

# AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XLVII, NUMBER 1

February 2017  
ISSN 0402-012X

## *Rochester: The Flower City Beckons*

**AMS Rochester 2017**  
**9–12 November**  
**[www.ams-net.org/rochester](http://www.ams-net.org/rochester)**

It is likely that when you hear the word “Rochester,” you think of snow. You are not wrong in calling this to mind, but it is my job to not let New York State’s third-largest city be defined by its unruly level of frozen precipitation. Instead, I warmly welcome you to attend the eighty-third Annual Meeting of the American Musicological Society in Rochester, New York, to be held in the Joseph A. Floreano Rochester Riverside Convention Center, on the east bank of the Genessee River.

Originally inhabited by the Seneca tribe of Native Americans, the area was settled by immigrants about 1800. When the Erie Canal was completed in 1823, Rochester became an important port for shipping from the Great Lakes to the Atlantic (the advent of railroads led to the demise of the canal only a few decades later). Be-

cause Rochester once hosted a number of companies that sold seeds in the mid-nineteenth century, it is known as the Flower City. Even earlier, Rochester boasted a number of flour mills, earning it the short-lived, homonymic nickname “Flour City.” It is still home to one of the oldest, continuously-operating farmer’s markets in the country (open year round). The city also has a history of being at the forefront of social justice. Frederick Douglass spent almost half of his life in Rochester speaking out against slavery. Susan B. Anthony likewise advocated for women’s suffrage in the Flower City. Both Douglass and Anthony are buried in Rochester’s historic Mount Hope Cemetery. Each Election Day in November, Rochesterians gather at Anthony’s grave and put their “I Voted!” stickers on her headstone. The burial site made national news on 8 November 2016, remaining open well after the usual closing time to allow citizens to visit Anthony’s place of rest in honor of presidential candidate Hillary Clinton.

The Eastman School of Music, principally located on one square block a ten-minute walk from the convention center, will grace the conference with outstanding performance halls and the enviable musical talent of its student body. It will serve as the artistic epicenter of the meeting and several exciting musical events are in the works. Among its strengths, Eastman is particularly well known in the area of organ. Not only does the School employ some of the most renowned organists, but a coordinated effort between the School and the community called the Eastman Rochester Organ Initiative has produced an unparalleled selection of historic and modern instruments around the city, which is considered the organ capital of the

## *Vancouver 2016 Wrap-Up*

The eighty-second Annual Meeting of the American Musicological Society took place in the beautiful mountain-and-ocean-ringed landscape of Vancouver. Many participants took time to enjoy the natural beauty of the environs, taking the short stroll to the bay or the slightly longer trip to Stanley Park. The program reflected the ever-widening fields of inquiry embraced by musicology, and the joint meeting with the Society for Music Theory meant a packed schedule with sometimes agonizing choices to be made between parallel sessions. Opera and film studies continued their strong showings of recent years, while the omnipresence of technology in our lives yielded a plethora of papers discussing radio, video games and digital technology, and extending our awareness of technology’s influence on culture from the “mendacious technology” behind the violin’s claim to historicity to the use of music as surveillance. Sound-scape, environmentalism, and ecomusicology were the focus of two dedicated sessions, but threaded through myriad others, from the sounds of Parisian streets in the nineteenth century to the soundscape artist Hildegard Westerkamp to the noise of political advertising in twenty-first-century America. Archival research in Bombay, Lima, Lisbon, Mexico City, Paris, Rio, Shanghai, Singapore, and many other places underpinned many of the presentations, and genres ranging from the thirteenth-century mini-clausula of the *Magnus Liber* to the monumental symphonies of Bruckner were discussed.

In addition to daytime paper sessions, the conference hosted a variety of other research formats. Poster sessions, in their third year on the AMS program, offered, inter alia, a digital map of nineteenth-century Parisian theaters and a video landscape of twentieth-century American marching bands. A much-discussed alternative-format session was the panel “Sexual Violence on the Stage: How Musicologists Promote Resistance in the Twenty-First

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## President's Message

Greetings from a cold Chicago winter land. I hope this message finds you all well and warm. As I contemplate the reality of deep divisions in our world, I find myself wanting to take a moment to reflect on what AMS is and what it can accomplish. Members of our Society work in a broader range of subjects using more disparate methods than ever before. This multiplicity continually challenges our most basic notions of what music is and does. Our work provokes and divides us as easily as it comforts and binds. Yet we share something powerful: the commitment to inquiring into subjects that involve researching, teaching, and learning about music and sound. If there is a distressing dearth of harmony in our world these days, perhaps the micro-society that is AMS and our dedication to its fundamental goals can yield something special in the way of common cause.

The most recent witness to the commitment and sometimes fraught diversity of AMS was its 2016 Annual Meeting in Vancouver last November. Vancouver showed us both its storied beauty and its storied capacity for near-perpetual rain. Attendees spent many an hour indoors snaking their way to meetings and sessions through the Sheraton's long, curvaceous corridors. There were giggles from those who attended early morning meetings in a room named "Cracked Ice," which, alongside others with names like "Beluga" and "Gulf Islands," made for interesting speculation about what might go on there. On our way to and fro, we got to enjoy book exhibits sprinkled throughout hallways, perched behind escalators, and tucked into foyers—a refreshing change from the usual bunkering of exhibition rooms. Venturing outdoors in the intervals between sessions, Vancouver displayed a richness of urban life and culinary pleasures that few cities can match.

More than once, including at the business meeting led by then-president Ellen Harris, we were reminded that our conference was taking place on the unceded territory of the Coast Salish peoples, including the territories of the Musqueam, Squamish, Stó:lo and Tsleil-Waututh Nations. It seemed fitting therefore that issues of race and diversity ran through the meetings like a red thread. With sessions on "Minstrelsy," "Race in Midtown," "Figuring the Rhythm: Black Social Dance and Its Musics," "Sharing the Gospel," and "Mediating the Blues," in addition to numerous related papers and a conference on "Racing Queer Music Scholarship" taking place

both before and during the main conference, something new was clearly in the air, something suggesting new configurations of musical and sonic knowledge and new kinds of exchanges. Race matters were also the direct focus of a Special Session on Race, Ethnicity, and the Profession, hosted by the Planning Committee of the same name and featuring presentations by Ellie Hisama, Mark Burford, and Bonnie Gordon (now collected on our blog Musicology Now, [musicologynow.ams-net.org](http://musicologynow.ams-net.org)). The post-presentation discussion elicited broad and thoughtful participation from the floor that raised difficult, sometimes painful issues with no easy answers. It was the kind of conversation we need to be having.

Conspicuous among other fields on display were radio studies (the subject of three full sessions), sound studies, disability studies, ludomusicology, critical organology, studies of colonial musics, critical histories of world music, and feminist studies (notably a session called "Sexual Violence on Stage"). Many other sessions and papers affirmed that the Society also continues to do marvelous

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### *Open exchange is dynamic, contingent, and open-ended*

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new things with older subjects. A fascinating session organized by the Program Committee was called "After Machaut and before Monteverdi: Current Trends in Music of the Renaissance." Other sessions dealt with such varied themes as musical literacy in the Middle Ages, Enlightenment tarantism, Susanne Langer's philosophy of music, musical artifacts, cold war musics, musical affect, voice in popular music, musical stereotypes, archives, empire and aural history, musical demimondes, producing grooves, historical materialism, musical propaganda, Brazilian music, music *alla bastarda*, comparative histories of just intonation, ars nova music, Parisian street music, gastromusicology, and prerevolutionary American music, to name but a few.

Robert O. Gjerdingen's plenary lecture, "Suffer the Little Children: The Institutionalization of Craft Apprenticeship in the Conservatories of Europe," addressed the theoretical and practical learning of musical skills in eighteenth-century Europe through an exacting demonstration of the way children were taught to use schemata as the basis for

composition and improvisation. Though the main exempla were drawn from eighteenth-century Naples and Venice, a remarkable case dealt with a young child from present-day England. I was struck by resonances between Gjerdingen's talk and the Society's renewed emphasis on teaching, as evinced in its Teaching award, Pedagogy Study Group, and the latter's *Journal of Music History Pedagogy* and inscribed in our recently revised mission statement, which puts teaching on an equal footing with research and learning with the words "the object of the Society shall be the advancement of scholarship in the various fields of music through research, learning, and teaching."

So what might such work tell us about what we in our pluralistic mini-society might accomplish? Perhaps it tells us that moving into the future we can feel optimistic about becoming effective teachers and interlocutors. Having long been committed to teaching future generations, we know well that speech is rarely maximally effective, nor is it ever completely "free." It demands work and vigilance. That means not just advancing good arguments with sound evidence, intelligence, conviction, or even courage; it means being willing to listen and try to understand others. And it means knowing that dissonance doesn't always resolve. Open exchange—as the Special Session on race made clear—is dynamic, contingent, and open-ended. And practicing it, as I think we're learning to do, is exhilarating but difficult. We should feel good about the steps we're taking toward becoming better interlocutors, not least in the context of so much polarization in the world around us. And we should not stop trying to do better, since there is always more to do.

Before closing, I want to offer sincere thanks to several members of our Society: to Anne Stone, Chair of the 2016 Program Committee, and all its members for vetting an unprecedented 800-plus abstracts and organizing the Vancouver program; to Christina Ann Hutten for her valiant work as Local Arrangements Chair; to Steven Zohn, Chair of the Performance Committee, for organizing the concerts; to Bob Judd, our Executive Director, for persevering through the move to New York and its aftermath with amazing diligence and resilience; and to my predecessor Ellen Harris, who continues to provide a guiding hand as Past President.

—Martha Feldman

world. Among the riches is a copy of a 1776 organ built by Adam Gottlob Casparini (suitable for the music of J. S. Bach), regarded as the largest and best preserved late Baroque organ in Northern Europe. Expect this instrument and others to be featured during the Annual Meeting.

The Eastman School takes its name from the entrepreneur who made cameras and photography available for the masses, George Eastman. He not only helped found the school bearing his name (1921), but also made lasting contributions to the community by providing seed funds for the Rochester Philharmonic Orchestra and the Eastman School of Dentistry (University of Rochester). His impressive residence is now an archive of photography and film museum (George Eastman Museum) that attracts an international audience. Eastman graduates have touched almost every facet of the music industry, from opera and jazz to film composition and arts administration. In addition to Renée Fleming, some of the school's most prominent alumni include singer William Warfield; jazz musicians Chuck Mangione and Maria Schneider; composers Charles Strouse (*Bye Bye Birdie; Annie*), Jeff Beal, and Michael Torke; Mark Volpe (managing director of the Boston Symphony Orchestra); and Doriot Anthony Dwyer, former principal flutist of the Boston Symphony and one of the first women to be named a principal in a major American orchestra.

The Flower City has produced other notable celebrities. Kristin Wiig, John Lithgow, and the late Philip Seymour Hoffman are Rochester natives who have had notable film and television careers. In music, Rochester was the birthplace of jazz singer and bandleader Cab Calloway. Soprano Renée Fleming grew up in the Flower City, taking her master's degree in 1983 from the Eastman School of Music at the University of Rochester. Her mother still teaches at Eastman Community Music School, one of the largest schools of its kind in the United States.

The Greater Rochester International Airport is conveniently located ten minutes from the downtown area, and both conference hotels (Radisson Riverside and Hyatt Regency) provide complimentary transportation to and from the airport. The two hotels are directly connected to the convention center by covered, climate-controlled walkways, so you can avoid any inclement weather, which I am unable to rule out at this time. With the Eastman School of Music as an artistic anchor for the convention, we are in good hands. Be sure to monitor the conference web site ([ams-net.org/rochester/](http://ams-net.org/rochester/)) for more information as the meeting approaches. We look forward to seeing you in the Flower City!

—Michael Alan Anderson  
*Local Arrangements Chair*

Century.” The evening sessions included many compelling panels on pedagogy, and their open-ended format permitted the tackling of big topics like “Toward a Critical World History of Music: Developing Theory for an Emergent Field.” The meeting saw the fourth iteration of the President's Endowed Lecture, this year Robert Gjerdingen's “‘Suffer the Little Children’: The Institutionalization of Craft Apprenticeship in the Conservatories of Europe.”

Politics weighed unusually heavily on the meeting, which concluded only two days before the US Presidential election. Nervous jokes by Americans about staying on and seeking asylum in Canada attested to real concern about the future of the USA. The political climate of the AMS itself was also very much on peoples' minds; I heard from a number of friends, colleagues, and students about their feeling of marginalization and disaffection from the Society. For some of us, such testimonials resonate with our own AMS experiences; for others they come as a surprise, but are useful to all of us as the Society works to create a more inclusive and diverse environment for its members. This work was much in evidence at the meeting. Addressing the concerns of members struggling in the current job market, the Committee on Career-Related Issues devoted one of its four sessions to alternatives to the tenure-track career. The AMS LGBTQ Study Group organized a parallel conference, “Race-ing Queer Musicology,” whose numerous sessions took place before and during the AMS conference. Significantly, the Society convened a special session on Friday evening, co-chaired by George Lewis and Judy Tsou, to discuss members' concerns and to inaugurate a Committee on Race, Ethnicity and the Profession. All participants recognized the importance of continuing this work after the meeting.

I would like to thank the program committee—Brigid Cohen, Jonathan Glixon (2017 chair), Halina Goldberg, Nicholas Mathew, Massimo Ossi, and Katherine Preston—for their hard work and good-humored collaboration reading and evaluating a record number of outstanding abstracts. The AMS/SMT local arrangements committee (Antares Boyle, Christina Hutten, and Laurel Parsons) ensured the smooth functioning of the meeting and helped attendees navigate the city and its attractions with ease, and the Performance Committee (Steven Zohn, chair, Christina Baade, David Dolata, and Christina Hutten) organized excellent lecture-demonstrations and concert performances, including an evening of songs from the circle of Sara Levy, the Jewish arts patron in Enlightenment Berlin, virtuoso piano works by twentieth- and twenty-first-century Canadian composers, twentieth-century Latin American guitar music, and Baroque cello works of Angelo Maria Fiorè.

Finally, the indefatigable work Bob Judd does behind the scenes is astonishing, and I extend my personal thanks for the gentle, methodical, and insightful way he oversaw the formation of the program and the meeting.

—Anne Stone

### Current Events in Washington

The Board of Directors and I, like the leadership of many scholarly societies and institutions of higher education, have recently communicated electronically with members about current events of importance, including messages calling for support for the National Endowment for the Humanities (see p. 5) and condemning the 27 January 2017 Executive Order on immigration. We will continue to use email and the web site to communicate important information to you that is time-sensitive. Visit [ams-net.org](http://ams-net.org) or write [ams@ams-net.org](mailto:ams@ams-net.org) to learn more about late-breaking activities.

—Martha Feldman

## AMS / Library of Congress Lecture Series

The next AMS/Library of Congress Lecture will take place in Washington D.C., in the library's Madison Building, Montpelier Room at 7 p.m. on Thursday, 18 May 2017. Christina Bashford, William Brooks, Geoffrey Duce, Gayle Sherwood Magee, Laurie Matheson, and Justin Vickers together will present "Johnnies, Tommies, and Sammies: Music and the WWI Alliance." They describe their presentation as follows: "Throughout World War I, musical cultures in Britain, Canada, and the United States were deeply entangled in the formation of 'The Allies.' As the war evolved, popular music exchanged and performed in all three cultures—filtered increasingly through U.S. publishers—provided remarkable insights into their changing views of each other, themselves, and the conflict. In 1914, Britain was directly involved and directly threatened; Canada, still a British colony, owed allegiance to the Crown but was three thousand miles removed; and the United States was officially neutral but in practice supported the allies and (after the Lusitania incident) was increasingly inclined towards engagement. By 1917 all three countries had become part of 'The Allies'; music, as this presentation demon-

strates, played a central role in binding the three countries together."

Drawing primarily on the Library of Congress's recently digitized copyright deposits from the period, and contextualized by a study of the newspapers in *Chronicle America*, recordings from National Jukebox, and other materials from American Memory, six participants—musicologists Christina Bashford, William Brooks, and Gayle Magee, and performers Justin Vickers, Laurie Matheson, and Geoffrey Duce—offer an integrated lecture-performance that manifests in its design the process of alliance that occurred a century ago. Bashford, Brooks, and Magee are from



Britain, the United States, and Canada, respectively; and they will each speak about and through their respective country's musics. The presentation is not a series of papers but rather a single, collaboratively authored text, partitioned among the speakers in a series of scripted encounters, and illustrated with slides, films, period recordings, and live performances of sheet music.

### Fall 2017 Lectures

**AMS/LC Lecture:** Randall Goldberg (Youngstown State University), "The Kishineff Massacre and Domestic Musical Practice in America."

**AMS/RRHOFM Lecture:** Tammy Kernodle (Miami University of Ohio), "Hope for a New Tomorrow: Transcendence and Resistance in the Gospel Blues of Nina Simone, Aretha Franklin, Mavis Staples and Roberta Flack."

Further details will be published at the web site and in the August 2017 *AMS Newsletter*.

Are you interested in presenting a lecture at one of the AMS series? Information on how to apply is available at the respective web sites, where webcasts of all past lectures may also be found.

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

The next AMS/Rock and Roll Hall of Fame and Museum Lecture will take place in the library and archives of the RRHOFM, Cleveland, Ohio, 15 May 2017. Daniel Goldmark (Case Western Reserve University) will present "Anthologizing Rock and Roll: Rhino Records and the Repackaging of Rock History."

Goldmark describes his lecture as follows: "During their twenty-three year existence as an independent record label, Rhino Records helped to define an approach to selling music that became standard practice in the music business: the repackaging of preexisting songs into novel and often history-defying formats such as artist compilations, historical reissues, and especially the deluxe boxed set. In this presentation I investigate Rhino's place as the preeminent reissue label in the record industry, evidenced by the clear influence they had on how other major labels conceived and packaged their own music. Rhino originally focused on novelty artists, but became known for their retrospective anthologies and boxed sets. Through a series of distribution deals with Capitol, Roulette, and finally Atlantic Records, Rhino solidified their position as industry leader

for reissues by combining thoughtful and wide-ranging track lists with a humorous and often irreverent take on music and pop culture. In the process of creating unique boxed sets popular with both consumers and critics, Rhino also contributed to the burgeoning crystallization of the rock history canon. Informed in part by my own experience as an editor and compilation producer at Rhino in the late 1990s, I will show that Rhino excelled in giving

music fans collections of familiar hits in engaging formats along with genre-bending compilations, while also giving the music industry more and more reasons to revisit their back catalogs for lost or forgotten tracks to remaster and rerelease."

Daniel Goldmark is Professor of Music and Director of the Center for Popular Music Studies at Case Western Reserve University in Cleveland. He is the series editor of the Oxford Music/Media Series, and is the author and/or editor of several books on animation, film, and music, including *Tunes for Toons: Music and the Hollywood Cartoon* (California, 2005).



Daniel Goldmark

## *AMS Lecture on Women and Gender Established*

The Committee on Women and Gender is pleased to announce that through the generosity of sixty-six donors, an endowed lecture on women and gender has been established, to be given each year by a distinguished scholar at the Annual Meeting. Donations served a double function: to establish the endowment and to sponsor a block on the AMS Name Quilt bearing the name of the donor or an individual the donor wished to honor. AMS members Annegret Fauser, Lydia Hamessley, Honey Meconi, and Mary Natvig (the “AMS Feminist Quilting Quartet”) are in the finishing stages of constructing the quilt, which will be raffled at the next Annual Meeting. Information about raffle tickets for this historical artifact will appear in the August *AMS Newsletter*.

The inaugural lecture will take place in Rochester on 11 November 2017. The speaker will be announced in the next *Newsletter*. The lecture will take place in a ninety-minute short session. The session’s first half will be devoted to the lecture, on a subject related to women and gender chosen by the speaker. In the second half, three scholars chosen by the speaker will provide responses to the lecture. The session thus models the collaborative interaction that is the foundation of all scholarship.

The August *Newsletter* will also include details about the nomination process for the 2018 lecture.

—Honey Meconi

## **Report from the National Humanities Alliance: The Future of Humanities Funding**

Following the November 2016 elections, we face a threat to federal funding for the humanities. For the past four years the House Budget Committee has issued a non-binding recommendation to substantially cut non-defense spending and eliminate the NEH, and in recent months some Senators have raised concerns about specific grants and the NEH grant-making process more generally.

