy, the history and patronage of music in religious institutions, and the relationships between Italian art, literature, and music.

Harold Lewin, 7 November 2014
Judith McCulloh, 13 July 2014
Gil Miranda, 29 March 2014
William H. Scheide, 14 November 2014

A kind and reserved man, Don Giulio—as colleagues and former students called him—nurtured generations of students who went on to teach music history in schools, conservatories, and universities. He imparted exacting standards of accuracy and scholarly complexity, but also an insatiable curiosity for the history of music, which sparked “the fire of research.” His life, spent harmonizing the docile obedience to his religious calling and the pursuit of his scholarly interests, inspired many.

—Giovanni Zanovello

Sydney Robinson Charles (1922–2014)

Sydney Robinson Charles, professor emerita at the University of California, Davis, died 20 November 2014, in Hopkins, Minn. She served her entire musicological career (1961–85) on the Davis campus, where she was central in establishing musicology and its infrastructure, including the foundations for the Ph.D. degree inaugurated in 1989.

Born in Cincinnati, Ohio, and reared in Bloomington, Ind., Charles attended the Eastman School of Music, where she earned bachelor's and master's degrees in violin performance. For a few months during World War II, she toured as a violinist with the Tommy Dorsey Orchestra; she taught briefly at Shorter College in Rome, Ga., and Wells College in Aurora, N.Y. She earned the Ph.D. in Music (musicology) from the University of California, Berkeley, in 1959, with a dissertation entitled “The Music of the Pepys ms 1236.” At Berkeley, she was research assistant to Manfred Bukofzer until his premature death in 1955. Hers was the eighth music Ph.D. granted by the Berkeley campus and the second by a woman. At UC Davis, she was the fifth faculty member in the Department of Music and the first musicologist and woman on the music faculty.

Her research on the Pepys manuscript led to the modern edition published in *Corpus Mensurabilis Musicae* (vol. 40, 1967). Later there came a reference work that became a widely adopted textbook for graduate courses in music bibliography, *A Handbook of Mu-*

sic and Music Literature in Sets and Series (1972/1979), and *Josquin des Prez: A Guide to Research* (1983). Charles was also active as a reviewer of the scholarly literature, particularly that concerning Renaissance manuscript study. With her UC Davis colleague Theodore Karp she framed the MA in music history and oversaw all the early graduate theses in that field. Keenly interested in libraries, she helped build a major research collection in music historical subjects from almost nothing at the main campus library. She particularly enjoyed seeing three of her students become noted music librarians. Additionally she served as music review editor for *Notes*, the journal of the Music Library Association (1974–77).

Charles was a career-long active member of the American Musicological Society, and the glue—since she eventually occupied all the offices—that held the Northern California Chapter together for over two decades.

—D. Kern Holoman

Allen Forte (1926–2014)

Allen Forte died at his Hamden, Conn., home on 16 October 2014. He was a Fellow of the American Academy of Arts and Sciences, author of ten books and over sixty scholarly articles, and a founder and the first president of the Society for Music Theory—a discipline that he practiced and promoted with remarkable single-mindedness from the mid-1950s until the early years of this century. He was chiefly responsible for the current standing of music theory as a university-level research discipline, modeling an intellectually inclusive, wide-ranging, historically informed, and analytically focused scholarly practice.

The Structure of Atonal Music (1973) provides a conclusive and comprehensive account of the refractory, interval-, and collection-based compositional structures of the early twentieth century. His theory of unordered pitch-class sets, subsequently extended and developed by others, remains the leading general approach to this music. He was equally influential in establishing a higher standard for tonal analysis, with “Schenker's Conception of Musical Structure” (*Journal of Music Theory* [1959]), a landmark of explicative excellence that made a previously hermetic practice accessible and even appealing to a wide community of analytically-oriented musicologists.

Forte and Claude V. Palisca formed the twin pillars of a Ph.D. program in music theory established at Yale in 1965. They designed a curriculum grounded in the history of music theory and aesthetics, one that developed analytic technique for both tonal and atonal musics and encouraged the exploration

continued on page 30

Obituaries

continued from page 29

of new research areas. Forte was primary adviser for seventy-two students, and a mentor to many others.