At the same time, there have been heartening signs of Congressional support from both sides of the aisle. Despite the budget resolution recommendation, Republican-led appropriations committees passed a modest FY 2016 NEH increase and proposed another for FY 2017. Indeed, a growing number of Republican members of Congress believe that humanities funding is, or should be, a nonpartisan issue. While there is reason to be hopeful, it is important to be realistic about the possibility of NEH funding threats and to prepare to vigorously oppose proposals harmful to the humanities.

The final federal budget has been delayed repeatedly, and currently operates on Continuing Resolutions. These now allow the executive branch to shape appropriations for the fiscal year’s final five months (May to September 2017). Both the Senate and House appropriations committees provided increases for the NEH in draft appropriations bills, and the National Humanities Alliance will push for those increases to be included in final legislation. However, this is the first juncture where one may see efforts from Congress and the new administration to decrease overall discretionary spending or to increase military funding at the expense of domestic spending. Either would leave less funding for the humanities.

Throughout spring 2017 Congress will hold hearings, introducing Congressional Budget Resolutions in mid-March, followed by draft

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## *Treasurer’s Message*

For endowments overall, the fiscal year ending 30 June 2016 was the worst since the global financial crisis of 2008–09. The large majority of endowments lost money, including the AMS: our investment return was -0.14%. Our performance, however, was much better than most endowments, for which the median return was -2.9%, as reported by Cambridge Associates. As I write this in mid-December, I am pleased to report the good news that in the five months since the end of the fiscal year we have achieved an investment gain of 4.3% (\$274,300), giving us a grand total of over \$6.7 million.

As all endowment managers do, I keep a close eye on our competition. In comparison to much larger endowments, such as the thirty-eight universities and colleges that I could find that reported their results in the press, we placed in the top quintile with only 18% ahead of us. Among the largest of the large, only two of the eight Ivy League endowments bested us.

There is even better news for our endowment when viewed from a longer perspective. Earlier this year, one of my fellow treasurers from our sister societies in the ACLS sent out a request to share our five-year investment performance data. I was eager to participate, and eight societies opened up their books, giving us our first glimpse ever as to how the AMS compares with our closest peers. Over the five-year period from 2011 to 2015, the average annual returns of the group ranged from a low of +1.0% up to the AMS’s +9.7%.

So far I have been speaking about our investment return. There is, however, another source of income that invigorates the health of any endowment. This past year, you, our members, donated over a half-million dollars to the AMS, the largest amount in a single year in our history! This includes the \$304,000 bequest from the estate of Roland Jackson, four other major gifts and bequests, and a multitude of additional acts of generosity on your part, including the sixty-six of you who have now fully funded our new Women and Gender Lecture Series. When all these are added to the pot, we did not lose 0.14%. We gained 6.45%. Because of you, we will now be able to spend more on our fellowships, awards, and grants than ever before—for the first time over a quarter-million dollars!

The ACLS comparison also showed that we have the second-lowest endowment management expenses in the group. Compared to a high of 0.84%, we spend only 0.1% to manage our investments. In other words, for every dollar that you donate to the AMS endowment, 99.9 cents go directly toward our fellowships, grants, and awards. Compare that to what American charitable organizations on average spend on their administrative expenses, which is 36.9%.

While I am on the topic of your donations to the AMS, I would like to mention that in just the last two years we have received two bequests that, adjusted for inflation, rival those of Manfred Bukofzer, Otto Kinkeldey, and other early benefactors of our Society. In 2014 we received \$290,000 from the estate of Elizabeth Keitel, and one year ago the above-mentioned \$304,000 from the estate of Roland Jackson. Over a decade ago, Elizabeth Bartlet bequeathed to the AMS in her will all future royalties from her edition of Rossini’s *Guillaume Tell*. Today her generous foresight has grown to nearly a quarter-million dollars and at the same time has been funding grants for research in France at a level now over \$6,000 per year.

If you, likewise, are contemplating a gift along these lines to the AMS, please do not wait until after you are no longer here for us to learn about it! We would very much like to hear from you now, while we can all still talk with one another. Together we can explore where your wishes and the needs of the Society best coincide. In so doing, you can enhance the opportunities of generations of musicologists longer into the future than any of us can today imagine.

—James Ladewig

# Awards, Prizes, and Honors

## Honorary Members

**Margot Fassler** is Keough-Hesburgh Professor of Music History and Liturgy and Director of the Program in Sacred Music, University of Notre Dame; she is also the Robert Tangeman Professor Emerita of Music History at Yale University and a former director of the Yale Institute of Sacred Music. Fassler's prize-winning monographs and co-edited volumes demonstrate both her strong interdisciplinary bent and wide engagement with the field: *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris* (2011; Otto Kinkeldey Award and the John Nicolas Brown Prize); *The Virgin of Chartres: Making History through Liturgy and Arts* (2010; Otto Gründler Book Prize and the ACE Mercers' International Book Award); *The Divine Office in the Latin Middle Ages* (ed. with Rebecca A. Baltzer, 2000); *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions* (ed. with Harold W. Attridge, 2003), and, forthcoming, *Medieval Cantors and Their Craft: Music, Liturgy, and the Shaping of History, 800–1500* (ed. with Katie A. Bugyis and Andrew B. Krabel).

Her passionate interest in the intersection of music, liturgy, and the visual arts has culminated in a co-authored study (with Jeffery Hamburger, Eva Schlotheuber, and Susan Marti), *Life and Latin Learning at Paradisus bei Soest, 1300–1425: Inscription and Illumination in the Choir Books of a North German Dominican Convent* (2 vols., 2016), a forthcoming digital model of Hildegard's cosmos (with Christian Jara), and an interdisciplinary

monograph on Hildegard. Fassler presented the Plenary Presidential Lecture to the Society in 2014 on "Hildegard's Cosmos and Its Music." She has served the Society as a member of the Council, Board of Directors, Program Committee, Committee on the History of the Society, Board Nominating Committee, and Committee on Technology, and as member and chair of the Solie and Kinkeldey Award committees.

**George E. Lewis** is Edwin H. Case Professor of American Music at Columbia University. Lewis's writing engages experimental music, interactive media, sound art, and improvisation. His article "Improvised Music After 1950: Afrological and Eurological Perspectives" (1996) was one of the first to critically examine the role of race in the historiography of experimental music. With Benjamin Piekut he co-edited the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016). Lewis was previously Professor of Music at the University of California, San Diego, and his honors include a MacArthur Fellowship, Guggenheim Fellowship, membership in both the American Academy of Arts and Sciences and the British Academy (2016), and the degree of Doctor of Music (*DMus, honoris causa*), University of Edinburgh.

Active as a composer and as part of the pioneering Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work has been presented by ensembles and venues worldwide, including the Philharmonia Orchestra of London, International Contemporary Ensemble (ICE), and Mu-

seum of Contemporary Art Chicago. He has collaborated extensively with a wide range of experimental artists, including Merce Cunningham, Christian Wolff, Musica Elettronica Viva, Roscoe Mitchell, Lev Manovich, Jolene Leandre, Anthony Braxton, Evan Parker, Derek Bailey, Irene Schweizer, and Marina Rosenfeld. He has served on the editorial boards of numerous journals and has served the Society in several capacities, including the Kinkeldey Award Committee, the AMS Council, and as co-chair of the Committee on Cultural Diversity and the planning group for the Committee on Race, Ethnicity, and the Profession. He gave the Plenary Presidential Lecture at the 2015 AMS national meeting, and his first book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (2008) received the AMS's first Music in American Culture Award.

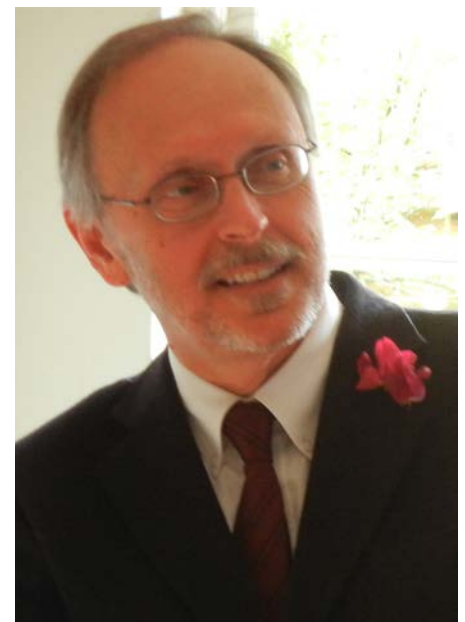
**Gary Tomlinson** is John Hay Whitney Professor of Music and Humanities at Yale University, where he moved in 2010 after a long tenure as Annenberg Professor at the University of Pennsylvania. At Yale he also directs the Whitney Humanities Center. After receiving his B.A. from Dartmouth College (1973), Tomlinson took his Ph.D. from the University of California at Berkeley (1979). He has held visiting professorships at Duke, Princeton, and Florida State Universities, as well as at the Folger Shakespeare Library. He is the recipient of Guggenheim and MacArthur Fellowships and in 2001 was elected to the American Academy of Arts and Sciences. He has served the Society on its Board of Directors, Council, Program Committee, Einstein Award Committee, Committee on Women and Gender, and more.



Margot Fassler



George E. Lewis



Gary Tomlinson

From an initial concentration on music and culture in early modern Italy (*Monteverdi and the End of the Renaissance*, 1987), Tomlinson moved to explore the musical foundations of magical philosophies of the same period (*Music in Renaissance Magic*, 1993), then the place of operatic voice in European subject formation across four centuries (*Metaphysical Song: An Essay on Opera*, 1999). Along the way, at the moment of the Columbian quincentenary, he set about learning Nahuatl so as to understand the Aztec *cantares*; the resulting essays on voice and colonialism in Mexico, Peru, and Brazil compose *The Singing of the New World: Indigenous Voice in the Era of European Contact* (2007). Tomlinson's recent research concerns human evolution and has led to two books, one specifically on music (*A Million Years of Music: The Emergence of Human Modernity*, 2015), and the other on the general role of culture in our formation (*Culture and the Course of Human Evolution*, in press).

### Corresponding Members

**Gianmario Borio** is Professor of Musicology at the Università di Pavia and director of the Institute of Music at the Fondazione Giorgio Cini, Venice. His publications deal with several aspects of composition in the twentieth century, music theory, and aesthetics; he is author of *Musikalische Avantgarde um 1960: Entwurf einer Theorie der informellen Musik* (Laaber, 1993) and editor of *Musical Listening in the Age of Technological Reproduction* (Routledge, 2015). His current book project considers the German theory of musical form in the nineteenth and early twentieth centuries. After graduating from the Università

di Torino in philosophy, Borio received his Ph.D. in musicology at the Technische Universität Berlin (under Carl Dahlhaus). He has held visiting professorships at various institutions in Europe, Canada, and the USA; in 2013, he was Distinguished Visiting Professor at the Italian Academy for Advanced Studies in America. He is the recipient of research fellowships from the DAAD, the Paul Sacher Foundation, and the Alexander von Humboldt Foundation, and was awarded the Dent Medal by the Royal Musical Association (1999). Since 2013, he has been a member of the Academia Europaea.

He is a member of the scientific board of Archivio Luigi Nono, Venice and of the artistic committee of the Milano Musica festival. Borio has been scientific director of a project on the History of Music Concepts supported by the Italian Fund for Research and University (2002–03; 2005–06) and co-director of the European Network for Musicological Research (2006–10). He is the founder and director of the Routledge book series *Musical Cultures of the Twentieth Century*.

**Leofranc Holford-Strevens** is a classical scholar educated at Christ Church, Oxford. He received his D.Phil. in 1971 with a thesis on the Roman miscellanist Aulus Gellius, who has remained his focus of interest: he has written a monograph, *Aulus Gellius. An Antonine Scholar and his Achievement* (Oxford, rev. ed. 2003) and co-edited a volume of essays with Amiel Vardi, *The Worlds of Aulus Gellius* (Oxford, 2004). He is currently preparing a new edition of the writings of Gellius to be published as an Oxford Classical Text. In 1999–2000 Holford-Strevens was President of the Oxford Philological Society.

Until his retirement, Holford-Strevens worked at Oxford University Press, first as proof-reader and then as copy-editor; it was in the latter capacity that he was asked to work on Bonnie Blackburn's edition of *A Correspondence of Renaissance Musicians* (Oxford, 1991); a long correspondence followed, culminating in their 1990 marriage and the addition of musicology to his other interests; together in 2010 they published in the I Tatti Renaissance Library the text and translation of a fifteenth-century amateur theorist, *Florentius de Faxolis: Book on Music*. They had already collaborated on the *Oxford Companion to the Year* (1999), a fruit of his long-standing interest in calendars.

He has written in various places on the Latin texts set by Du Fay, Obrecht, Regis, and Ciconia; in addition, he has advised numerous musicologists on matters of Latinity. Holford-Strevens's work as a copy-editor was recognized in 2016 by the award of the British Academy President's Medal for outstanding service to the cause of the humanities and social sciences.

**Isabelle Moindrot** is Professor of Theater Studies at Université Paris 8–Vincennes Saint-Denis. A student of the École normale supérieure and a scholar at the Fondation Thiers (Institut de France), she completed her Ph.D. in Theater Studies at the University of Paris III–Sorbonne Nouvelle and her *habilitation* in Comparative Literature at the University of Paris-Sorbonne. Her research focuses on operatic dramaturgy, contemporary operatic staging, and the history of theatrical spectacle from the nineteenth to the twenty-first centuries.

*continued on page 8*



Gianmario Borio



Leofranc Holford-Strevens



Isabelle Moindrot



Credit: Jimmy and Dean Katz

Martha Feldman  
Kinkeldey Award Winner



Amy Lynn Wlodarski  
Lockwood Award Winner



Credit: Sarahine Sheen

Elijah Wald  
MAC Award Winner



Alejandro L. Madrid  
Stevenson Award Winner

## Honors and Awards

*continued from page 7*

At the University of Tours, where she was Professor of Literature, Moindrot founded the Department of Theatre at the crossroads of several disciplines. She also helped to create the Laboratory of Excellence in Arts and Human Mediations ([www.labex-arts-h2h.fr](http://www.labex-arts-h2h.fr)), led by Université Paris 8, of which she was director and president of its scientific council from 2011 to 2016.

Since the publication of her Ph.D., *La Représentation d'opéra. Poétique et Dramaturgie* (1993), she has written for such European opera houses as the Opéra de Paris, the Grand Théâtre de Genève, the Staatsoper Stuttgart, and the Théâtre de la Monnaie in Brussels. She has edited *Le Spectaculaire dans les arts de la scène: du Romantisme à la Belle Epoque* (2006), *Victorien Sardou, le théâtre et les arts* (2011), and co-edited, with Sangkyu Shin, *Transhumanités. Fiction, formes et usages de l'humain dans les arts contemporains* (2013), and *L'Altérité en spectacle 1789–1918* (2015) with Nathalie Coutelet. Since 2010, she has been director of the critical edition of the complete theatrical works of Victorien Sardou, author of *La Tosca* and *Spiritisme*. The first six vol-

umes (*Pièces et drames historiques*) will be published by Classiques Garnier in 2017.

## 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 **Martha Feldman** (University of Chicago) for *The Castrato: Reflections on Natures and Kinds* (University of California Press).

The **Lewis Lockwood Award** for an outstanding book by a scholar in the early stages of her or his career was presented to **Amy Lynn Wlodarski** (Dickenson College) for *Musical Witness and Holocaust Representation* (Cambridge University Press).

The **Music in American Culture Award** for a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context was presented to **Elijah Wald** (Boston, Mass.) for *Dylan goes Electric! Newport, Seeger, Dylan, and the Night that Split the Sixties* (Dey Street).

The **Claude V. Palisca Award** for best edition or translation was presented to **Kurt Markstrom** (University of Manitoba) for *Nicola*

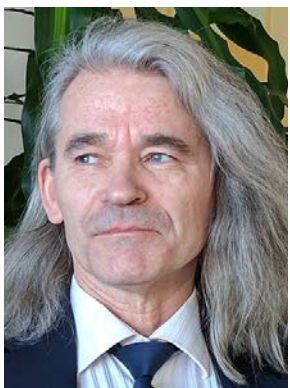
*Porpora: Vespers for the Feast of the Assumption* (A-R Editions).

The **Ruth A. Solie Award** for a collection of essays of outstanding merit was presented to **Susan Boynton** (Columbia University) and **Diane J. Reilly** (Indiana University), eds., for *Resounding Images: Medieval Intersections of Art, Music, and Sound* (Brepols).

The **Robert M. Stevenson Award** for outstanding scholarship in Iberian music, including music composed, performed, created, collected, belonging to, or descended from the 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) for *In Search of Julián Carrillo and Sonido 13* (Oxford University Press).

The **H. Colin Slim Award** for an outstanding article by a scholar beyond the early stages of her or his career was presented to **W. Anthony Sheppard** (Williams College) for “Puccini and the Music Boxes,” *Journal of the Royal Musical Association*.

The **Alfred Einstein Award** for an article of exceptional merit by a scholar in the early stages of her or his career was presented to



Kurt Markstrom  
Palisca Award Winner



Susan Boynton  
Solie Award Winner



Diane J. Reilly  
Solie Award Winner



Louis Epstein  
Teaching Award Winner





W. Anthony Sheppard  
Slim Award Winner



Julia Doe  
Einstein Award Winner



Walter Frisch  
Jackson Award Winner



Braxton D. Shelley  
Pisk Award Winner

**Julia Doe** (Columbia University) for “*Opéra-comique on the Eve of Revolution: Dalayrac’s Sargines and the Development of ‘Heroic’ Comedy*,” *Journal of the American Musicological Society*.

The inaugural **Roland Jackson Award** for an article of exceptional merit in the field of music analysis was presented to **Walter Frisch** (Columbia University) for “Arlen’s Tape-worms: The Tunes That Got Away,” *The Musical Quarterly*.

The **Noah Greenberg Award** for outstanding contributions to historically aware performance and the study of historical performing practices was presented to **Laurie Stras** (University of Southampton) for her project to record motets associated with the convent of Corpus Domini in Ferrara with the ensemble Musica Secreta.

The **Paul A. Pisk Award** for an outstanding paper presented by a graduate student at the Annual Meeting was awarded to **Braxton D. Shelley** (University of Chicago) for “Tuning up’ in Contemporary Gospel Performance.”

The **AMS Teaching Award** for outstanding work in innovative teaching in the music history/music appreciation classroom was presented to **Louis Epstein** (St. Olaf College) for “*The Musical Geography of 1920s Paris*.”

The **Thomas Hampson Award** supporting research and publication in classic song was presented to **Natasha Loges** (Royal College of Music) for *Brahms and His Poets*.

The **Philip Brett Award**, presented by the LGBTQ Study Group of the AMS

for exceptional work in the field of gay, lesbian, bisexual, and transgender/transsexual studies, was presented to William Cheng for *Just Vibrations: The Purpose of Sounding Good* (University of Michigan Press) and Christina Sunardi for *Stunning Males and Powerful Females* (University of Illinois Press).

### Other Awards, Prizes, and Honors

**David Beach** (University of Toronto) received the Society for Music Theory’s Outstanding multi-author award for *Bach to Brahms: Essays on Musical Design and Structure* (2015).

**Margaret Bent** (University of Oxford) received the Derek Allen Prize for Musicology from the British Academy.

**Susan Boynton** (Columbia University) received a three-year grant from the Partner University Fund from the French-American Cultural Exchange in Education and the Arts Foundation for “French-American Bridge for Medieval Musical Iconography,” a project in collaboration with Paris-Sorbonne University to teach graduate students new approaches to the analysis and description of medieval images related to music.

**David Brodbeck** (University of California, Irvine) received the 2016 Award for Excellence

for a Book on Jewish Studies and Music from the AMS Jewish Studies and Music Study Group for *Defining Deuschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna* (2014).

**Franziska Brunner** (University of Georgia) received a Fulbright U.S. Student Grant and Ernst Mach Worldwide Grant from the Austrian Bundesministerium für Wissenschaft, Forschung und Wirtschaft to conduct research on her dissertation “Schoenberg’s Voices.”

**Walter Aaron Clark** (University of California, Riverside) was made Knight Commander of the Order of Isabel the Catholic by King Felipe VI of Spain.

**Chantal Frankenbach** (California State University, Sacramento) received the Selma Jeanne Cohen Prize in Dance Aesthetics for “Dancing the Redemption of French Literature: Rivière, Mallarmé, and *Le Sacre du printemps*” (*Dance Chronicle*, 2015).

**James Grier** (Western University) has been elected Fellow of the Royal Society of Canada.

**Kate Guthrie** (University of Bristol) received the *Music & Letters* 2015 Westrup Prize for the

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Laurie Stras and Musica Secreta  
Greenberg Award Winners



Christina Sunardi  
Brett Award Winner



William Cheng  
Brett Award Winner

## Honors and Awards

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article “Awakening The Sleeping Beauty: The Creation of National Ballet in Britain.”

**Katherine Hambridge** (Durham University) received the Royal Musical Association’s 2016 Jerome Roche Prize for “Staging Singing in the Theater of War (Berlin, 1805),” *JAMS* (2015).

**Leofranc Holford-Strevens** has received the President’s Medal from the British Academy.

**Amanda Hsieh** (University of Toronto) received a year-long DAAD Research Grant for research on the dissertation “Male Hysteria, Degenerate Opera.”

**Margaret Kartomi** (Monash University) received the 2015 Sir Bernard Heinze Memorial Award, and in 2016 the Fumio Koizumi Prize for Ethnomusicology as well as the Indonesian Ministry of Education and Culture’s Award of Cultural Appreciation.

**Elaine Keillor** (Carleton University) has been appointed to the Order of Canada in recognition of her research on Canadian music and the musical traditions of Canada’s indigenous peoples. She has also received an honorary Doctor of Music degree from Carleton University.

**John Koster** (National Music Museum, University of South Dakota) received the 2016 Curt Sachs Award from the American Musical Instrument Society in recognition of lifetime contributions to organology.

**Elizabeth Eva Leach** (University of Oxford) has been elected Fellow of the British Academy.

**Anne MacNeil** (University of North Carolina at Chapel Hill) received an NEH Fellowship for her project “Italian Songs from the Time of Christopher Columbus: A Critical Edition.”

**Matthew Mendez** (Yale University) received an ASCAP Deems Taylor/Virgil Thomson Award for “No Strings Attached: A Prism on the Saxophone Quartet,” *NewMusicBox* (2015).

**Christy J. Miller** (University of Kansas) received the North American British Music Studies Association’s Nicholas Temperley Prize for an outstanding student paper for “‘If They Can Do It, I Guess That We Can, Too’: Folk and ‘Folk-Styled’ Music as Propaganda in *The Martins and the Coys*.”

**Oksana Nesterenko** (Stony Brook University) received a grant from the Paul Sacher

Foundation for research on her dissertation, “A Forbidden Fruit? Spirituality in the Music of Unofficial USSR Composers before its Fall (1974–1991).”

**Cormac Newark** (Guildhall School of Music and Drama) received a grant from the Arts and Humanities Research Council for “The Operatic Canon” and another from the Leverhulme Trust for “Screen Adaptations of *Le Fantôme de l’Opéra*: Routes of Cultural Transfer.”

**C. A. Norling** (University of Iowa) won the National Opera Association’s 2016 Scholarly Paper Competition for “Puccini’s Grotesque West: Exoticism and Appropriating in *La fanciulla del west*.”

**Jennifer Oates** (Graduate Center, CUNY) received the 2016 Music Library Association Richard S. Hill Award for best article on library instruction/pedagogy for “Engaging with Research and Resources in Music History Courses,” *Journal of Music History Pedagogy* (2014).

**Kate van Orden** (Harvard University) received the biannual book award from the Society for Renaissance Studies for *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (2015) and the Tours, France Medal of Honor for outstanding contributions to understanding the Renaissance.

**Kirsten Paige** (University of California, Berkeley) received the 2016 Best Graduate Student Paper Prize from the North American Society for the Study of Romanticism for “Wagnerian Climatic Fantasies: Sound, Space, Breath.”

**Caroline Potter** (Kingston University) received the 2016 *Sunday Times* Classical Music Book of the Year Award for her book *Erik Satie: A Parisian Composer and His World* (2016).

**Emiliano Ricciardi** (University of Massachusetts Amherst) received a three-year Scholarly Editions and Translations Grant from the National Endowment for the Humanities for the “Tasso in Music Project.”

The CD recording “Guillaume Du Fay: Les messes à teneur,” performed by Cut Circle under the direction of **Jesse Rodin** (Stanford University), received awards from the Académie du Disque Lyrique, Gramophone’s Editor’s Choice, and the “Diapason d’Or” from the magazine *Diapason*.

**Colin Roust** (University of Kansas) received a Big XII Fellowship to study the music and politics of Georges Auric at the Harry Ransom Center.

**Katelijne Schiltz** (Universität Regensburg) received the Sixteenth Century Society and Conference Roland H. Bainton Prize for her book *Music and Riddle Culture in the Renaissance* (2015).

**Travis Stimeling** (West Virginia University) received an NEH fellowship for the project “Country Music and Record Production in Nashville, 1955–1973.”

**Joan Titus** (University of North Carolina at Greensboro) received an NEH Fellowship for her project “Dmitry Shostakovich and Music for Stalinist Cinema, 1936–1953.”

**Zachary Wallmark** (Southern Methodist University) received an NEH Fellowship for the project “Timbre and Musical Meaning.”

**Paul Watt** (Monash University) received a Certificate of Merit from the Association for Recorded Sound Collections for the book he edited, *Joseph Holbrooke Composer, Critic, and Musical Patriot* (2014).

**Blake Wilson** (Dickinson College) received the M. H. Abrams Fellowship from the National Humanities Center for the project “Dominion of the Ear: Memory, Performance, and Oral Poetry in Early Modern Italy.”

**Amanda Eubanks Winkler** (Syracuse University) received a three-year grant from the Arts and Humanities Research Council for the project “Performing Restoration Shakespeare.”

**Susan Youens** (University of Notre Dame) received the Harrison Medal from the Society for Musicology in Ireland for outstanding contributions to Schubert and Lieder studies.

### Guidelines for Announcements of Awards and Honors

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

# Summary Report from the AMS Demographic Survey

Beginning in August 2014, the AMS started asking members to complete a brief demographic survey on the AMS web site. While the initial response rate was quite low, about 41% of members have now responded.

A summary of the primary demographic results follows below, with the complete report and collated data categories available at [www.ams-net.org/administration/demographics/](http://www.ams-net.org/administration/demographics/).

While we now have enough responses to get a better sense of a significant portion of our membership, I would add to President Martha Feldman's recent reminder and strongly urge members who have not completed the survey to do so. Also, if you filled out the survey in a previous year and your information has changed, please take a few minutes to update your information.

**Survey response rate:** As of November 2016, we have received 1,289 survey responses (about 41% of the membership). Not all respondents answered all questions. Information on most "other" responses is omitted here, but more details are given in the full report at the web site. The summary below is presented in the order of the online survey question placement.

## I. EMPLOYMENT

### Employment Status:

48.6%	Full-time
27.6%	Student
11.4%	Retired
8.6%	Part-time
2.7%	Unemployed
1.0%	Other

**Employment Type:** (only asked of "regular" AMS members, not students or retirees; the following is based on 630 responses)

83.6%	Academic/teaching
4%	Non-academic/professional
2.7%	Librarian
2.6%	Postdoctoral fellow
1.6%	Performance
1.5%	Research position
1.4%	Administrative position
1.2%	Writing/editorial position
1.4%	Other

### Employment Sector:

83.4%	University
10.8%	Four-year college
1.3%	Community/two-year college
1.3%	Conservatory
0.7%	K-12
2.3%	Other/Not applicable

### Rank:

29.4%	Professor
26.9%	Associate professor
18.9%	Assistant professor

8.6%	Adjunct/contingent
6.6%	Instructor/lecturer
2.6%	Staff
1.2%	Teacher
5.9%	Other

Most of the "other" responses consisted of variations on university academic titles available at different institutions.

### Length of Current Employment Term:

61.0%	Permanent
26.5%	Contractual
5.5%	Temporary
7.0%	Not applicable

The highest proportions of "temporary" responses here came from those who identified their employment type as postdoctoral fellowships or research positions. Among the large majority of "Academic/teaching appointment" jobs, 68% called their position permanent, 25% contractual, and 4.5% temporary.

### Time in Role:

13.8%	More than 20 years
20.9%	11–20 years
26.3%	5–10 years
23.7%	2–4 years
15.2%	one year

## II. EDUCATION

### Highest Degree:

65.4%	Ph.D., D.Phil.
2.1%	D.M.A.
1.7%	Other doctorate
12.0%	M.A.
8.8%	M.Mus.
1.5%	Other Masters
4.1%	B.A.
3.4%	B.Mus.

**Degree Year and Institution:** The reported years for the highest degree ranged from 1961 to 2016, with a median year of 2006 (first quartile 1991, third quartile 2012). A wide variety of institutions was named, to which a brief summary cannot do justice. Charts of the degree year information over time and a breakdown of degree institutions are given in the full report.

## III. STUDY GROUPS AND SOCIETIES

**AMS Study Group Participation:** Members were asked to select all study groups in which they participate. Since multiple selections were possible, the following lists the actual number of respondents who said they participate in each group.

Cold War and Music - 75
Ecocriticism - 35
Ibero-American Music - 34
Jewish Studies and Music - 47

LGBTQ - 97
Ludomusicology - 18
Music and Dance - 60
Music and Disability - 39
Music and Philosophy - 94
Pedagogy - 132
Popular Music - 100

### Other Scholarly Societies:

Respondents who are members in other academic societies:

College Music Society - 191
International Musicological Society - 143
Society for American Music - 302
Society for Ethnomusicology - 101
Society for Music Theory - 117

Nearly half of all survey respondents (601) checked the "other" box and included a list of further societies. Unfortunately, some of the early records were accidentally truncated, so I would encourage members to consider updating this field if they listed multiple societies in their response. A summary of the most common "other" responses is given in the full report.

## IV. PERSONAL DEMOGRAPHIC DATA

**Year of Birth (and Degree Date):** Reported dates ranged from 1922 to 1997, with a median of 1972 (first quartile 1955, third quartile 1983), which gives an age of respondents varying from 19 to 94, with the middle half between age 33 and 61. A couple of hundred respondents omitted this information, but it can allow us to get a sense of other interactions in the data, such as determining age at last degree. While average ages for bachelor's degrees are 22, the median ages for graduate degrees show some variation: M.Mus. (25), M.A. (27), Ph.D. (33), D.M.A. (34.5). The mean age for the awarding of a Ph.D. is 34.2 years, with a standard deviation of 6.3 years.

### Gender:

51.2%	Female
48.5%	Male
0.3%	Transgender

**Race/Ethnicity:** 97.2% identified only one race or ethnicity:

89.8%	White
3.5%	Asian
1.1%	Black or African American
0.1%	American Indian / Alaska Native
2.6%	Some other race

2.8% of responses identified two or more races.

3% of respondents identified as of Hispanic, Latino, or Spanish origin. 87.7% identified

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# AMS/SMT Vancouver Post-Conference Survey

Following the 2016 Annual Meeting, Society members received a short survey. As last year, it was sent to all members—even those who did not attend—in order to learn about the needs of non-attendees as well as attendees. Responses are summarized below.

**Attendance.** 67.3% of respondents attended the meeting. Of the 32.7% who did not attend, reasons were as follows:

- 49.1% too expensive
- 31.1% too busy
- 18.4% timing of the meeting
- 18.0% location of the meeting
- 16.5% rarely attend meetings

Attendance percentages according to day:

- 19.1% Wednesday
- 89.9% Thursday
- 98.9% Friday
- 97.6% Saturday
- 53.5% Sunday

87.5% attended the three days from Thursday to Saturday. 6.7% attended one or more noontime concerts; 11.7% attended one or more evening concerts.

**Balance** between panel discussions and papers:

- 79.5% about right
- 10.7% too many panels
- 9.8% too many papers

**Use of online resources.** 88.2% of the respondents used an online resource, as follows:

- 76.3% online PDF program
- 62.7% announcements
- 18.6% app
- 13.1% handouts

**Liked Most** (81.5% response rate):

- 40.7% location or venue
- 22.7% papers/quality of the program
- 14.4% networking/meeting with friends
- 10.0% panels
- 2.9% joint meeting
- 2.4% plenary lectures

7.0% identified other items. Among those identifying panels, a number specifically mentioned the Special Session on Race, Ethnicity and the Profession and “Sexual Violence on Stage” (Alternative Format session sponsored by the Committee on Women and Gender)

**Most wanted to change** (81.5% response rate):

- 27.2% location or venue concerns (cramped common areas, small meeting rooms, difficulty of navigation, and travel time and expense)
- 17.4% soundproofing

- 14.3% improve the schedule
- 12.2% improve the exhibit location
- 8.5% change the program’s constitution (e.g. the over/under-representation of a particular topic area)
- 6.2% eliminate evening sessions
- 14.3% other concerns

(e.g. improving paper quality, eliminating short sessions, and changing to twenty-minute papers)

**Attendee demographics. Career stage.**

- 40.4% stable, full-time teaching position
- 9.5% Students fifth year and beyond
- 8.8% retired
- 8.5% Students first to fourth year
- 6.9% part-time adjunct
- 6.0% full-time academic seeking to change
- 6.0% independent scholar
- 4.7% full-time non-academic
- 3.2% full-time adjunct
- 2.4% other

Statistically significant findings: those with part-time adjunct positions, independent scholars, and retirees were significantly *less likely* to attend the Vancouver meeting, while those with full-time (stable) academic positions and early career students (first to fourth year) were significantly *more likely* to attend.

**Gender.**

- Female: 52.7%
- Male: 47.3%

Because too few respondents expressed another gender identity, those responses are omitted due to privacy concerns.

**Age.**

- 29 or under: 13.8%
- 30–39: 26.4%
- 40–49: 16.6%
- 50–59: 16.5%
- 60–69: 16.1%
- 70 or older: 10.6%

Statistically significant differences regarding attendance and age: those aged 30 to 39 were significantly *more likely* to attend the Vancouver meeting; those aged 70 or older were significantly *less likely* to attend.

**Race/Ethnicity.** The survey included the standard US Census questions on race and ethnicity. Percentages are given as a percent of responders to both questions, with non-responders and those responding “prefer not to answer” omitted.

- 97.0% Not Hispanic / Latino
- 3% Hispanic Latino
- one race only: 97.0%

- White: 91.3% (89.5% not Hispanic, 1.8% Hispanic)
- Asian: 2.4%
- Black / African American: 0.6%
- Other: 2.7%

two or more races: 3.0%

**Survey data.**

Invitations sent: 3,132 (all AMS members)

Responses received: 819

Response rate: 26.1%

Margin of error for questions asked of all respondents is +/- 3%

Response rate among AMS members who attended the meeting: 39.2%

Response rate among non-attendees: 15.5%

Margin of error (questions asked of attendees): +/- 3%

Margin of error (questions asked of non-attendees): +/- 6%.

The Committee on the Annual Meeting oversees all aspects of the Society’s Annual Meeting. Members are encouraged to communicate with committee chair Georgia J. Cowart ([georgia.cowart@case.edu](mailto:georgia.cowart@case.edu)) with ideas and suggestions.

—Evan Cortens

## News from the AMS Board

At its Vancouver meeting, the AMS Board of Directors received, processed, and discussed dozens of reports from membership, award, and publication committees. It reviewed the nomination slates for Board officers and members, as well as financial reports on the endowment, and present, past, and future Society budgets.

Issues of race and gender were a recurring subject. The Board responded enthusiastically to the work of the ad hoc committee on race and ethnicity in the profession, and reaffirmed its commitment to hold a workshop on unconscious bias for Board members at its April 2017 meeting.

The Board approved Communications Committee plans to change the Society’s sponsored mode of discussion from email- to forum-based communications (see p. 18).

They also continued to plan structurally for the Society’s future at New York University, including its employee and departmental relations and a planned-for lecture series.

as white alone (non-Hispanic and no other races/ethnicities).

The categories above follow the U.S. Census method of classification and reporting. Comparisons of these demographics with the IPEDS database and available data from other academic societies can be found in the full report. The above percentages are based on the 1064 respondents who answered both questions on race/ethnicity on the survey. A sizable number of responses (over 200) preferred not to report race/ethnicity information in one or both questions.

**LGBTQ:**

- 78.2% No
- 16.2% Yes
- 5.5% Prefer not to answer

**Disabled:**

- 92.4% No
- 3.3% Yes
- 4.2% Prefer not to answer

I conclude by noting again that strict confidentiality of identities is maintained in the database data. All respondents are identified solely in the aggregate data by anonymous tokens, and any public reports of data will only be by aggregate numbers.

Many further correlations using the demographic data are possible, and some suggestions are contained in the full report. I encourage members with questions about demographics to contact me (jmckay@m Mozart.sc.edu).

Lastly, I would like to acknowledge the efforts of Evan Cortens, who compiled and processed much of the data in this summary.

—John Z. McKay, AMS Statistician

**Membership logistics**

The Society moved to rolling membership in late 2016. This means that membership is for one year from the date dues are paid (not for the calendar year, as it had been).

Members in good standing now receive one year's worth of Society materials (two Newsletters, three issues of JAMS, AMS Directory), no matter when they join; but only current and forthcoming material is sent. Previously published material is not sent retroactively.

In response to member requests, the Society has also begun to accept three-year membership payments for its "regular" member category.

**Executive Director's Message**

How healthy is our Society? In Vancouver I drew attention to the decline in membership, and a number of people asked for more information. Accordingly, I've prepared some figures to show in more detail the state of the AMS over the past ten years.

Overall membership in the AMS has declined by 16% (from 4,652 to 3,975) from 2006 to 2016 (fig. 1). This is clearly cause for concern and merits careful investigation. Other numbers for the same period cloud the matter, however.

Figures 2a and 2b show the two main elements of operational income for the society: dues/subscriptions and Annual Meeting. (Amounts given in all figures are adjusted for inflation to 2016 dollars.) Society operating revenue and expenses have increased over the past ten years by about 13%; comparable Annual Meeting figures are essentially flat, with the exception of the New Orleans 2012 meeting, anomalous because AMS met with both SMT and SEM.

Figures 3a and 3b show the Society's endowment-related numbers: the overall endowment value is very strong, rising 120%. Payouts from the endowment towards grants, publications, awards, and fellowships have also increased significantly: by 108%. These increases reflect the OPUS Campaign's success; the campaign concluded in 2009.

Declining membership, moderately rising dues/subscription figures, flat Annual Meeting figures, and strongly rising endowment figures add up to a mixed message. The contexts of the numbers are ambivalent in that AMS activities are strong and increasing; yet the challenges facing all humanities disciplines (documented in nearly every issue of the *Chronicle of Higher Education*), the shrinking job market, the decline of tenure in higher education, and not least the change in publishing paradigm from paper to electronic media are all factors in the calculus. The Board and I will continue to explore the situation in the coming months.

—Robert Judd

**AMS New Books**

105 titles have been added to the AMS New Books list since August 2016.

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

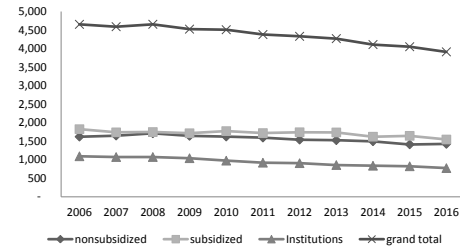


Figure 1. Society membership trends, 2006–2016, according to three membership groups: full price (Regular, Sustaining); subsidized price (Low Income, Emeritus, Student), and Institutions.

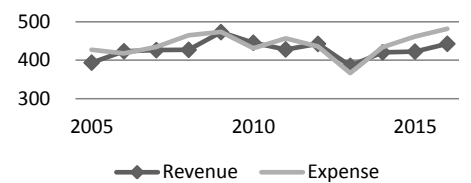


Figure 2a. Society current operating revenue and expense, 2005–16 (000s, adjusted for inflation).

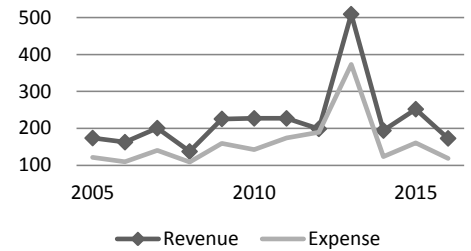


Figure 2b. Society Annual Meeting revenue and expense, 2005–16 (000s, adjusted for inflation).