It is characteristic of Forte's career that he pioneered areas that are part of the current musicological landscape. He should be counted as among the first "digital humanists," active since the mid-1960s in promoting computer-aided analysis of scores. In the 1990s, as vernacular and non-western music developed into active research areas in musicology, Forte drew on his immense knowledge of 1930s and '40s popular song and published extensively on this repertory. Taking advantage of materials on deposit at the Yale libraries, he developed expertise in the music of Cole Porter, and a book on this subject was his final project, unfinished at his death.

Although Forte could make dry jokes at the expense of the AMS, it was during his SMT presidency that biennial joint meetings of the two societies began; the societies' cooperation has continued regularly to this day. Forte was among the most influential musicologists of our age, responsible for hugely increasing the discursive range of music scholarship. His was an inclusive and broad-minded vision that continues to inspire both the SMT and the AMS.

—Daniel Harrison

Sven Hostrup Hansell (1934–2014)

Sven Hostrup Hansell died peacefully on 6 March 2014, in California. Born in New York City in 1934, he grew up near Philadelphia, studying the piano and later organ. He graduated from the University of Pennsylvania (B.F.A., music history and theory, 1956) and from Harvard University (M.A., musicology, 1958) and then studied composition with Nadia Boulanger in France. He did doctoral work at the University of Illinois at Urbana-Champaign, completing his Ph.D. ("The Solo Cantatas, Motets, and Antiphons of Johann Adolf Hasse") in 1966. He published the catalog *Works for Solo Voice of Johann Adolf Hasse, 1699–1783* (1968) and an edition of Hasse's *Cantates pour une voix de femme et orchestre* (1969). A Martha Baird Rockefeller Fund for Music award enabled him to spend 1964–65 in Europe studying source materials for his dissertation. He taught at Kalamazoo College (1961–63) and at Illinois until 1968. Hansell received a one-year Carnegie-Mellon Fellowship (1968) at the University of Pittsburgh, taught music history and harpsichord at the University of California, Davis (1969–1974),

and was a founding member of the Sacramento Baroque Ensemble. From 1974 to 1999 he taught musicology and harpsichord at the University of Iowa. He spent 1990–91 as guest professor at the University of Ibadan, Nigeria. During his professional life Hansell composed, played the harpsichord, and conducted chamber music groups, several of which he founded.

Hansell published many articles on eighteenth-century composers and performance over the course of his productive musicological career. He contributed over sixty entries for the *New Grove Dictionary of Music and Musicians* (1980), including the article on Hasse and articles on many other composers of the era.

—Marie-Agnes Dittrich and
Kathleen Kuzmick Hansell

Christopher Hogwood (1941–2014)

Conductor, keyboardist, writer, editor, collector, and educator Christopher Hogwood died on 24 September 2014, at his home in Cambridge, England, surrounded by his siblings and friends. His passing was widely reported in the international press.

I was introduced to Hogwood in London in early 1977. He and his Academy of Ancient Music were then recording symphonies by C. P. E. Bach for L'Oiseau-lyre/Decca, and he invited me to sit in on sessions. Finding we had strong interests in common, we conceived a five-year project to record the symphonies of Mozart. In the course of that undertaking, I came to realize that, in addition to his international successes as a keyboardist and conductor, Hogwood was also a serious scholar. Indeed, he was perhaps as prolific a writer and editor as he was a performer.

Leaving aside the extraordinary number of scholarly editions of music, collected volumes of essays, annotated facsimiles, chapters in books, and articles in periodicals that Hogwood produced, he was the author of several widely-read books. These include *The Trio Sonata* (1979); *Music at Court* (1980); *Handel* (1985/2007); *The Keyboard in Baroque Europe* (2004); and *Handel: Water Music and Music for the Royal Fireworks* (2005). Many of his writings were translated into French, German, Italian, Spanish, Portuguese, Polish, Japanese, or Chinese. All of them reveal an enviable ability to present serious research and interpretation in an elegant prose that engages both *Kenner* and *Liebhaber*.

I last saw Hogwood in October 2013, when he spent a week at Cornell University for his first visit of what was to have been a six-year appointment as Andrew Dickson White Professor-at-Large. He was as lively as ever,

giving lectures, seminars and master classes, meeting with students and faculty, and planning to return a year later to participate in a festival-conference devoted to C. P. E. Bach and his music. Neither he nor anyone else then suspected that he would all too soon be felled by a brain tumor while still in his prime.