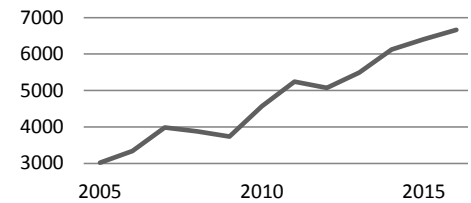


Figure 3a. the Society's endowment value, 2005–16 (000s, adjusted for inflation).

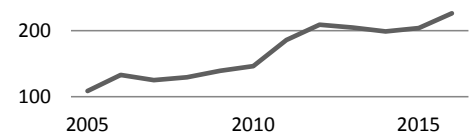


Figure 3b. Society endowment payouts, 2005–16 (000s, adjusted for inflation).

## AMS Elections 2017

Officers and members of the Board of Directors are elected each year according to the procedures set forth in the Society's bylaws. In 2017, the Board presents to the membership two candidates for president, a single candidate for secretary, and six candidates for director-at-large, three of whom are elected. The balloting is electronic and available at the AMS web site (login required); a paper ballot may be obtained from the office upon request. Voting closes 1 May. Results are announced in the August *AMS Newsletter*.

Responsibilities of board officers and members are outlined in the bylaws and handbook (available at the web site), and include managing all Society policies and procedures as well as all its fiduciary obligations.

### Candidates for President

#### SUZANNE G. CUSICK

Professor of Music, New York Univ.

**Degrees:** PhD, Univ. of North Carolina, 1976; BFA, Tulane, 1969

**Research areas:** Musical cultures of early modern Italy; gender, sexuality and music; music, violence and contemporary wars; sound studies

**Publications:** "He Said, She Said? Men Hearing Women in Medicean Florence," in *Rethinking Difference in Music Scholarship*, ed. Bloechl et al. (Cambridge, 2015); "Towards an Acoustemology of Detention in the 'Global War on Terror,'" *Music, Sound and the Reconfiguration of Public and Private Space*, ed. Born (Cambridge, 2013); *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago, 2009); "On a Lesbian Relation with Music: a Serious Effort Not to Think Straight," in *Queering the Pitch*, ed. Brett et al. (New York, 1994); "Thinking from Women's Lives': Francesca Caccini after 1627," *MQ* 77 (1993)

**Awards:** AMS Honorary Member (2014); "Golden Dozen" Teaching Award, NYU (2011); Society for the Study of Early Modern Women Book Prize (2010); Philip Brett Award (2007); Fellowships from ACLS (2013–14), Charles Warren Center for Studies in American History (2006–07), Villa I Tatti (2001–02), NEH (1990–91)

**Administrative experience:** NYU, Dept. of Music, Chair (2008–09), Director of Graduate Studies (2004–08); Program Committee, *feminist theory and music* (1991, 1997, 2005,

2013); Editor-in-chief, *Women and Music* (2005–13); editorial boards of *JAMS* (1997–2000), *radical musicology* (2006–09), *Villa I Tatti Studies* (2012–present)

**AMS activities:** Kinkeldey Award Committee (2015–17, Chair, 2017); Program Committee (2014); Director-at-Large (2008–09); Publications Committee (2003–07); Co-chair, LGBTQ Study Group (1996–2000)

#### CAROL A. HESS

Professor of Music, Univ. of California, Davis

**Degrees:** PhD, UC Davis, 1994; MM, Holy Names College, 1988; MA, San José State Univ., 1986; BMus, Hartt School of Music, 1978

**Research areas:** Music of the Americas and Spain; music and politics; music history pedagogy

**Publications:** *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (Oxford, 2013); "Copland in Argentina: Pan Americanist Politics, Folklore, and the Crisis of Modern Music," *JAMS* (2013); "Competing Utopias? Musical Ideologies in the 1930s and Two Spanish Civil War Films," *JSAM* (2008); *Manuel de Falla and Modernism in Spain, 1898–1936* (Chicago, 2001); "John Philip Sousa's *El Capitan*: Political Appropriation and the Spanish-American War," *American Music* (1998)

**Awards:** Robert M. Stevenson Award (2015, 2004); UC Davis, Hubert H. and Barbara P. Wakeham Mentoring at Critical Transitions Grant (2015); NEH Summer Stipends (2014, 1997); ASCAP-Deems Taylor Symphonic Books Award (2002); SAM Irving Lowens Article Award (1998)

**Administrative experience:** UC Davis: Chair, Music Department (2016–present); Graduate Adviser for Musicology (2013–16); Member, Task Force on Mellon-funded Diversity in Graduate Admissions (2016–present); Michigan State Univ.: Chair, Graduate Committee (2007–11); SAM, Board of Trustees (2008–10)

**AMS activities:** Council Secretary and *ex officio* member of Board of Directors (2011–15); *JAMS* Editorial Board (2015–present); Einstein Award Committee (Chair, 2006–08, Chair, 2008); CCRI (2002–04, Chair, 2003–04); founding member Ibero-American Music Study Group (1993)

### Candidate for Secretary

#### MICHAEL C. TUSA

Professor of Music, Butler School of Music, Univ. of Texas at Austin

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

**Research areas:** 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); "Noch 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: Chair, Graduate Studies Committee (2015–present); 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); Reviews Editor, *JAMS* (1996–98); Program Committee (1989, 2003)

### Candidates for Director-at-Large

#### CARLO CABALLERO

Erma Mantey Faculty Fellow, Associate Professor of Music, Univ. of Colorado, Boulder

**Degrees:** PhD, Penn, 1996; BA, Pomona, 1985

**Research areas:** France, 1790–1945; historiography; ballet; textual criticism; aesthetics

**Publications:** "Dancing out of Formalism: On Peter Kivy's Theory and Its Limits," *International Review of the Aesthetics and Sociology of Music* (2013); "Silence, Echo: A Response to 'What the Sorcerer Said,'" *NCM* (2004); *Fauré and French Musical Aesthetics*

(Cambridge, 2001); "Patriotism or Nationalism? Fauré and the Great War," *JAMS* (1999); "A Wicked Voice': On Vernon Lee, Wagner, and the Effects of Music," *Victorian Studies* (1992)

**Awards:** Faculty Fellowship, Center for Humanities and Arts, Univ. of Colorado (2013); Sabbatical Fellowship, American Philosophical Soc. (2006); External Fellowship, Stanford Humanities Center (2005–06); ACLS Fellowship (declined 2005); Chancellor's Postdoctoral Fellowship, Univ. of Colorado (1997–99)

**Administrative experience:** Univ. of Colorado, Boulder, College of Music: Chair, Musicology Area (2010–12, 2016–present); Steering Committee for Strategic Planning (2015–present); Primary Unit Evaluation Committee (2001–03, 2013–15); Univ. of Colorado, Boulder, Steering Committee, Center for Humanities and Arts (2012–15, 2000–05); American Philosophical Soc., Organizing Committee, GAFOH (2005–06)

**AMS activities:** Committee on Committees (2014–15); Review Editor, *JAMS* (2008–10); Council (2003–05)

## LORENZO F. CANDELARIA

Professor of Music, Univ. of Texas at El Paso

**Degrees:** PhD, Yale, 2001; BM, Oberlin, 1995

**Research areas:** Spain, 16th century; New Spain, 17th and 18th centuries; Catholic liturgy and culture; American Music; codicology

**Publications:** "Music and Pageantry in the Formation of Hispano-Christian Identity: The Feast of St. Hippolytus in Sixteenth-Century New Spain," in *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism*, ed. Brand and Rothenberg (Cambridge, 2016); *American Music: A Panorama*, 5th edn. (Cengage, 2015); "Bernardino de Sahagún's *Psalmody Christiana*: A Catholic Songbook from Sixteenth-Century New Spain," *JAMS* (2014); *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo* (Rochester, 2008); "Silvestre Revueltas at the Dawn of his 'American Period': St. Edward's College, Austin, Texas (1917–18)," *American Music* (2004)

**Awards:** UT-Austin, Dads Association Centennial Teaching Fellowship (2012); NEH Fellowship (2010); Robert M. Stevenson Award (2009); UT-Austin, School of Music Teaching Excellence Award (2007); J. William Fulbright Grant (1999–2000)

**Administrative experience:** UT-El Paso, Associate Provost (2016–present), Area

Coordinator, music history (2013–15); Board of Directors, PostClassical Ensemble, Washington, DC (2016–present); Board of Directors, El Paso Symphony Orchestra (2013–present); UT-Austin, Butler School of Music, Executive Committee (2008–10)

**AMS activities:** Stevenson Award Committee (2011–12, Chair, 2013); Council (2006–08); Cultural Diversity Committee (2002–04)

## KATHARINE ELLIS

Stanley Hugh Badock Chair in Music, Univ. of Bristol; 1684 Professor-elect, Univ. of Cambridge

**Degrees:** DPhil, Oxford, 1991; BA, Oxford, 1985

**Research areas:** France; long nineteenth century; socio-cultural history of music; press criticism

**Publications:** *The Politics of Plainchant in fin-de-siècle France* (RMA Monograph, 2013); "Mireille's Homecoming? Gounod, Mistral and the Midi," *JAMS* (2012); *Interpreting the Musical Past* (Oxford, 2005); "Female Pianists and their Male Critics in Nineteenth-Century Paris," *JAMS* (1997); *Music Criticism in Nineteenth-Century France* (Cambridge, 1995)

**Awards:** Fellow, British Academy (2013); Member, Academia Europaea (2010)

**Administrative experience:** Univ. of Bristol, Head of Music (2013–16); Institute of Musical Research (London), inaugural Director (2006–09); Royal Musical Association, Vice-President (2005–09); editor, *JRMA* (2004–07); joint editor, *ML* (1995–2001)

**AMS activities:** AHJ AMS 50 Committee (2012–15); Council (2013–15); Lewis Lockwood Award Committee (2007–10)

## DANIEL GOLDMARK

Professor of Music, Case Western Reserve Univ.

**Degrees:** PhD, UCLA, 2001; MA, UCLA, 1997; BA, UC Riverside, 1994

**Research areas:** Music and film/animation/television; popular music; music industry

**Publications:** "'Making Songs Pay': Tin Pan Alley's Formula for Success," *MQ* (2015); co-ed., *Jazz/Not Jazz: The Music and Its Boundaries* (California, 2012); "Creating Desire on Tin Pan Alley," *MQ* (2007); co-ed., *Beyond the Sound Track: Representing Music in Cinema* (California, 2007); *Tunes for 'Toons: Music and the Hollywood Cartoon* (California, 2005)

**Awards:** ACLS Fellowship (2015–16); John S. Diekhoff Award for Excellence in Graduate Teaching, CWRU (2010); Special Jury Prize, Theatre Library Association Award (2006)

**Administrative experience:** CWRU: Director, Center for Popular Music Studies (2014–present); College of Arts and Sciences Executive Committee (2013–16); Associate Editor, *Musical Quarterly* (2013–present); Senior editor, *Grove Dictionary of American Music* (2007–13); Series editor, Oxford Music/Media Series (2007–present)

**AMS activities:** Program Committee (2014–15, Chair, 2015); Review Editor, *JAMS* (2011–13); Council (2006–08); Council Student Member (1999–2000); Outreach Committee (1998–99)

## DANA GOOLEY

Associate Professor of Music, Brown Univ.

**Degrees:** PhD, Princeton, 1999; BA, Wesleyan, 1991

**Research areas:** 19th-century music; Liszt; music criticism; performance studies; improvisation; jazz

**Publications:** "Saving Improvisation: Hummel and the Free Fantasia in the Early Nineteenth Century," in *The Oxford Handbook of Critical Improvisation Studies*, ed. Lewis and Piekut (2016); "Jazz Piano Pedaling and the Production of Timbral Difference," *Keyboard Perspectives* (2014); "Enacting the Revolution: Thalberg in 1848," in *Taking it to the Bridge: Music across the Disciplines*, ed. Cook and Pettengill (Michigan, 2013); "Hanslick and the Institution of Criticism," *JM* (2011); *The Virtuoso Liszt* (Cambridge, 2004)

**Awards:** Howard Foundation Fellowship (2014–15); AMS 50 Dissertation Fellowship (1998)

**Administrative experience:** Brown Univ., Chair, Dept. of Music (2016–present); Editorial Board, *19th Century Music* (2009–present); Scholar-in-Residence, Bard Music Festival (2005–06)

**AMS activities:** Program Committee (2013–14; chair, 2014); Council (2007–09); AHJ AMS 50 Fellowship Committee (2007–09)

## BONNIE S. GORDON

Associate Professor of Music, Univ. of Virginia

**Degrees:** PhD, Penn, 1998; BA, Brown, 1990

**Research areas:** Early modern Italy; technology; gender; civic engagement; early America

*continued on page 16*

## Candidates *Historical Notation Bootcamp*

*continued from page 15*

**Publications:** “It’s Not about the Cut: The Castrato’s Instrumentalized Song,” *New Literary History* (2015); “What Mr. Jefferson Didn’t Hear,” in *Rethinking Difference in Music Scholarship*, ed. Bloechl et al. (Cambridge, 2015); “The Secret of the *Secret Chromatic Art*,” *JM* (2011); co-ed., *The Courtesan’s Arts: Cross-Cultural Perspectives* (Oxford, 2006); *Monteverdi’s Unruly Women: The Power of Song in Early Modern Europe* (Cambridge, 2004)

**Awards:** Robert Lehman Visiting Professor, Villa I Tatti (2017); Jefferson Trust grant (2010–12); NEH Fellowship (2007–08); Ruth A. Solie Award (2007); Radcliffe Institute for Advanced Studies Fellowship (2001–02)

**Administrative experience:** Univ. of Virginia: Diversity and Inclusion Directors Committee (2015–16), Director of Graduate Studies (2012–14), President’s Ad hoc Committee on Culture and Climate (2014–16); Co-Chair, Charlottesville Cultural Plan Education and Youth Outreach Task Force (2013–14); Founder and Director, Arts Mentors Program (2012–17)

**AMS activities:** Committee on the Status of Race and Ethnicity in the Profession (2016–present); Committee on Women and Gender (Chair, 2010–15); Membership and Professional Development Committee (2011–13); Council (2004–06); Pisk Prize Committee (2003–05, Chair, 2005)

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## News Briefs

The **University of Texas at Austin** has received a \$5 million gift for the creation, study, and performance of American music. **Details:** [news.utexas.edu/2017/01/17/new-5-million-fund-for-american-music-at-ut-austin](https://news.utexas.edu/2017/01/17/new-5-million-fund-for-american-music-at-ut-austin).

To mark the centennial of **Scott Joplin’s** death, a memorial bench will be installed at the grave site in Brooklyn, N.Y., on 27 May, after the annual Memorial Concert.

**Details:** [stmichaelscemetery.com/events/scott-joplin-memorial-concert-bbq/](http://stmichaelscemetery.com/events/scott-joplin-memorial-concert-bbq/).

## Internet Resources News

Bärenreiter and J. B. Metzler, in partnership with Répertoire International de Littérature Musicale, have created **MGG Online**, a new

The history of music notation, once a ubiquitous component of most music Ph.D. programs, has been less frequently taught of late, even as interdisciplinary interest in the histories of writing, reading, and the technologies of musical transmission has been on the rise. This disconnect was the impetus behind the Historical Notation Bootcamp, an intensive four-day event that took place at Yale University in August 2016. Co-conceived and co-taught by Anna Zayaruznaya (Yale University) and Andrew Hicks (Cornell University), the boot camp was supported by libraries and departments at Yale and Cornell. The twenty participants from eleven universities across the U.S. and Canada were introduced to a range of music notations spanning some five hundred years, from early neumatic notations to the complex *ars subtilior* of the late fourteenth century. While knowledge of modern notation was a prerequisite, no experience with historical notation was required, and the event drew graduate students from a range of disciplines including musicology, music theory, art history, and English.

The event was billed as a music paleography “crash course,” and its focus was exploring the

The event was billed as a music paleography “crash course,” and its focus was exploring the



The Historical Notation Bootcamp in action. Shown (right to left): Sarah Koval (University of Toronto), Natalia Perez (Florida State University), Brian Barone (Boston University), Joseph Rudolph (Fordham University)

notational systems through a multi-modal approach including singing, transcribing, and closely reading selected passages from theoretical treatises. Zayaruznaya called it her “most rewarding—and most intense—teaching experience,” and Hicks was “deeply impressed and gratified by the participants’ dedication; the pace was de-

manding, but the rewards more than repaid the effort.”

The August 2016 event had greater demand than the space and available resources could support, but a second Historical Notation Bootcamp is being planned for 7–11 August 2017, to take place in Yale’s newly renovated Beinecke Rare Book and Manuscript Library, with support from Cornell. The call for participants will be published toward the end of April. Again, the event will be open to graduate students in music history, theory, and medieval studies as well as undergraduates headed into or seriously considering graduate study, the aim being to prepare them for a semester-long course on the topic, refreshing a rusty skillset, or providing the groundwork for further self-study.

—Anna Zayaruznaya and Andrew Hicks

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digital encyclopedia that features the complete second edition of *MGG* along with updated entries and new articles. The Editor-in-Chief is AMS Corresponding Member Laurenz Lütteken (University of Zürich).

**Details:** [rilm.org/mgg-online/](http://rilm.org/mgg-online/).

**RILM Music Encyclopedias** has added four seminal works to its collection:

- Albert Lavignac and Lionel de La Laurencie, *Encyclopédie de la musique et dictionnaire du Conservatoire*. Paris: C. Delagrave, 1913–1931.
- Gracian Cérnušák, Bohumír Štědroň, and Zdeněk Nováček, *Československý hudební slovník osob a institucí* (Prague: Státní Hudební Vydavatelství, 1963/1965).

- Franz Stieger, *Opernlexikon/Opera catalogue/Lexique des opéras/Dizionario operistico* (Tutzing: Schneider, 1975–1983).

- Bianca Maria Antolini, *Dizionario degli editori musicali italiani, 1750–1930* (Pisa: Edizioni ETS, 2000).

**Details:** [rilm.org](http://rilm.org)

The **Society for Seventeenth-Century Music** has announced two new or revised volumes in its JSCM Instrumenta series: Jeffrey Kurtzman and Anne Schnoebelen, *A Catalogue of Mass, Office, and Holy Week Music Printed in Italy, 1516–1770*, rev. January 2017, and Margaret Murata’s *Thematic Catalogue of Chamber Cantatas by Marc’Antonio Pasqualini*, 2016. **Details:** [sscm-jscm.org/instrumenta/about-jscm-instrumenta/](http://sscm-jscm.org/instrumenta/about-jscm-instrumenta/).



# AMS Grants, Awards, and Fellowships

Descriptions and detailed guidelines for all AMS awards appear at the AMS web site.

## Travel and Research Grants

(deadlines 3 April except where noted)

**M. Elizabeth C. Bartlet** (research in France)

**Virginia and George Bozarth** (research in Austria)

**H. Robert Cohen** (historical periodical literature)

**William Holmes/Frank D'Accone** (history of opera)

**Jan LaRue** (research in Europe)

**Janet Levy** (independent scholars)

**Harold Powers** (research anywhere)

**Ora Frishberg Saloman** (criticism and reception history)

**Eugene K. Wolf Travel Fund** (research in Europe)

**Eileen Southern Travel Fund**

(Annual Meeting travel [underrepresented minorities]), *deadline 1 June*

**MPD Travel Fund** (Annual Meeting travel) *deadline 30 June*

## Awards

(deadlines 1 May except where noted)

**Otto Kinkeldey** (book [later career stage])

**Lewis Lockwood** (book [earlier career stage])

**Claude V. Palisca** (edition or translation), *deadline 31 January*

**Music in American Culture** (book [music of the U.S.])

**Ruth A. Solie** (essay collection)

**Robert M. Stevenson** (article or book [Iberian music])

**H. Colin Slim** (article [later career stage])

**Alfred Einstein** (article [earlier career stage])

**Roland Jackson** (article [music analysis])

**Teaching** (pedagogical scholarship)

**Noah Greenberg** (outstanding performance projects), *deadline 15 August*

**Paul A. Pisk** (graduate student paper at Annual Meeting), *deadline 2 October*

**Philip Brett** (LGBTQ Study Group), *deadline 15 August*

## Fellowships

(deadlines 15 December)

**Howard Mayer Brown** (minority graduate study)

**Alvin H. Johnson AMS 50** (dissertation year)

## Other Grants

**Thomas Hampson Fund** (research or publication in classic song)  
Deadline: 15 August

**Publication Subventions**

Deadlines: 15 February, 15 August

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## National Humanities Alliance

*continued from page 5*

appropriations legislation in each House. During this process, we should be prepared to voice our opposition to decreased funding or the elimination of the NEH. The AMS has already communicated this urgent need to members; be on the lookout for additional calls for action this spring.

AMS members should be aware of the NHA's Campaign for Humanities Funding email list, the purpose of which is to provide news if Congressional proposals threaten the humanities and to provide a way to contact elected officials. You may also join the NHA at Facebook and Twitter.

As in past years, AMS Executive Director Bob Judd will attend the NHA Annual Meeting and Humanities Advocacy Day on 13–14 March. This activity draws many humanities advocates from across the country to Washington, D.C. Humanities Advocacy Day falls at an especially critical moment this year, since Congress will not only be negotiating a budget package for the remainder of FY 2017 but also beginning the process for FY 2018. It is crucial that Congress hear from constituents who support humanities funding. Please consider joining us: contact Bob if you are interested.

—Beatrice Gurlitz,  
National Humanities Alliance

### Additional Grants and Fellowships

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

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

- American Academy in Berlin
- American Academy in Rome
- American Academy of Arts & Sciences
- American Antiquarian Society
- American Brahms Society
- American Council of Learned Societies
- American Handel Society
- Berlin Program for Advanced German and European Studies
- Camargo Foundation
- Columbia Society of Fellows in the Humanities
- Delmas Foundation
- Deutscher Akademischer Austauschdienst
- Emory University, Fox Center for Humanistic Inquiry
- French Ministry of Foreign Affairs: Chateaubriand Scholarship

- Fulbright U.S. Scholar Program
- Guggenheim Memorial Foundation Fellowships
- Harvard University Center for Italian Renaissance Studies
- Humboldt Foundation Fellowships
- Institute for Advanced Study, School of Historical Studies
- International Research & Exchanges Board
- Kurt Weill Foundation for Music
- Liguria Study Center for the Arts and Humanities
- Monash University, Kartomi Fellowship
- National Endowment for the Humanities
- National Humanities Center Fellowships
- Newberry Library Fellowships
- Rice University, Humanities Research Center
- Social Science Research Council
- University of London, Institute of Musical Research
- Yale Institute of Sacred Music

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## Committee News

### AMS-Music Library Association Joint RISM Committee

The Joint RISM Committee continues to revamp the U.S. RISM website, looking at other national sites—U.K., Ireland, and France—as models, and providing links to the RISM Central Office, MLA, and IAML. At the Vancouver Annual Meeting, the joint committee approved a two-year project to enter data into RISM for the manuscripts of Stephen Foster, Antonín Dvořák, Ethelbert Nevin, and Adolph Martin Foerster held at the University of Pittsburgh. Following the project's implementation, a call to other institutions to suggest similar projects not requiring external funding will go out, the goal of which is that these pilot projects can serve as a catalyst for future, grant-funded projects on American music.

Sarah Adams, director of the U.S. RISM Office, reports that 1,500 new records for manuscripts held in the U.S. have been added into Series A/II in 2016. These include manuscripts from the Music and Houghton libraries at Harvard University, the Pierpont Morgan Library, and the Moravian Music Foundation. Records of the holdings of the Music Treasures Consortium have now been incorporated in RISM, along with digital images when available. The move to MUSCAT, RISM's new cataloging software, was completed in November 2016.

—James P. Cassaro

### Committee on the Annual Meeting

The AMS Rochester 2017 program committee received about 700 proposals. The program will be finalized in mid-April; further details of the Rochester timetable may be found at [ams-net.org/rochester/](http://ams-net.org/rochester/). The Committee on the Annual Meeting (CAM) continues to oversee the selection of study group and committee guest speakers. This year CAM received and approved only one application, from the AMS Planning Committee on Race and Ethnicity in the Profession, and will be looking at ways to encourage more applications in the future. Recent CAM discussions have addressed the size and scope of the Annual Meeting, including ideas for revising the abstract review process. Along with the Board, CAM will continue to consider possibilities for a more inclusive program. To this end we are polling selected sister societies as to their number of sessions, number of concurrent sessions, length of sessions, and percentage of proposals accepted. Together with

the survey summarized in the February 2015 Newsletter (“Should the Annual Meeting Be Expanded?”), findings will help to guide future Board deliberations and actions. As always, CAM welcomes thoughts and comments from members; please send them to me ([georgia.cowart@case.edu](mailto:georgia.cowart@case.edu)).

—Georgia Cowart

### Committee on Career-Related Issues

The Committee on Career-Related Issues (CCRI) sponsored four panels at the Vancouver Annual Meeting: a Master Teacher Roundtable session on interdisciplinary teaching; one on “The Mid-Career Crisis”; and a double session devoted to career alternatives outside academe and how musicological skills can be articulated to students and translated to the nonacademic world.

During our committee meeting we planned sessions for next year's conference and considered how best to meet the wide range of career-related issues among the AMS membership. We heard from independent scholar Tekla Babyak about how the Society might better support independent scholars. Our discussion yielded a sense that local chapters might be the best vehicle for this effort, and we look forward to working with chapter representatives on this important issue. Details about our Rochester sessions will appear in the August *AMS Newsletter*.

The committee also plans to implement changes to the Annual Meeting “buddy mixer” and CV and cover letter workshop to make them as effective as possible. We know that the career development and job-seeking skills the CCRI provides each year serve an important function for graduate students and young professionals. The idea of offering outside, unbiased advice while also conveying to job seekers best practices in innovative ways is crucial to success in an increasingly competitive musicology job market both inside and outside of academia. As we work to implement these initiatives, we need to hear from you so that we can address your most pressing concerns. Please contact me ([susan.key01@gmail.com](mailto:susan.key01@gmail.com)).

—Susan Key

### 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 supporting half the cost of the trip to the Annual Meeting for student chap-

ter representatives and up to \$250 for special events occurring as part of a chapter's meeting (for instance guest speakers, guest performers, student prizes, workshops). For more information, please visit [ams-net.org/chapters/chapterfund.php](http://ams-net.org/chapters/chapterfund.php) or email committee chair Sabine Feisst at [ams-net.org/chapters/chapterfund.php](mailto:ams-net.org/chapters/chapterfund.php) or email committee chair Sabine Feisst at [Sabine.Feisst@asu.edu](mailto:Sabine.Feisst@asu.edu).

—Sabine Feisst

### Committee on Committees

Although people sometimes laugh when the name of this committee is mentioned, most quickly recognize its important function. Since the AMS has dozens of committees and upwards of four hundred committee members, coordinating committee participation is a complex task. This committee is chaired each year by either the Past President or the President-Elect. The five committee members pore over position vacancies, member rolls, volunteers, and nominations, drawing up ordered lists of potential committee members each spring. Invitations are sent in early summer, and committees are finalized in August each year.

I would like to express my deep appreciation to those who have so generously said “yes” when the invitations have come—it is most gratifying to witness the commitments of you all, and often your committee work is neither quick nor easy. The Board and AMS office do, however, try their best to make this service as drudge-free and rewarding as possible. Thank you for your work!

It is not too late to offer to serve on a committee next year. Send nominations and self-nominations directly to me ([eharris@mit.edu](mailto:eharris@mit.edu)). Identify one or more committees you're interested in joining, and kindly include a CV.

—Ellen Harris

### Communications Committee

Since the Vancouver Annual Meeting, the Communications Committee has been busy on a number of fronts. The Society's two semiannual lecture series—sponsored by the Library of Congress and the Rock and Roll Hall of Fame and Museum (RRHOFM)—have continued their successful programs. In October at the Library of Congress Dominic McHugh (Sheffield University) presented “In the Workshop of Lerner and Loewe: Archival Sources for the Genesis of *My Fair Lady*,” and in December at the RRHOFM Steven Baur (Dalhousie University) offered “Toward a Cultural History of the Backbeat.” Both speakers were received warmly and gave the

sort of stimulating and publicly accessible talks that sustain these series.

Proposals for future lectures at both venues have been of such quality that speakers are already scheduled well into the future. (For details about the spring and fall presentations, see p. 4.) We are very grateful to Jason Hanley (liaison at the RRHOFM) and Caitlin Miller (liaison at the Library of Congress) for the gracious welcome they offer our speakers and for their invaluable input into the selection process.

The past several months have seen major changes at the Society's blog, *Musicology Now*. As Ellen Harris explained in an email last fall, the curatorship of the blog has been significantly expanded. The group now includes Ryan Raul Bañagale, Bob Fink, Andrea Moore, and Susan Thomas. Under this team, *Musicology Now* continues to engage both the academic community and general public with lively and thoughtful posts once or twice a week. Most recently these have included a consideration of public musicology on the internet by Linda Shaver-Gleason, a consideration of "George Michael's Queer Masculinity" from Matthew J. Jones, and a series of "Quick Takes" on the score of *Rogue One* from James Buhler, Frank Lehman, Brooke McCorkle, and Naomi Graber. Moving forward, the curatorial team is considering a number of proposals to upgrade and enhance *Musicology Now*, including new layouts, more integrated multimedia, and possible harnessing of social media. The team is continually looking for new voices on the blog; anyone interested in writing for *Musicology Now* or recommending a possible blog topic or contributor should contact the editorial collective at [musicology-now@ams-net.org](mailto:musicology-now@ams-net.org). I would especially like to thank Drew Massey, who has recently stepped down as *Musicology Now* curator, for his dedicated service since fall 2015.

The *Newsletter* continues to flourish under the committed editorship of James Parsons, and the AMS-L discussion likewise remains active, relying on the dedication of its moderators, Blake Howe (lead), Teresa Neff (past), and Nathaniel Lew (assistant). AMS-L currently has 2,268 subscribers, about two hundred more than last year. The past year has seen many lively discussions—most memorably a thread on "music that sounds cold" (February 2016), which generated well over a hundred responses. Other discussions have been more heated, prompting the Communications Committee to reevaluate AMS-L's posting guidelines and to consider alternative technologies for online discussion. (More information will soon be forthcoming.) AMS-Announce and the AMS Facebook and Twit-

ter pages continue to increase their audiences, with 3,950, 2,650, and 3,900 subscribers/followers respectively.

—Roger Freitas

### Committee on Cultural Diversity

Ten 2016 Eileen Southern awardees were welcomed at the Vancouver Annual Meeting by previous award winners, past and present holders of the Howard Mayer Brown Award, and past and present members and supporters of the Committee on Cultural Diversity (CCD) and Howard Mayer Brown Award Committee. We were delighted to have received an exceptionally high number of applicants in 2016, and happy to report that they came from all parts of North America. We hope to increase this number still further with the addition to the CCD website of "how-to" tips from previous winners. Watch for details at [ams-net.org/committees/ccd/](http://ams-net.org/committees/ccd/).

Looking ahead, the CCD invites AMS members to continue spreading the word about this important award. We hope to draw in applicants from a broader range of U.S. and Canada post-secondary institutions. At the same time, we look forward to addressing issues of diversity by co-hosting the panel session, "Diversity through the Pipeline," at the Rochester meeting in conjunction with the AMS Pedagogy Study Group and the Committee on Women and Gender.

—Remi Chiu and Erika Honisch

### Graduate Education Committee

The Graduate Education Committee (GEC) continues its work with directors of graduate studies to support graduate programs, current graduate students, and prospective graduate students. The GEC met at the Vancouver Annual Meeting and hosted a successful reception for prospective graduate students with over eighty prospective students and directors of graduate study in attendance. Directors of graduate study announced their participation in the reception ahead of the annual meeting and the list of participating institutions was published on the AMS web site ahead of the meeting, and feedback suggests that faculty and prospective students found this year's reception an improvement. At the committee meeting itself, discussion items included a review of the data from our survey of directors of graduate study and prospective graduate students. The aggregate data based on nearly sixty responses showed a strong preference for continuing the reception for prospective graduate students as the primary means of facilitating communication between prospective students and directors of graduate study. However, as a subgroup of respondents, fac-

ulty members demonstrated a marked secondary preference for alternative forms of meeting (such as arranging private meetings with prospective students or inviting prospective students to program receptions or parties). Present and future programming at the Annual Meeting also was discussed, including plans for a session at the 2017 Rochester meeting titled "The Dissertation and Your Job." Other discussion items included: revisiting the format for the annual graduate student reception (open reception style or job-fair style with staffed tables), whether to revive the Sunday morning meeting of directors of graduate study (which last took place in 2007, "The Role of the Master's Degree in Musicology").

—Daniel J. DiCenso and Berthold Hoeckner

### Committee on the Publication of American Music

MUSA, the AMS-sponsored forty-volume series representing the full range of genres and idioms in American Music, has been underway since 1987. It continues strongly under the guidance of Executive Editor Andrew Kuster. I am pleased to announce that two new volumes in the series *Music of the United States of America (MUSA)* will be ready for publication later this year. They are George Whitefield Chadwick: *The Padrone*, edited by Marianne Betz, and Joseph Rumshinsky: *Di goldene kale* (1923), edited by Michael Ochs.

Editorial work continues to move forward with the MUSA editions of Eubie Blake and Noble Sissle: *Shuffle Along* (1921), edited by Lyn Schenbeck and Lawrence Schenbeck; John Cage: *Concert for Piano and Orchestra, Solo for Piano* (realization by David Tudor), edited by John Holzaepfel, and *Songs from the British-Irish American Oral Tradition as Recorded in the Early Twentieth Century*, edited by Norm Cohen, Carson Cohen, and Anne Dhu McLucas.

In 2016 COPAM commissioned several new MUSA editions, including *Orchestral Pieces of George Rapp's Harmony Society, 1810–1833*, edited by Nikos Pappas, and *Spirituals*, edited by Sandra Graham.

COPAM recently submitted a new grant proposal to the NEH to fund MUSA for the years 2017–2020, and we anticipate hearing the results this summer. Take a look at our new Facebook page and Twitter feed, [facebook.com/musaeditions/](https://facebook.com/musaeditions/) and [@musaeditions](https://twitter.com/musaeditions), if you get a chance. Full details about MUSA are at our web site, [ams-net.org/MUSA/](http://ams-net.org/MUSA/).

—Amy C. Beal

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## Committee News

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### Committee on the History of the Society

The Committee on the History of the Society continues its oral-history initiatives, and has secured agreements from many members to record interviews. As always, the recordings are transcribed, and the documents deposited in the Society's Archives at the University of Pennsylvania. Please welcome our new archivist, Liza Vick, University of Pennsylvania music librarian, and please extend warm thanks to outgoing archivist Richard Griscom.

We also maintain our new, dedicated committee web page and a page therein dedicated to an inventory of current and former Society members' papers; for both initiatives, we have outgoing committee member Jim Zychowicz to thank. Thanks, Jim!

The Committee is also discussing several additional initiatives, all dedicated to recording and celebrating the history of the Society and the practice of the discipline. These are:

- A partnership with other AMS committees and study groups. For example, a partnership with the Committee on Career-Related Issues might illuminate some of the ever-emerging alternatives to familiar academic careers, where musicologists make important contributions to the discipline within the context of a different kind of professional work
- A partnership with local chapters
- A partnership between the committee and *Grove Music Online*, specifically on the entries by AMS members, perhaps updating outdated entries, or adding new entries, especially to capture crucial developments in the discipline, including new methodologies and diverse perspectives on the collective musicological enterprise
- Finally, a major conference or study day devoted to a comprehensive "stock-taking" at this juncture in the discipline's history. It is envisioned that the conference would be live-streamed, and the presentations and colloquy published.

Society members are invited to contact the committee with ideas and suggestions. Visit us at [ams-net.org/committees/history/](http://ams-net.org/committees/history/).

—Anthony M. (Tony) Cummings

### Publications Committee

In fall 2016, the Publications Committee awarded subventions to twenty-three books for a total of \$38,500:

David Beach, *The Late Instrumental Music of Franz Schubert: A Theorist's Perspective* (University of Rochester Press); supported by the Otto Kinkeldey Endowment

Harriet Boyd-Bennett, *The Politics of Opera in Postwar Venice* (Cambridge University Press); supported by the AMS 75 PAYS Endowment

Rogério Budasz, *Opera in the Tropics: Theater and music in early-modern Brazil* (Oxford University Press); supported by the Lloyd Hibberd Endowment

Joanne Cormac, *Liszt and the Symphonic Poem* (Cambridge University Press); supported by the Claire and Barry Brook Endowment

Jonathan De Souza, *Music at Hand: Instruments, Bodies, and Cognition* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Joseph Dyer, *The Scientia artis musicae (1274) of Hélie Salomon: Teaching Music in the Late Thirteenth Century* (Routledge); supported by the Kenneth Levy Endowment

Stefan Fiol, *Recasting Folk: Music, Media, and Social Mobility in the Indian Himalayas* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Angela Fiore, *Musica nelle istituzioni religiose femminili a Napoli (1650–1750)* (Peter Lang); supported by the AMS 75 PAYS Endowment

Andy Flory, *I Hear a Symphony: Motown and Crossover R&B* (University of Michigan Press); supported by the Dragan Plamenac Endowment

Jonathan Glixon, *Mirrors of Heaven or Worldly Theatres?: Venetian Nunneries and Their Music* (Oxford University Press); supported by the Margarita M. Hanson Endowment

Dana Gooley, *Sounding Side-ways: Improvisational Aesthetics in Nineteenth Century Music* (Oxford University Press); supported by the Gustave Reese Endowment

Erinn Knyt, *Ferruccio Busoni and his Legacy* (Indiana University Press); supported by the AMS 75 PAYS Endowment

Gerhard Kubik, *Jazz Transatlantic I and II* (University Press of Mississippi); supported by the Manfred Bukofzer Endowment

Samuel Llano, *Discordant Notes: Marginality and Social Disorder in Madrid, 1850–1930* (Oxford University Press); supported by the Otto Kinkeldey Endowment

Stephen A. Marini, *The Cashaway Psalmody: Transatlantic Religion and Music in Colonial*

*Carolina* (University of Illinois Press); supported by the Lloyd Hibberd Endowment

Valerio Morucci, *Baronial Patronage and Music in Renaissance and Early Baroque Rome* (Routledge); supported by the Gustave Reese Endowment

Lonán Ó Briain, *Musical Minorities: The Sounds of Hmong Ethnicity in Northern Vietnam* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Nathan Platte, *Making Music in Selznick's Hollywood* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Katherine Preston, *Opera for the People: English-Language Opera and Women Managers in Late 19th-Century America* (Oxford University Press); supported by the Claire and Barry Brook Endowment

Kelly St. Pierre, *Bedřich Smetana: Myth, Music, and Propaganda* (Boydell & Brewer); supported by the AMS 75 PAYS Endowment

Joshua Walden, *Musical Portraiture: The Composition of Identity in Contemporary and Experimental Music* (Oxford University Press); supported by the Manfred Bukofzer Endowment

Marianne Wheeldon, *Debussy's Legacy and the Construction of Reputation* (Oxford University Press); supported by the Dragan Plamenac 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 ([ams-net.org/pubs/subvention.php](http://ams-net.org/pubs/subvention.php)). Deadlines are 15 August and 15 February each year.

—Caryl Clark

### Planning Committee on the Status of Race and Ethnicity in the Profession

The AMS Board of Directors created a Planning Committee last summer to consider issues of race, ethnicity, and the profession of musicology. It is co-chaired by George Lewis (Columbia University) and Judy Tsou (University of Washington); other members are Naomi Andre (University of Michigan), Mark Burford (Reed College), Bonnie Gordon (University of Virginia), Mark Katz (University of North Carolina at Chapel

Hill), Tammy Kernodle (Miami University), Alejandro Madrid (Cornell University), and Steven Wayne (Dartmouth College).