—Neal Zaslaw

Judith McCulloh (1935–2014)

Judith McCulloh, editor for thirty-five years at the University of Illinois Press and life member of the AMS, died on 13 July 2014 after battling cancer. Born in Spring Valley, Ill., she earned a Ph.D. in folklore from Indiana University with the dissertation "In the Pines': the Melodic-Textual Identity of an American Lyric Folksong Cluster" (1970). A former president of the American Folklore Society, she was instrumental in preserving the American Folklife Center at the Library of Congress and received lifetime and distinguished service awards from the American Folklore Society, the Association for Recorded Sound Collections, the International Bluegrass Music Association, the International Country Music Conference, the Society for American Music, the Society for Ethnomusicology, and the University of Illinois, as well as the Bess Lomax Hawes National Heritage Fellowship from the National Endowment for the Arts (2010).

McCulloh nurtured the study of American music in ways big and small. She established the book series *American Composers, Folklore in Society*, and *Women Composers*, and played a key role in founding the journal *American Music* in 1983. With a multi-disciplinary understanding of music as practice, McCulloh cajoled books from both scholars and practitioners, finding value in a diverse array of subjects, methodologies, and perspectives. For her, the love of music was an author's paramount trait, and she nurtured passion on each page she edited. Rising to the position of the University of Illinois Press's Assistant Director, she curated some 130 volumes in the series *Music in American Life*. Many won awards: twenty received ASCAP/Deems Taylor Awards and one received the AMS Philip Brett Award. McCulloh was a perennial fixture of the book exhibit at AMS national meetings and served on the society's Committee for the Publication of American Music from 1995 to 2009.

Speaking in 2010 in an NEA interview, her words provide a fitting testimonial of the importance she attached to folklore and the study of music. "The inescapable appeal of folklore," she commented, "is its intimacy

and its significance for the people who carry it on . . . If, in this complex and troubled world, we have cause to appreciate the potential that people have, we really need to understand what people hold so dear that they pass this knowledge and art and practices onto their friends, their children, and their communities.” She concluded, “If we can appreciate that, then we will be better people for it, and the world would be a better place.”

Those wishing to make donations may contribute to the Judith McCulloh Fund supporting research at the Smithsonian Center for Folklife and Cultural Heritage at the Society for American Music (see www.american-music.org/organization/Contributing.php).

—Mark Clague

Gil Miranda (1931–2014)

Gil Miranda, of Oberlin, Ohio, died on 29 March 2014 at the age of eighty-two. A native of Lisbon, he taught in Portugal, at the University of California, Santa Cruz, at Dartmouth College, and at the Oberlin College & Conservatory, where he completed his academic career after seventeen years as professor of music.

Miranda displayed multiple interests early on, graduating from the School of Law at Lisbon University and the National Conservatory of Music. He subsequently studied composition and music theory privately with Nadia Boulanger in Paris, meeting his wife, pianist Sharon LaRocca, at Fontainebleau in 1967. Returning to Lisbon, he taught at the Lisbon School of Law and the Saint Cecilia Academy of Music. After the 1974 revolution in Portugal, he moved to the United States, refocusing his career completely on music, primarily teaching theory and musicianship at the university level.

A member of the Society from the early 1980s, in his musicological research he concentrated on the music of his native land, including books, articles, and critical editions. Most of his writings were published in Portuguese, with the notable exception of *The Elvas Songbook*, published in 1987 by the American Institute of Musicology. It is the definitive critical edition of that important and unique Portuguese sixteenth-century source. In later years Miranda investigated twentieth-century Portuguese music, particularly music by Jorge Croner de Vasconcellos; he published both a biographical study, *Jorge Croner de Vasconcellos (1910–1974): vida e obra musical* (1992), and a *catalogue raisonné* of Vasconcellos’s works (2004). He also edited six volumes of Vasconcellos’s music, including works for piano, violin and piano, voice and piano, voice and

string quartet, voice and instrumental ensemble, and choral works. In 2010 he published the collected poetry, drawings and correspondence of the twentieth-century Portuguese musicologist, pianist, critic, poet and artist Eduardo Libório. A true Renaissance man, Miranda held wide-ranging interests, including poetry and jewelry making. The world is a richer place for his having been with us.

—John Hajdu Heyer

William H. Scheide (1914–2014)

William H. Scheide, musician, musicologist, renowned philanthropist, and world-class collector of rare books and manuscripts, died on 14 November 2014 at his home in Princeton, New Jersey. Scheide was the grandson of oil baron William T. Scheide; both his grandfather and father collected rare books, and Scheide himself inherited the family fortune at age twenty-eight. He devoted the next seventy-two years to supporting a remarkable range of enterprises, both artistic and philanthropic.