The committee convened a special session at the Vancouver Annual Meeting (and live-streamed) titled “Race, Ethnicity, and the Profession.” Chaired by Lewis and Tsou, it included short comments by Ellie Hisama (Columbia University), Mark Burford, and Bonnie Gordon. (They are available at [musicologynow.ams-net.org/2016/11/colloquy-race-ethnicity-and-profession.html](http://musicologynow.ams-net.org/2016/11/colloquy-race-ethnicity-and-profession.html).) A lively discussion ensued, with forty-three comments from the audience and online participants. The six major themes were:

- AMS Program and Award Committees
  - More methodological diversity in evaluating paper proposals and award publications
  - Encouragement for diverse and group submissions
  - Annual critical race theory session
- Education/Training
  - Toolkit to teach people about micro-aggression
  - Free implicit bias sessions at AMS
  - Reading list on these issues
- *JAMS*
  - *JAMS* could be a place for critical race/colonialism/bias scholarship
  - *JAMS* could be more flexible on the length of published articles to accommodate papers on racial and social justice issues
  - Need methodological diversity in peer review
- Mentoring and Safe Spaces
  - Need safe spaces for scholars of color to discuss issues such as sexism, racism, and ableism
  - Provide online comment boxes for people who don't want to speak in front of an audience
- Society History and Statistics
  - Gather general society race and gender statistics and those on minority participation
  - Gather oral history from diverse members

Next steps:

- Working with the AMS Board to form a permanent committee with a diverse membership
- Planning a critical race theory and music session for next year's Annual Meeting. Legal theorist Cheryl I. Harris (University of California, Los Angeles), who pursues connections between racial theory, civil rights practice, politics, and human rights, will be the guest speaker. William Cheng (Dartmouth College) and Alisha Lola Jones (Indiana University) will be the respondents.
- Other nascent initiatives include working with AMS President Martha Feldman on

an implicit bias training session and working with Joy H. Calico, Editor-in-Chief of *JAMS*, to produce an issue on critical race theory.

Obviously, there is much work to be done in the coming years. Thanks to everyone for your ideas for making the AMS a more inclusive society.

—Judy Tsou

## Committee on Technology

The Committee on Technology continues to discuss new modes of scholarship, teaching, and communication as they relate to musicology, and indeed the humanities at large. The Board recently approved our document *AMS Best Practices in Digital Scholarship*, which includes useful advice for publishers and editors, university hiring and promotion committees, graduate (and undergraduate) program directors, and individual musicologists. Available at [ams-net.org/committees/technology/](http://ams-net.org/committees/technology/), the document provides links to other helpful resources: indices of digital music projects, guidelines for fair use in the digital domain, guides for evaluating digital work, and pertinent conferences and workshops.

At the Vancouver Annual Meeting, we considered the growing need for training in digital methods, the importance of accessibility and principles of Universal Design ([www.udl-center.org](http://www.udl-center.org)), and ideas for innovative uses of digital technology at the Annual Meeting. We welcome your views on these or any topics related to the committee's charge. For more information, visit [ams-net.org/committees/technology/](http://ams-net.org/committees/technology/).

—Richard Freedman

## Study Group News

### Cold War and Music Study Group

At the Vancouver Annual Meeting the Cold War and Music Study Group (CWMSG) hosted an alternative-format panel, “Lost Repertoires of the Cold War Era.” The session focused on questions of Cold War canonicity and “lost music.” Joy H. Calico, Hyun Kyong Hannah Chang, Brian Locke, and Lisa Cooper Vest structured their presentations around ten-minute listening sessions, after which Alison Furlong and Danielle Fosler-Lussier contributed a lively discussion that foregrounded pedagogy and accessibility.

The CWMSG celebrated its ten-year anniversary in Vancouver with a happy hour. The newly elected committee—Andrea F. Bohlman, chair; Anicia Timberlake; Michael Uy; Lisa Cooper Vest; and Alyssa Wells—offers thanks on behalf of the entire CWMSG to the outgoing committee, Elaine Kelly, chair;

Alison Furlong; Eduardo Herrera; Emily Richmond Pollock; and Marysol Quevedo. As we continue into our eleventh year, we invite conversation among scholars across musicology's subdisciplines and geopolitical routes. If you would like to join our email list and learn more about our activities, please visit [ams-net.org/cwmsg](http://ams-net.org/cwmsg).

—Andrea F. Bohlman

### LGBTQ Study Group

In conjunction with the AMS Annual Meeting in Vancouver, the LGBTQ Study Group organized the symposium “Race-ing Queer Music Scholarship.” Keynote speakers were Alisha Lola Jones and Deborah R. Vargas, performers Teiya Kasahara (voice) and Rachel Iwaasa (piano), and thirteen scholarly papers were presented in four sessions. Fifty people arrived early to attend symposium events, which began the day before AMS, and included a session during the Society's meeting. The program committee consisted of a representative from the AMS, SMT, and SEM study groups dealing with gender and sexuality. The symposium was sponsored by the University of British Columbia and supported by a \$14,000 Social Sciences and Humanities Research Council grant from the Canadian government. See [ams-lgbtq.org/race-ing-queer-music-scholarship/](http://ams-lgbtq.org/race-ing-queer-music-scholarship/) for full details.

We awarded the Philip Brett Award for exceptional musicological work in the field of lesbian, gay, bisexual, and/or trans\* studies to William Cheng for *Just Vibrations: The Purpose of Sounding Good* (2016) and to Christina Sunardi for *Stunning Males and Powerful Females: Gender and Tradition in East Javanese Dance* (2015).

—Heather Hadlock and Stephan Pennington

### Music and Dance Study Group

The Music and Dance Study Group (MDSG) had a full program in Vancouver, with three events in addition to our business meeting. Two were collaborations with our colleagues from the SMT Dance and Movement Interest Group. Rebecca Simpson-Litke led an exciting Salsa class for our combined membership, and Matilda Butkas-Ertz convened members of both societies to exchange ideas for building a range of music-dance class syllabi. Our evening panel, supported by an AMS grant, presented Thomas DeFrantz (Duke University) in a talk entitled “Asked and Answered: Black Social Dance and its Musics.”

Our plans for next year's Rochester Annual Meeting include collaborating with the AMS LGBTQ Study Group on a panel to explore intersections between dance studies and queer

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## Study Group News

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music studies, and holding an eighteenth-century social dance workshop with live music led by Carol Marsh.

We welcome Megan Varvir Coe to the steering committee as our new secretary and thank our co-founder and former secretary Sam Dorf for his amazing work since the study group's inception.

We invite dance-research enthusiasts to join our Facebook page and listserv, and contribute to our database of music and dance bibliographic sources. Full details on all of our activities are available at [ams-net.org/studygroups/mdsg/](http://ams-net.org/studygroups/mdsg/). We also welcome suggestions for future activities, conference postings, and the like. Send your ideas to [Sarah.Gutsche.Miller@utoronto.ca](mailto:Sarah.Gutsche.Miller@utoronto.ca).

—Sarah Gutsche-Miller

### Music and Disability Study Group

The Music and Disability Study Group (MDSG) recently elected Jessica Holmes as co-chair, who will assist continuing chair Samantha Bassler with study group administrative duties, including planning and organizing the session at the Rochester Annual Meeting. MDSG Chairs serve for three years, one year with a continuing chair, one on their own, and another with a newly-elected chair. Other new leadership roles for 2017 include secretary/treasurer Beth Keyes and blog editor James Deaville. Michael Accinno continues as social media officer.

MDSG's session topic for Rochester will be music, disability, and intersectionality; our call for papers is forthcoming ([musicdisabilitystudies.wordpress.com](http://musicdisabilitystudies.wordpress.com)). We invite all who are interested in music and disability studies to attend our Rochester session, and to subscribe to and contribute to the blog and DISMUS-L. To join, please visit our web site where you also will find information about music and disability research, MDSG activities, mentorship networks, and works-in-progress blog entries.

—Samantha Bassler and Jessica Holmes

### Pedagogy Study Group

At the Vancouver Annual Meeting, the Pedagogy Study Group (PSG) sponsored an alternative format session, "Experimenting with the Canon: New Approaches to the Music History Survey," the purpose of which was to explore possibilities, share

ideas, and inspire innovative approaches to the traditional music history survey. Panelists Vilde Aaslid, Ryan Bañagale, Gwynne Kuhner Brown, and John Spilker tailored their talks to engage audience participation, discuss the limitations and strengths of the traditional survey, and assess the possibilities and mechanisms for change.

The next issue of the *Journal of Music History Pedagogy* is scheduled for Spring 2017. The following two issues will address special topics to align music history pedagogy and the rapidly changing social and political environment. Rachel Mundy will guest edit an issue on Ecocriticism, and Maria Cristina Fava will guest edit "Teaching Music History in a Multicultural Environment." As always, we welcome not only submissions of article-length essays, but also shorter essays, roundtables, and work employing alternative formats. The *JMHP* editorial board recently instituted the position of Associate Editor, to assist the Editor-in-Chief during their final year and take over as Editor-in-Chief the year following. *JMHP* questions may be addressed to Stephen Meyer, Editor-in-Chief ([meyer2sc@ucmail.uc.edu](mailto:meyer2sc@ucmail.uc.edu)).

The 2017 Teaching Music History Conference will take place in Boston 9–10 June at Berklee College of Music. Organizers are John Spilker and Alex Ludwig, while Simone Pilon and Alex Ludwig are overseeing local arrangements. Trudi Wright is chairing the program committee. Conference information and the call for proposals may be found at [teachingmusichistory.com/tmhc2017/](http://teachingmusichistory.com/tmhc2017/).

At the Vancouver PSG business meeting, Kimberly Beck Hieb was elected secretary-treasurer. We thank Kevin Burke for his service and leadership in this role. Two ad-hoc committees have been formed: the Diversity and Inclusion Committee (co-chaired by Sara Haefeli and Kunio Hara) and the Adjunct Support Committee (chaired by Reba Wissner).

—John Spilker

### Popular Music Study Group

At the Vancouver Annual Meeting the Popular Music Study Group (PMSG) sponsored a noontime panel and an evening session devoted to musical artifacts. The evening's keynote address was delivered by Jasen Emmons, Curatorial Director of the Experience Music Project, with the support of the AMS Fund for Guest Speakers. The

call for papers deadline for the Rochester 2017 PMSG session is 15 April 2017 (see [ams-net.org/studygroups/pmsg](http://ams-net.org/studygroups/pmsg)).

Daniel Goldmark has again agreed to host the PMSG Junior Faculty Symposium at Case Western Reserve University, which will take place in summer 2018. PMSG thanks the mentors who participated in the successful 2016 workshops: Susan Fast, Mary Francis, Daniel Goldmark, Eric Hung, Tammy Kernodle, and Stephanie Shonekan.

At the Vancouver PMSG business meeting members thanked Chair Eric Hung for his dedicated service and his initiatives in junior faculty mentorship and the development of bibliographic and pedagogic resources. I was elected as his successor for a two-year term. Mandy Smith was re-elected as web site administrator, and Jarryn Ha will manage the PMSG Facebook page.

—Albin Zak

*Five additional AMS Study Groups have no report at this time:*

- *Ecocriticism*
- *Ibero-American Music*
- *Jewish Studies and Music*
- *Ludomusicology*
- *Music and Philosophy*

*For the latest news about all eleven AMS Study Groups, please visit [ams-net.org/studygroups/](http://ams-net.org/studygroups/). Each study group maintains an email network and web page, and participates at the Annual Meeting each year.*

### RILM News

The AMS established the Lenore Coral Endowment fund in 2005 to help support the US-RILM office to continue its work: building our discipline's most frequently used and respected bibliographic tool. More than 6,100 new records sent to RILM Abstracts in 2016 came from the US-RILM office at Cornell University. I encourage readers to contribute to the Lenore Coral Endowment and support US-RILM's vital work. For details on how to contribute, please see [ams-net.org/endowments/coral.php](http://ams-net.org/endowments/coral.php).

I also invite readers to visit [rilm.org/](http://rilm.org/) submissions and submit abstracts of your publications. Alternatively, send them directly to Julie Schnepel at the US-RILM office: [js29@cornell.edu](mailto:js29@cornell.edu).

—Jessie Ann Owens, US-RILM  
Governing Board Delegate

## Papers Read at Chapter Meetings, 2015-16

### Allegheny Chapter

17 October 2015

#### West Virginia University

Brian F. Wright (Fairmont State University), "Stigmatizing the Electric Bass in Jazz in the 1950s"

Mark Durrand (University at Buffalo, SUNY), "The Menace of Music in Sergio Leone's *Once Upon a Time in the West* (1968): Exploring Implications of Embodied Music and a Musical Embodiment"

Hyun Joo Kim (Indiana University), "Liszt's Conscientious and Creative Renderings of Cimbalom Playing in his Hungarian Rhapsodies"

Jane Hines (Princeton University), "Brahms the Modernist: Historical Influence in the First Sextet"

Matt Baumer (Indiana University of Pennsylvania), "'Same as it ever was?' The Content of Undergraduate Music History Curricula in 2011-2012"

Ewelina Boczkowska and Randy Goldberg (Youngstown State University), "Reinventing the Music History Core Sequence: Goals and Strategies"

Travis Stimeling (West Virginia University), "Literacy, Critical Thinking, and the Graduate Music History Classroom"

Jonathan Shold (University of Pittsburgh), "Is Nothing Sacred? Rossini's *Mosè in Egitto* (1818) as a Secular Requiem"

Jon Churchill (Pennsylvania State University), "Vaughan Williams and Musical Safety: The *Locus Amoenus* in Symphony no. 3"

19 March 2016

#### Chatham University

Antonella Di Giulio (University at Buffalo, SUNY), "Deictic Spaces and Form-Meaning Pairings in Twentieth-Century Works"

Laura Dallman (Indiana University), "The Surface and Beyond: Quotation and Allusion in Daugherty's Orchestral Works"

Julie VanGyzen (University of Pittsburgh), "Listening for Hope: Listening and Resistance During the Occupation of France"

Garreth Broesche (University of Houston), "Are Recordings Forgeries?"

Adam Shoaff (University of Cincinnati), "Rousseauian Aesthetics and the Rebirth of German Opera"

Juan Fernando Velásquez (University of Pittsburgh), "(Re)Sounding Urban: Symphonic Bands, Modernity, and Public Space in Medellín, Colombia (1863-1910)"

Anne Briggs (Wichita State University), "Fado: Origin Narratives and Female Azorean Immigrants"

Matthew Baumer (Indiana University of Pennsylvania), "Who Benefits from a Benefit Concert? Music and Philanthropy in 1980s Pittsburgh"

### Capital Chapter

16-17 October 2015

#### University of Richmond

#### Jointly with Southeast Chapter

Papers listed with Southeast Chapter.

9 April 2016

#### American University

Anna Brashears (Catholic University of America), "Focalization in Two Songs from Schumann's *Kerner Liederreihe*: Agony and Healing through the Act of Storytelling"

Gretchen Carlson (University of Virginia), "Jazz Goes to the Movies: Improvised Film Scores in Contemporary Cinema"

Matthew Franke (Howard University), "Beyond Pastiche: The Descending Tetrachord in Massenet's *Manon*"

Justin T. Gregg (Georgetown University), "The Evolution of the Flute Family as the 'Outsider' in Gustav Mahler's *Wunderhorn* Symphonies"

Thomas Rohde (Catholic University of America), "Brazilian Nationalist Representation in the Text and Musical Setting of Heitor Villa-Lobos's *Choros No. 10: 'Rasga o coração'* (Tear Open my Heart)"

Laura Youens (George Washington University), "The Sad Case of 'Si par souffrir'"

Aaron Ziegel (Towson University), "Arthur Nevin and the Singing Soldiers of Camp Grant: World War I, Vocal Camaraderie, and A Choir of 40,000"

### Greater New York Chapter

24 October 2015

#### Hunter College

Eric Hung (Rider University), "The History and Politics of Water through Music and Dance: The Mendelssohn Club of Philadelphia's Performance of *Turbine*"

Nathaniel Sloan (Fordham University), "Harold Arlen and Tin Pan Politics"

Jeff Dailey (Five Towns College), "Exploring the Meaning of *Utopia, Limited*"

Barry Wiener (Graduate Center, CUNY), "'Young Classicality' [Junge Klassizität] and German Cultural Chauvinism"

Catherine Coppola (Hunter College), "Fear of Feminine Power: Hillary Clinton and the Queen of the Night"

David Hurwitz (Classicstoday.com), "The Vibrato Monologues: Sexual Politics and Expressive String Timbre"

13 February 2016

#### Columbia University

Jane Sylvester (Eastman School of Music, University of Rochester), "Veiled Muse, Poetic Collaborator: Infusions of Luise Hensel in Wilhelm Müller and Franz Schubert's Settings of *Die schöne Müllerin*"

Robert Butts (Montclair State University), "The Thousand Hurts of Fortunato: Transforming Gender Expectation in Adapting Edgar Allan Poe's Short Stories into Chamber Operas"

Alexander K. Rothe (Columbia University), "Ruth Berghaus's Vision of Wagner in the Frankfurt *Ring* Cycle (1985-1987)"

Jeff Dailey (Five Towns College), "The Dance of Heresy—Music for the Female Pope"

Martha Sullivan (Rutgers University), "Cold Comfort: Musical Markers of Alterity and the Transmission of Female Agency in Rimsky-Korsakov's *Snegurochka*"

John Covach (University of Rochester), "It's a Man's World? The Supremes in 1964"

Barry Wiener (City University of New York), "Ursula Mamlok: The Path to the New Music, 1960-63"

30 April 2016

#### Center for Remembering and Sharing

Vincent E. Rone (St. Peter's University), "A Curious Case of Inculturation: Jean Langlais, Joseph Gelineau, and Vatican II"

William E. Hettrick (Hofstra University), "The Saga of John J. Swick: A Colorful Episode in the History of American Piano Manufacturing and Music Trade Journalism"

Nicole Vilkner (Rutgers University), "The Urban Routes of Boieldieu's *La dame blanche* in Nineteenth-Century Paris"

Lawrence Ferrara (New York University), "Counting Musical Elements: Corpus Analysis in Musicology"

Styra Avins (New York, N.Y.), "Delving into the Archives: Reassessing Brahms' Letters and the Hunt for More"

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## Papers Read at Chapter Meetings

*continued from page 23*

Reba Wissner (Montclair State University), "Outer Limits and The Musical Undermining of Women's Agency"

### Mid-Atlantic Chapter

17 October 2015

Curtis Institute of Music

Benjamin Krakauer (Temple University), "Innovations in Bluegrass Music during the Nineteen Seventies: Negotiations of Musical Aesthetics and Social Values"

Ji Yeon Lee (City University of New York), "Climax Structure in Verismo Operas"

Katherine Kaiser (Allentown, Pa.), "Listening and Voice in Early Musique Concrète"

Kassandra Hartford (Muhlenberg College), "Listening to the Din of the First World War"

Aimee Gonzalez (University of Florida), "Saints, Sons, and Sovereignty: Mouton's *Gloriosa Virgo Margareta* in the Court of Anne of Brittany"

Lily Kass (University of Pennsylvania), "British Patriotism Sung in the Italian Style"

Molly McGlone (University of Pennsylvania), "The Sounds of Philadelphia's Class Divide: A Case Study of Music Education in West Philadelphia 1950–1970"

### Midwest Chapter

3–4 October 2015

Roosevelt University

Ian Wentworth Nutting (Cincinnati, Oh.), "Beethoven, Hope, and Light: An Analysis of Beethoven's 'An die Hoffnung' op. 32 and op. 94"

Marian Wilson Kimber (University of Iowa), "'Li'l Brown Baby': Paul Laurence Dunbar, Dialect Verse, and Musically-Accompanied Recitation by Women"

Steven Wilson (University of Illinois), "A Voice for the Dispossessed: Diamanda Galás and the Aesthetics of Pain"

David Kidger (Oakland University), "Music Education, Music Appreciation and Symphony Concerts for Children in Greater London from ca. 1920 to ca. 1939"

Christy Miller (University of Kansas), "'Round and 'Round Hitler's Grave': Folk Music as Propaganda in *The Martins and The Coys*"

Lynn Hooker (Indiana University), "The Girls of the Rajkó Ensemble: Gender, Race, and Music Education in State-Socialist Hungary"

Robert Kendrick (University of Chicago, Newberry Library), "Update on Music Collections at The Newberry Library"

Thomas Kernan (Roosevelt University), "Re-examining the Relationship Between Social Justice and Music at Roosevelt University's Chicago College of Performing Arts"

Lydia Snow (Northeastern Illinois University), "Raising Hell Against Rankism: The Struggle for Adjunct Justice at Northeastern Illinois University"