A Princeton University history major with a master’s degree in music from Columbia University, Scheide became an expert on the vocal music of J. S. Bach. He published important essays on Bach as an interpreter of the Bible, and on the sources and chronology of Bach’s cantatas. In 1946 Scheide founded the innovative Bach Aria Group, which he directed until 1980.

The Scheide family’s passion for collecting books resulted in the Scheide Library, housed at Princeton University. This collection includes autograph manuscripts of Bach, Mozart, Beethoven, Schubert, and others, and also boasts a Gutenberg Bible, an original copy of the Declaration of Independence, a fourteenth-century manuscript of the Magna Carta, and the famous four folios of Shakespeare.

Scheide was a long-time friend and benefactor of the Music Department at Princeton, where for years he served on the department’s Advisory Council and Concerts Committee. In 1981 he endowed the Scheide Professorship in Music History, which has been held by Paul Brainard, Kenneth Levy, Harold Powers, Peter Jeffery, and Scott Burnham. In the 1990s, Scheide helped create the Arthur Mendel Music Library at Princeton.

Scheide’s philanthropy also made a difference in the wider world. A committed proponent of civil rights, Scheide played a major role in desegregating America’s public schools, extending essential support to the NAACP in the case of Brown vs. the Board of Education. Scheide also supported many human-service

organizations, including Centurion Ministries, which has freed dozens of unjustly imprisoned men and women.

Bill Scheide was a cherished figure in Princeton, especially at concerts, which he attended even beyond his hundredth birthday. His friends will long remember how much he enjoyed sharing the things he loved, whether it was a striking modulation in a Bach aria, an inscrutable pencil mark in Beethoven’s sketches for the Hammerklavier Sonata, or the famous 1748 portrait of Bach by Haussmann, which hung in his house for decades. The world has lost a keen and generous spirit in William H. Scheide.

—Scott Burnham

Policy on Obituaries

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

Meetings of AMS and Related Societies

2015:

SAM: 4–8 March, Sacramento, Calif.
SMT: 29 Oct.–1 Nov., St. Louis, Mo.
CMS: 5–7 Nov., Indianapolis, Ind.
AMS: 12–15 Nov., Louisville, Ky.
SEM: 3–6 Dec., Houston, Tx.

2016:

SAM: 9–13 March, Boston, Mass.
CMS: 27–29 Oct., Santa Fe, N.M.
AMS/SMT: 3–6 Nov., Vancouver, B.C.
SEM: 10–13 Nov., Washington, D.C.

AMS 2017: 9–12 Nov., Rochester, N.Y.
AMS/SMT 2018: 1–4 Nov., San Antonio, Tx.
AMS 2019: 31 Oct.–3 Nov., Boston, Mass.

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Next Board Meetings

The next meetings of the Board of Directors will take place 28 February and 11 November 2015 in Louisville.

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/louisville) for full details. Self-nominations are welcome. Deadline: 20 March 2015.

What I Do in Musicology

Are you a musicologist who is working in a nonacademic environment? We'd like to hear your story! If you are interested in contributing to the *AMS Newsletter* column "What I Do in Musicology," please contact editor James Parsons (JamesParsons@missouristate.edu).

For previous columns, see www.ams-net.org/WhatIDo/.

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 Ellen Harris: eharris@mit.edu

Membership Dues

Calendar Year 2015:

Regular member	\$120
Sustaining member	\$240
Income less than \$30,000	\$60
Student member	\$45
Emeritus member	\$60
Joint member	\$50
Life member	\$2,000

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

AMS Membership Totals

Current total membership (as of 3 November 2014): 3,270 (2013: 3,432).

2013 members who did not renew: 597

Institutional subscriptions: 837

Breakdown by membership category

- Regular, 1,484 (1,519)
- Sustaining, 12 (15)
- Low Income, 374 (432)
- Student, 839 (895)
- Emeritus, 333 (335)
- Joint, 75 (81)
- Life, 65 (65)
- Honorary and Corresponding, 70 (68)
- Complimentary, 18 (21)

Newsletter Address and Deadline

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

James Parsons

AMS Newsletter Editor
Missouri State University
JamesParsons@missouristate.edu

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

Back Issues

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

Missing Issues

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

Moving?

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