Trent Leibert (University of Chicago), "The Submerged Subject of Video-Opera: Fausto Romitelli's *An Index of Metals*"

Andrea Keil (Bowling Green State University), "Music Toward Spiritualization: The Transformative Process of Tone Eurhythm and Augusta Read Thomas's *Eurhythm Etudes* for Solo Piano no. 1, 'Still Life'"

Lee Copenhaver and Gabriel Ellis (Grand Valley State University), "Music Video in a New Light: The Color of Music and the Music of Color"

Nathan Landes (Indiana University), "Metalcore and the Relative Nature of Mundane and Transgressive Subcultural Capital"

Nathan Reeves (Northwestern University), "Sirens in the Cloister: Disembodied Voices of Power and Protest in Early Modern Naples"

Scot Buzza (Xavier University), "Rhythmic Structure in the Compositional Process of Baldassare Galuppi"

John Romey (Case Western Reserve University), "Seventeenth-Century Opera Parody at the Comédie-Française: Evidence for the Appropriation of a Street Practice"

Lisa Feurzeig and Nikolaus Schroeder (Grand Valley State University), "William Henry Pommer's Musical Style: Cross-Relations of Genre, Ethnicity, and Individuality"

Wesley Newton (Wheaton College), "Basque Blues? Examining Ravel's Authenticity through a Cultural Lens"

Amanda Ruppenthal Stein (Northwestern University), "Composing a Jewish Symphony: Leonard Bernstein's Symphony no. 1, 'Jeremiah'"

29–30 April 2016

Case Western Reserve University

Jacek Blaszkiewicz (Eastman School of Music, University of Rochester), "Enter the Furnace: Morality and Social Space in Offenbach's *La vie parisienne*"

Trevor R. Nelson (Michigan State University), "Smyth in Context: Feminism, Morality, and *The Wreckers*"

Gregory Walshaw (Emmanuel College, University of Toronto), "A Cry from the Soul: Charles Mingus, 'Ecclesiastics,' and *Beneath the Underdog*"

Peter Moeller (Ohio State University), "Variety within Unity: *Sanctus sanctorum exultatio*"

Rachel McNellis (Case Western Reserve University), "Performance of the Visual and Participation in the Divine: Sacred Representation in Cordier's *Tout par compas*"

Brian MacGilvray (Case Western Reserve University), "Claude Le Jeune's Subversion of *musique mesurée* in his Chansons on Vanity"

Peter Graff (Case Western Reserve University), "Cleveland's Lost Sheep: Russian Jewish Immigrants and the Systematization of Assimilation at the Globe Theater"

Ryan Ebright (Bowling Green State University), "Operatic Entrepreneurship and Iconoclasm in Steve Reich's *The Cave*"

Stephen Meyer (University of Cincinnati), "The Politics of Authenticity in Miklós Rózsa's Score to *El Cid*"

John Sienicki (Grand Rapids, Mich.), "Schubert in Outer Space: Rare Examples of Iconic Western Music in Bollywood Films"

Sara Gulgas (University of Pittsburgh), "Memories of an Imagined Past: Baroque Rock's Postmodern Nostalgia"

### New England Chapter

3 October 2015

Amherst College

Maia Perez (Boston University), "Arnold Dolmetsch against Antiquarianism: The Development and Endurance of Period Instrument Revival Ideologies"

Ellen Exner (New England Conservatory/University of South Carolina), "The Godfather: Georg Philipp Telemann, Carl Philipp Emanuel Bach, and the Family Business"

Derek Strykowski (Brandeis University), "Symphonies for Sale: How Composers and Publishers Negotiated the Style of Concert Music in the Long Nineteenth Century"

Mike Ford (Rutgers University), "Processes of Spectralization: From Josquin's *Missa L'homme armé super voces musicales* to Haas's *Trio ex Uno*"

Melissa Goldsmith (Westfield State University), "Bob Dorough's Settings of Langston Hughes's Poems in Lawrence Lipton's *Jazz Canto*: A Musical-Literary Exchange"



**20 February 2016**  
**The Hartt School**

- Joel Schwindt (Boston Conservatory of Music), “Why Striggio Was Not on Monteverdi’s Side: *Orfeo* (1607), Academy Culture, and the Staging of the ‘Artusi Controversy’”
- Moira Hill (New Haven, Conn.), “Nothing New Under the Sun: C. P. E. Bach’s Successor Schwenke and the Problem of Originality”
- Ellen T. Harris (MIT), “George Frideric Handel: A Life with Friends—The Archival Background”
- Kirill Zikanov (Yale University), “Glinka’s Three Models of Instrumental Music”
- Catrina Flint de Médicis (Vanier College), “Maurice Boucher’s Little Wooden Actors at the Théâtre de la Marionnette (1888–1892)”
- David Ferrandino (University at Buffalo, SUNY), “Ironic Masks, Randy Newman, and the Aesthetics of Social Tolerance”

**8–9 May 2016**

**Massachusetts Institute of Technology**  
**Jointly with New England**  
**Conference of Music Theorists**

- Melody Chapin (Tufts University), “Opera and Modernity in Brazil: Camargo Guarnieri and Mário de Andrade’s *Pedro Malazarte*”
- David Schulenberg (Wagner College), “Between Frescobaldi and Froberger: From Virtuosity to Expression”
- Nona Monahin (Five Colleges Early Music Program, Mount Holyoke College), “A Tale of Three *Sciolte*: Triple Meters in the Danced Suites of Fabritio Caroso”
- Heather de Savage (University of Connecticut), “Before and After Debussy: Gabriel Fauré’s *Pelléas et Mélisande* in New York and Boston, 1902–12”
- Sean M. Parr (Saint Anselm College), “Vestiges of Virtuosity: Origins of the French Coloratura Soprano”
- Erinn Knyt (University of Massachusetts Amherst), “A History of Man and His Desire: Ferruccio Busoni and Faust”
- David Ferrandino (University at Buffalo, SUNY), “Getting ‘Satisfaction’ from Others: Cover Songs, Irony, and the Rolling Stones”

**New York State–St.**  
**Lawrence Chapter**

**30 April–1 May 2016**  
**State University of New York at Potsdam**

- Gregory Johnston (University of Toronto), “Heinrich Schütz’s Musical Gift to the Wolfenbüttel Court: What the Partbooks Tell Us”

- Annalise Smith (Cornell University), “Directorial Influence at the Paris Opéra: The Case of Devismes du Valgay”
- Anne Briggs (Wichita State University), “Fado and Female Azorean Immigrants”
- Lydia Hamesley (Hamilton College), “‘Shattered Image’: Appalachian White-Trash Femininities in the Songs of Dolly Parton”
- Benjamin Piekut (Cornell University), Keynote Address: “Not So Much a Program of Music, as the Experience of Music: Distributed Authorship in the Merce Cunningham Dance Company”
- François de Médicis (Université de Montréal), “Human Perception and Transcendence in Maeterlinck and Debussy’s *Pelléas et Mélisande* (Act III scene 3)”
- Stephen Lett (University of Michigan), “Religious Music in Helen Bonny’s Typology of Music for LSD Psychotherapy”
- Silvia Lazo (Cornell University), “The Secret Nightingale: When Utterance and Silence Co-Exist. Susan Metcalfe-Casals and the Genesis of *En Sourdine*”

- Seth Coluzzi (Brandeis University), “The First Songstress: The Fragmented History of Lucia Quinciani’s Monody of 1611”
- Tessa MacLean (McGill University), “‘Family Time’ with the Schumanns: Bourgeois Constructions in *Liederalbum für die Jugend*, op. 79”
- Michael Kinney (McGill University), “‘You need only do your duty under all circumstances’: Reconciling Clara Schumann’s Feminine Identity in Victorian Domestic and Public Spheres”
- Rachel Avery (McGill University), “Looking Back at the Home: *L’Enfant et les Sortilèges* as Engagement with Late Nineteenth-Century French Domesticity”

**Northern California Chapter**

**16–17 April 2016**

**University of California, Santa Cruz**  
**Jointly with Pacific Southwest Chapter**

Papers listed with Pacific Southwest Chapter.

**Pacific Northwest Chapter**

**18–20 March 2016**

**University of Lethbridge**

- Bryn Hughes (University of Lethbridge), “The Effect of Backbeat on Metrical Hierarchy and Tempo Perception in Rock Music”
- Dana Wiley (University of Alberta), “What Did (or Didn’t) You Do in the Strike? The Absence of the Folk Revival in the 1984

- Miners’ Strike and the Making of Billy Bragg”
- Nathan Tang (Lewis & Clark College), “Self-Identity, Vulnerability, and Introspection in the Hip-Hop Renaissance”
- Samara Ripley (University of British Columbia), “A Singer as an Instrument: Mozart’s *ariettes* for Elisabeth Wendling”
- Harald Krebs (University of Victoria), “Two Beautiful Mornings: Josephine Lang’s Two Settings of Reinhold Köstlin’s ‘Am Morgen’”
- Marva Duerksen (Willamette University), “Reading and Hearing Emily Dickinson: Poetic and Musical Prosody in Art-Song Settings 1920–2000”
- Guy Obrecht (Mount Royal University), “Empirical Musical Experience and the Self”
- Jason Cullimore (University of Regina), “The ‘Digital Personality’: A Perspective on Composing for Interactive Computer Music Systems”
- Paul Sanden (University of Lethbridge), “Liveness in a Digital Age: Redefinitions of Liveness and Reconceptualizations of Performance”

**Pacific Southwest Chapter**

**10 October 2015**

**University of California, Riverside**

- Beth M. Snyder (New York University), “Verdammt und Verbant: The Rehabilitation of Felix Mendelssohn-Bartholdy in the GDR and the 1959 Festwoche”
- Liselotte Sels (University of California, Santa Barbara), “Tracing the Radif: The Musical Landscape of Present-day Iran”
- Steven Ottományi (California State University, Long Beach), “Paradigm Shifts: The Search for Authenticity and the Question of Performance Practice in Eighteenth-Century Colonial California”
- David J. Kendall (La Sierra University), “Inverting the Story: Magellan’s Specter and Popular Resistance through Parody in Filipino Comic Novelty Songs”
- Eric Davis (University of Southern California), “Buck Washington’s Blues: A Private Recording in Homage to Gershwin and Its Implications for the Score of *Porgy and Bess*”
- Adriana Martínez Figueroa (Phoenix College), “Invented Roots and Far-Flung Branches: The Influence of the Seegers and the Lomaxes on American Popular Music”

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## Papers Read at Chapter Meetings

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Katherine Reed (Utah Valley University), "In Dreams': Musical Appropriation and Audience Interaction in the Soundtracks of David Lynch"

Michael D'Errico (University of California, Los Angeles), "Programming Sound: Computational Thinking in Electronic Music"

**20 February 2016**  
**Pomona College**

Daniela Levy (University of Southern California, Los Angeles), "Singing on Screen: Opera for the Mass Public in Contemporary America"

Elise C. La Barre (University of California, Santa Cruz), "Radio Enchains Music: The 1940 ASCAP Radio War and Music Festival"

Kenneth H. Marcus (University of La Verne), "Every Evening at 8': The Promenade Concerts and Cultural Hierarchy in Late-Nineteenth-Century Boston"

Robert Wahl (University of California, Riverside), "The Same Old Song and Dance: Carlos Surinach and the American Commission Process"

David Brodbeck (University of California, Irvine), "Heimat is Where the Heart Is; or, How Hungarian Was Goldmark?"

Panel Discussion: Susan Key (Chapman University) and Kristi Brown-Montesano (Colburn Conservatory of Music), "What Else is Out There? Opportunities in Public Musicology"

**16–17 April 2016**  
**University of California, Santa Cruz**  
**Jointly with Northern California Chapter**

Bernard Gordillo (University of California, Riverside), "Son de Dios: Vernacular Masses for the Family of God in Central America"

Eric Johns (University of California, Riverside), "Joaquín Nin-Culmell's La Celestina: Embracing Regionalism in Francoist Spain"

Rachel Howerton (University of California, Riverside), "'Flowers are my Music': A Reception History of the *Symphonie fantastique* in Victorian Britain"

Matthew Buchan (University of California, Riverside), "Jonny Greenwood's 'There Will Be Blood': Sonic Collage, Parable of Environmental Crisis"

Robert Wahl (University of California, Riverside), "Fleeing Franco: Expatriate Composers in New York"

Jung-Min Lee (Duke University), "Bartók's Influence on Isang Yun: Chromaticism and Semitone Dyads"

Martha Sprigge (University of California, Santa Barbara), "Musical Grief at East German State Funerals"

Leta Miller (University of California, Santa Cruz), Keynote Address: "Musicology, Pedagogy and Practice: Personal Reflections over Forty Years"

Margaret Jones (University of California, Berkeley), "Plucking the Voice: Lute Tablature and Music Pedagogy at the Close of the Sixteenth Century"

Claire Thompson (University of California, Davis), "*La donna del lago* Goes to Britain: Oysters, Ostrich Plumes, and Other Nonsense"

Alison Maggart (University of Southern California), "'Emil Schmorgr' or Till Eulenspiegel? A Newly Discovered Cadenza by Richard Strauss"

## Rocky Mountain Chapter

**22–23 April 2016**  
**University of New Mexico, Mesa del Sol**  
**Aperture Center**  
**Jointly with Society for Music**  
**Theory, Rocky Mountain Chapter**  
**and Society for Ethnomusicology,**  
**Southwestern Regional Conference**

Sienna Wood (University of Colorado, Boulder), "Anti-Inquisition Propaganda at the Outbreak of the Dutch Revolt: Noé Faig-nient's *Chansons, madrigales et motetz*"

Christopher Bowen (University of North Carolina at Chapel Hill), "The Czech Village Triumphant: Bedřich Smetana's *The Bartered Bride* in 1892 Vienna and Imperial Transnationalism"

Angela Mace Christian (Colorado State University), "Ludwig Berger, John Field, and the Dissemination of the Nocturne Style"

Lindsey Macchiarella (University of Texas at El Paso), "Skryabin's Modernism: Process and Style in the *Prefatory Action Sketches*"

John T. Brobeck (University of Arizona), "Mouton and the French Court Motet"

Michael B. Ward (University of Colorado, Boulder), "Who Am I? Riddling, Anonymity, and a Song by William Byrd"

Blake Cesarz (University of Arizona), "In the Temperament: An Analysis of Key Color in Bach's *Well-Tempered Clavier*"

Michael Oravitz (University of Northern Colorado), "The 'Ariettes oubliées' within Debussy's Ariettes: An Argument for the

Construal of a Cyclic Triptych in the First Three Melodies of the *Ariettes*"

Charles Price (West Chester University of Pennsylvania), "Let the Good Times Roll from Lovin' Sam Heard to Jimi Hendrix: Transmission and Transformation of a Louisiana Blues Line on Commercial Recordings"

Zachary Wiggins (Arizona State University), "Serious Compositional Methods in Fats Waller's *London Suite*"

Ryan Raul Bañagale (Colorado College), "Reconstructing the *Rhapsody in Blue* Piano Solo"

Thomas Posen (University of New Mexico), "The Patterns of Grand Opera on Broadway: A Semiotic Approach"

Eileen Watabe (Colorado Mesa University), "Chorale for One: Personal Expression in Nineteenth-Century Chorale Topic"

Julie Hedges Brown (Northern Arizona University), "A Choreographic Re-hearing of Schumann's A-major String Quartet, First Movement"

Emily Loeffler (University of Northern Colorado), "*Alpenjäger* in Schubert and Liszt Lieder"

Bettie Jo Basinger (University of Utah), "*Mazepa's* Wild Ride: Liszt's Notions of Program and Audience in the Symphonic Poem and Transcendental Etude"

Steven Feld (University of New Mexico), Keynote Address: "Hearing Heat: Acoustemology meets the Anthropocene"

## South-Central Chapter

**18–19 March 2016**  
**University of Georgia**

Naomi Graber (University of Georgia), "Genre Trouble: Final Boys, Action Heroines, and the Gendered Music of Violence"

Megan Whiteman (University of Tennessee), "Psychologically Witched: Women of the French *Tragédie Lyrique*"

Kaylina Madison (University of Kentucky), "Black Representation in *The Emperor Jones*"

Sarah Holder (University of Tennessee), "A Life of Harmonious Dissonance: Exploring the Work of Alice Fletcher through Intersectionality"

Morgan Rich (University of Florida), "Constructing a Narrative: Reexamining Theodor Adorno's *Alban Berg: Master of the Smallest Link* through Source Study"

J. Tyler Fritts (University of Memphis), "Reading Between the Lines of History and Mythology: Towards a New Biography of Furry Lewis"

James MacKay (Loyola University), "Another Look at Chromatic Third-Related Key Relationships in Late Haydn"

Jeremy Grall (Birmingham-Southern College), "Homages and Adaptations of Maurice Ravel's *Pavane pour une infante défunte* in 1930s American Jazz and Classical Music"

Craig B. Parker (Kansas State University), "Edwin Gershefski: Chameleon Composer from Georgia"

Kenneth Kreitner (University of Memphis), "The Tordesillas Perplex"

Yvonne Kendall (Austin Peay State University), "Arbeau's *Orchesographie*: Dance Music of Renaissance France"

Virginia Lamothe (Belmont University), "Towards a Better Understanding of Martyr Tragedies in Seventeenth-Century Rome"

Michelle Meinhart (Martin Methodist College), "'It's a Long Way to Tipperary . . . ' and Tennessee: Unlikely Musical Exchanges in the English Country House, 1914–1918"

Catherine Greer (University of Tennessee), "*Vorwärts!* Specters of the *Hitlerjugend* in the Songs of the *Freie Deutsche Jugend*"

David Heinsen (University of Georgia), "Re-Signifying *Goldberg*: Hannibal Lecter's Leit-motif as an Affiliating Identification"

## **Southeast Chapter**

**16–17 October 2015**

**University of Richmond**

**Jointly with Capital Chapter**

Jennifer Walker (University of North Carolina at Chapel Hill), "The Politics of Paleography: Solesmes, Mocquereau, and the *Paléographie musicale*"

Ronit Seter (Jewish Music Research Centre), "Steve Reich's *Tehillim*: Reinventing Old-Fashioned Orientalism and Israelism"

Robert Nosow (Jacksonville, N.C.), "Jacob Hobrecht and the May Fairs"

Samuel J. Brannon (University of North Carolina at Chapel Hill), "The Book No One Wanted to Read: Marketing Strategies in Franceschi's Zarlino Editions"

John Z. McKay (University of South Carolina), "Musical Curiosities in Kircher's Antiquarian Visions"

Christina Taylor Gibson (Catholic University of America), "Mabel Dodge Luhan, Carlos Chávez, and *Whirling Around Mexico*"

Kristen M. Turner (North Carolina State University), "The Woman Behind the Man: Candie Carawan and Women's Contributions to the Civil Rights Movement"

Daniil Zavulunov (Stetson University), "Opera as Policy During the Reign of Nicholas I: The First Decade (1825–1835)"

Gina Bombola (University of North Carolina at Chapel Hill), "Scandalous Sight, Sublime Sound: Opera and Film Censorship in *I Dream Too Much* (1935)"

Allan W. Atlas (City University of New York), "Vaughan Williams in the New York Crossfire: Olin and Harold v. Virgil and Paul"

Joanna Helms (University of North Carolina at Chapel Hill), "The Anatomy of an Analysis: Luigi Nono and Schoenberg's *Variations for Orchestra*, op. 31"

### **Poster presentations:**

Patricia Puckett Sasser and Vivian Tompkins (Furman University), "The Birgit Krohn Albums: Amateur Music-Making in Late Nineteenth-Century Norway"

Karl G. Feld (North Carolina State University), "Following Guido d'Arezzo's *Prologus in antiphonarium* and *Regule rithmice*: Tracing the First Transmissions of Modern Musical Notation"

Gregory Thomas Martin (Catholic University of America), "The Record and the Creation of the Hip-Hop Culture: How Technology Helped Create an African-American Musical Style"

Marya Orłowska-Fancey (University of North Carolina at Greensboro), "Fryderyk Chopin's *Etude* in F Major, op. 10, no. 8 as a Descendant of the Improvised Free-Fantasia Tradition"

**5–6 March 2016**

**Duke University**

Stephen Stacks (University of North Carolina at Chapel Hill), "Warren County, Environmental Justice, and the Mobilization of the Freedom Song"

Laura E. Kennedy (Furman University), "Shostakovich's Two Versions of Movement II for Symphony no. 8 (1943)"

Nola Reed Knouse (Moravian Music Foundation), "The Music of Francis Florentine Hagen (1815–1907)"

Barbara Strauss (Moravian Music Foundation), "Bringing Resources to Light"

Dave Blum (Moravian Music Foundation), "Members of the Musenhof among the Moravians"

Laura D. Stevens (High Point University), "Unearthing Manuscripts in the *Salem Collegium Musicum* Collection of the Moravian Music Archives: *Quartetto* by Joseph Aloys Schmittbaur (1718–1809)"

Stewart Carter (Wake Forest University), "Marin Mersenne, His Followers, and the 'Discovery' of the Harmonic Series"

Jeremy Sexton (Wake Forest University), "Who is Fair Oriana?"

James Brooks Kuykendall (Erskine College), "Editorial Intervention in Bach's 'Passaggio Chorales'"

Julie Hubbert (University of South Carolina), Keynote Address: "High Fidelity and Music in New Hollywood Film"

Carolyn Carrier-McClimon (Furman University/Indiana University), "Nineteenth-Century Albums and Collective Memory in Robert Schumann's 'Erinnerung' from the *Album für die Jugend*, op. 68"

Jung-Min Lee (Duke University), "Word-play and Fantastical Worlds in Unsuk Chin's *Akrostichon-Wortspiel*"

Paul Sommerfeld (Duke University), "Scoring *Star Trek's* Utopia: Musical Icons in *Star Trek: The Motion Picture* (1979) and *Star Trek II: The Wrath of Khan* (1982)"

## **Southern Chapter**

**19–20 February 2016**

**Palm Beach Atlantic University**

Andreas Giger (Louisiana State University), "Leoncavallo's 'Appunti' and the History of *Pagliacci*"

Morgan Rich (University of Florida), "Constructing a Narrative: Reexamining Theodor Adorno's *Alban Berg: Master of the Smallest Link* through Source Study"

Christina Filis (Palm Beach Atlantic University), "The Doxastarion of Markos Domestikos Notated in the New Analytical Method: A Critical Analysis of a Musical Legacy"

Charles Brewer (Florida State University), "'The Beauty of Israel Is Slain': William Billings's Anthem for the Reinterment of Dr. Joseph Warren"

C. Megan MacDonald (Florida State University), "Embodying Faith and Fandom: Songs of Identity in Depression-Era Gospel Singing Communities"

Maribeth Clark (New College of Florida), "Whistling's Sonic Ambiguity and Its Impact on the Whistler's Body"

McKenna Milici (Florida State University), "'Ain't I Always Been a Good Husband?': Male Characters as Keys to Portraying the Wayward Woman in *Street Scene*"

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## Papers Read at Chapter Meetings

*continued from page 27*

Maria Cizmic (University of South Florida), "Empathy, Ethics, and Film Music: Alfred Schnittke and Larisa Shepitko's *The Ascent* (1977)"

Navid Bargrizan (University of Florida), "Mozart's *Don Giovanni* as a Prototype for the Romantic German Tragedy"

Timothy Love (Louisiana State University), "Guilty until Proven Innocent: Thomas Davis and the Struggles of Irish Art Music"

Carrie Danielson (Florida State University), "'Going to School and Winning the Olympics': A Musicological Examination of Childsongs at a Tallahassee Community Center"

Bryan Proksch (Lamar University), "Sousa's Band Arrangements of Orchestral Works and/as Public Education"

Douglass Seaton (Florida State University), "Out of the Back Row: Ferdinand Hiller's Views on Composing Applied to His String Quartets"

Dongjin Shin (University of Florida), "Stravinsky's *Three Japanese Lyrics* and the Concept of Two-Dimensional Music"

Michael Palmese (Louisiana State University), "John Adams and the Avant-Garde, 1971-72"

## Southwest Chapter

10 October 2015

Texas State University

Jointly with the National Association of Composers USA – Texas Chapter

Brian Peterson (Shasta College), "Going to the Sources: Issues in Historical Performance Practice and Pedagogy in the Interpretation of Samuel Scheidt's *Tabulatura Nova* (1624)"

Kimary Fick (University of North Texas), "'They Decorate their Heads with Many Beautiful Things': Herzogin Anna Amalia's Aesthetics and the Ideal Musical *Kennerin*"

Peng Liu (University of Texas at Austin), "Rethinking Sonata Form in Beethoven's Lyricism"

J. Cole Ritchie (University of North Texas), "Recent Jazz Arrangements of Western Art Music as Foreignized Translations"

Joseph E. Jones (Texas A&M University-Kingsville), "Encultured Musical Codes in Bear McCreary's Video Game and TV Soundtracks"

Marusia Pola Mayorga (Texas Tech University) and Anny Zuñiga Santiago (Independent Artist), "100% Chamula!: Transgressive Identities and Musical Transculturalism in the Mexican South Border"

Miranda Bartira Sousa (University of Texas at Rio Grande Valley), "Chiquinha Gonzaga: Musician and Activist in the Brazilian Society at the Twentieth-Century Turn"

### Poster presentations:

Layla Butler (University of Central Arkansas), "Hans Gál (1890-1987) and Egon Wellesz (1885-1974): Composers, Scholars, and Exiles"

Carrie Evans (Texas Tech University), "Music as Speech: How Video Game Musical Motifs Drive the Story"

Brent Alan Ferguson (Independent Scholar), "Instrument of Evil: Pipe Organ in Musical Themes of Video Game Antagonists"

*continued on page 31*

## CFPs and Conferences

The AMS posts Conference and CFP notices at three bulletin boards: see [ams-net.org/announce.php](http://ams-net.org/announce.php) for complete listings and information about subscribing to email notices. Hundreds have been posted since the August 2016 *AMS Newsletter* was published; a small selection appears below.

### Calls for Papers

#### Women's Work in Music

CFP deadline: 1 March 2017

4-7 September 2017

Bangor University

#### Women in the Creative Arts

CFP deadline: 20 March 2017

10-12 August 2017

Australian National University, Canberra

#### American Women Composer-Pianists: A Celebration of Amy Beach and Teresa Carreño

CFP deadline: 1 April 2017

15-16 September 2017

University of New Hampshire, Durham

#### Italian Musicological Society

CFP deadline: 15 June 2017

20-22 October 2017

Lucca

### Conferences

#### American Handel Society

6-9 April 2017

Princeton University

#### Society for Seventeenth-Century Music

20-23 April 2017

Providence, R.I.

#### Sign O' The Times: Music and Politics

20-23 April 2017

EMP Museum, Seattle

#### Medieval Studies

11-14 May 2017

Kalamazoo, Mich.

#### Music Encoding

16-17 May 2017

Tours, France

#### Canadian University Music Society

25-27 May 2017

University of Toronto

#### Nineteenth-Century Music

7-9 June 2017

Vanderbilt University

#### Music and the Moving Image

26-28 May 2017

New York University

#### Teaching Music History

9-10 June 2017

Berklee College of Music

#### Medieval and Renaissance Music

4-8 July 2017

Prague

#### RMA Music and Philosophy Study Group

13-14 July 2017

London

#### La danse française en Allemagne et son enseignement au début du XVIIIe siècle

5-8 September 2017

Paris

#### Royal Musical Association

7-9 September 2017

University of Liverpool

#### Gottfried Tauberts "Rechtschaffener Tantzmeister" (Leipzig 1717):

Kontexte – Lektüren – Praktiken im Musikinstrumentenmuseum der Universität  
20-23 September 2017

Leipzig

#### Société française de musicologie:

"Thinking musicology today: objects, methods, and prospects"

23-25 November 2017

Paris

## 75 years ago: 1941–42

- President Otto Kinkeldey's address to the members (29 December 1941; published in *Papers of the AMS*, 1946) looked forward to the post-war status of musicology, identifying four key areas: global cooperation among scholars; establishing the discipline in academic institutions; supporting the publication of music and music scholarship; and supporting the work of libraries to conserve and make available the materials of musicology.
- *The Musical Quarterly* continued to publish work first presented at AMS chapter and national meetings. In the January 1942 issue Curt Sachs reviewed Paul Henry Láng's *Music in Western Civilization* (1941): "at last we are given the book that we can recommend to [those] who wish to see music in its proper place within the history of mankind without being bored by technicalities."

## 50 years ago: 1966–67

- Twenty-seven students at the University of Michigan presented a petition to the Board of Directors requesting permission to form a student chapter of the AMS.
- The RILM indexing project proposed by Barry S. Brook received support "in principle" from the Board.
- Edward Lowinsky proposed to the Board that two awards be initiated: the Kinkeldey, for an outstanding book, and the Einstein, for an outstanding article by a scholar in early career stages.

## 25 years ago: 1991–92

- The last surviving founding member of the Society, Paul Henry Láng, died.
- The Program Committee received 238 proposals; they accepted 112 (48%).
- The *AMS Directory* was expanded to two lines per member, so that it could include telephone, fax, and email address. D. Kern Holoman spearheaded the Society's first email directory.
- Lawrence Libin proposed and organized a new Society fellowship named in honor of Howard Mayer Brown and intended to support minority graduate students. The AMS Council proposed to the Board that the Society establish a Committee on Cultural Diversity.
- The Board approved the new series *AMS Monographs* under the leadership of Lawrence Bernstein.
- The Society for Seventeenth-Century Music was founded.

## American Musicological Society, Inc.

### Statement of Activities for the Fiscal Year Ending June 30, 2016

Revenue	Current		Endowment:	TOTALS
	operations	Publications	Fellowships, Awards, Undesignated	
<i>Dues &amp; subscriptions</i>	\$ 393,650			\$ 393,650
<i>Annual meeting</i>	\$ 172,848			\$ 172,848
<i>Sales/Royalties</i>	\$ 47,320	\$ 4,095		\$ 51,415
<i>Government grants</i>		\$ 74,375		\$ 74,375
<i>Contributions</i>		\$ 23,123	\$ 524,130	\$ 547,253
<i>Investment income</i>	\$ 1,467	\$ 97,081	\$ 130,936	\$ 229,484
<b>Total revenue</b>	<b>\$ 615,285</b>	<b>\$ 198,674</b>	<b>\$ 655,066</b>	<b>\$ 1,469,025</b>
<b>Expenses</b>				
<i>Salaries &amp; benefits</i>	\$ 218,930	\$ 58,724		\$ 277,654
<i>Subventions, Grants, Fwps</i>		\$ 92,878	\$ 118,836	\$ 211,714
<i>Dues &amp; subscriptions</i>	\$ 3,900			\$ 3,900
<i>Publications</i>	\$ 159,105	\$ 6,383		\$ 165,488
<i>Professional fees</i>	\$ 12,377			\$ 12,377
<i>Annual meeting</i>	\$ 118,884		\$ 14,600	\$ 133,484
<i>Chapters</i>	\$ 6,948			\$ 6,948
<i>Office expense</i>	\$ 80,336	\$ 11,118		\$ 91,454
<i>Unrealized loss in investment</i>		\$ 64,678	\$ 199,693	\$ 264,371
<b>Total expenses</b>	<b>\$ 600,480</b>	<b>\$ 233,781</b>	<b>\$ 333,129</b>	<b>\$ 1,167,390</b>
<b>Change in Net Assets</b>	<b>\$ 14,805</b>	<b>\$ (35,107)</b>	<b>321,937</b>	<b>\$ 301,635</b>

### Statement of Financial Position June 30, 2016

Assets	Current		Endowment:	TOTALS
	Operations	Publications	Fellowships, Awards, Undesignated	
<i>Cash</i>	\$ 207,150			\$ 207,150
<i>Accounts receivable</i>	\$ 20			\$ 20
<i>Investments</i>		\$ 1,564,805	\$ 4,831,326	\$ 6,396,131
<i>Equipment</i>		\$ 25,658		\$ 25,658
<i>Funds held in trust</i>	\$ 22,426		\$ 12,985	\$ 35,411
<b>Total assets</b>	<b>\$ 229,596</b>	<b>\$ 1,590,463</b>	<b>\$ 4,844,311</b>	<b>\$ 6,664,370</b>
<b>Liabilities</b>				
<i>Accounts payable</i>	\$ -			\$ -
<i>Deferred Income</i>	\$ 7,610			\$ 7,610
<i>Funds held in trust</i>	\$ 22,426		\$ 12,985	\$ 35,411
<b>Total Liabilities</b>	<b>\$ 30,036</b>		<b>\$ 12,985</b>	<b>\$ 43,021</b>
<b>Net assets</b>	<b>\$ 199,560</b>	<b>\$ 1,590,463</b>	<b>\$ 4,831,326</b>	<b>\$ 6,621,349</b>
<b>Total Liabilities &amp; Net Assets</b>	<b>\$ 229,596</b>	<b>\$ 1,590,463</b>	<b>\$ 4,844,311</b>	<b>\$ 6,664,370</b>
<b>Total Liabilities &amp; Net Assets, June 30, 2015:</b>				<b>\$ 6,329,927</b>

### Doctoral Dissertations in Musicology

The DDM database maintained by the AMS is successful and continues to grow. Most members have linked their dissertation (in-progress or complete) and their member directory entry; if yours is missing, send a note to the AMS and we will create the link. This provides a convenient subject-oriented tool for keyword-searching the member directory.

## Obituaries

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

David Breckbill, 19 November 2016  
Michał Bristiger, 16 December 2016  
Henry-Louis de La Grange, 27 January 2017  
George Hollis, 28 January 2016  
George Louis Houle, 7 January 2017  
Lora Matthews Merkle, 1 October 2016  
Richard Wang, 10 October 2016  
Robert Lamar Weaver, 21 January 2017

### Michał Bristiger (1921–2016)

Michał Bristiger, Corresponding Member of the Society, died in Warsaw on 16 December 2016.

Born in 1921, Bristiger belonged to the generation condemned to annihilation by the Nazis; that he avoided the fate of ninety-eight percent of Polish Jews borders on the miraculous. In 1943 he was evacuated from Nazi-occupied Ukraine disguised as one of their soldiers by the Italian army retreating after the defeat at Stalingrad. He returned to Poland in 1946 to continue medical studies begun in 1940, and simultaneously took up the study of music, becoming a medical doctor in 1951 and completing his musicological studies in 1953. Bristiger taught at the University of Warsaw from 1951 to 1970, when he was removed from his post by the Communist authorities in an anti-Semitic and anti-intellectual purge designed to sever all contacts between independently-thinking teachers and students. From 1970 until his retirement in 1991 he held a research position at the Institute of Art of the Polish Academy of Sciences.

Bristiger's scholarly work included research on theoretical and historical aspects of the relationships between music and words, the history of Italian vocal music in the seventeenth and eighteenth centuries, and the history of music theory and aesthetics. His magnum opus, *Związki muzyki ze słowem* [*The Relationships of Music and Words*, 1986], masterfully deploys the tools of structural linguistics as well as theoretical and historical musicology to analyze the verbal text of the vocal work in its multifarious relationships with the vocal line and to develop a theory of vocal form. Among his studies in the history of Baroque Italian vocal music, one should single out his work on the opera theater of Maria Kazimiera Sobieska, the Polish Queen resident in Rome from 1699 to 1714, for whom Domenico Scarlatti wrote no less than seven operas. Bristiger was also the author of numerous articles (many collected in a volume, *Transkrypcje* [*Transcriptions*], 2010) devoted to half- or completely forgotten figures in the history of

music aesthetics, including Abramo Basevi, Camille Durutte, Joseph Hoene-Wronski, Kurt Huber, Aleksyey Losiev, Mario Pilo, and Boris de Schloezer; he had a real knack for bringing such figures back to life and showing the contemporary importance and relevance of their work.

Bristiger played a significant role in his country's musical life as an editor of journals and organizer of conferences. From 1967 to 2010, he was the editor-in-chief of *Res Facta*, the most substantial Polish periodical devoted to contemporary music, and one that coincided with the composition of art music in Poland during a particularly creative period in its history. During the 1970s and 1980s he organized numerous Polish-Italian musicological conferences documented in the series *Pagine: Argomenti musicali polacco-italiani* (1972–89). Until the end, he remained fully active both as a scholar and as a mentor to the young generation: the seminars regularly organized by his *De Musica* association brought together many of the most talented young music scholars in the country.

—Karol Berger

### Samuel A. Floyd, Jr. (1937–2016)

Samuel A. Floyd, Jr., musician, educator, and founding director of the Center for Black Music Research (CBMR), died at his home in Chicago, Ill. on 11 July 2016.

Born and raised in Tallahassee, Florida, he attended Florida Agricultural and Mechanical University, where he received a B.S. degree. He earned a M.M.E and Ph.D. from Southern Illinois University.

After completing his studies Floyd returned to Florida, where he worked as band director at Smith-Brown High School in Arcadia, Florida. In 1962 he joined the Florida A&M faculty as instructor and assistant director of bands. He went on to teach at Southern Illinois University (1964–1978) and Fisk University (1978–1983). At Fisk, Floyd founded and directed the Institute for Research in Black American Music. This institution was the prototype for CBMR, which he founded in 1983 at Chicago's Columbia College. Although his CBMR work defined much of his Columbia College tenure, he also served as Academic Dean and Interim Vice President of Academic Affairs and Provost. He retired in 2002 as Director Emeritus.

Through the CBMR, Floyd worked to preserve and promote the music of the African diaspora through a program of research

(and establishing the CBMR Library and Archives), performance (the Black Music Repertory Ensemble, the Ensemble Kalinda Chicago), conference and educational events, and a global institutional partnership (Alton Augustus Adams Music Research Institute in St. Thomas, U.S. Virgin Islands).

As a scholar, Floyd expanded black music historiography to include interdisciplinary inquiry. In 1980 he established the *Black Music Research Journal*, the premiere journal devoted to the study of black music, and served as founding editor of the *Music of the African Diaspora* series at the University of California Press.

In the 1990s he embarked on a scholarly agenda that reflected his widening theoretical perspective. Three examples are the interdisciplinary journal *Lennox Avenue: A Journal of Interartistic Inquiry*, the award-winning reference book *International Dictionary of Black Composers* (1999), and the edited volume *Black Music in the Harlem Renaissance* (1993), which situates the relationship between black concert music and the intellectual/artistic movement. The Society for American Music awarded the latter the Irving Lowens Award for Distinguished Scholarship in American Music. In 1995, Floyd produced his most significant work, *The Power of Black Music: Interpreting Its History from Africa to the United States*.

Floyd was awarded Honorary Membership by the American Musicological Society (2006), received the Lifetime Achievement Award from the Society for American Music (2006), and the National Association of Negro Musicians' Award for Distinguished Contributions to Music. Floyd accomplished enormous amounts through his scholarship, teaching and administrative work, but he will be remembered above all for his tireless mentorship and support of many emerging scholars, musicians, and educators.

—Tammy L. Kernodle

### Don Harrán (1936–2016)

Don Harrán, professor emeritus at the Hebrew University of Jerusalem, died on 15 June 2016. He was a Corresponding Member of the Society. Born in Cambridge, Mass., he earned the baccalaureate in French from Yale University and the M.A. and Ph.D. in musicology at the University of California, Berkeley (1959, 1963). He settled in Israel, where his presence was central to establishing musicology. He taught at the Hebrew University of Jerusalem from 1966 to 2004. He also held visiting professorships at the University of California, Los Angeles and Villa I Tatti. He received fellowships, grants, and awards from

many organizations, including the American Council of Learned Societies, the Newberry Library, the Folger Shakespeare Library, the American Philosophical Society, the Israel National Academy of Sciences, the Institute for Advanced Study (Princeton), the Université François Rabelais (City of Tours Medal), Oxford University (Donald Tovey Memorial Prize), the American Academy of Arts and Sciences (Honorary Foreign Member), and the Order of the Star of Italian Solidarity (Cavalier).

Harrán's research encompassed Renaissance and early Baroque music, music by Jewish musicians, early Jewish female poets, the beginnings of Hebrew music historiography in the eighteenth century, and modern Jewish art music. Among his always assiduous and passionate publications, translations, and critical editions are: *Musikologyah: techumim u-megamot* (1975; in Hebrew); *The Anthologies of Black-Note Madrigals* (1978–81); *"Maniera" e il madrigale: una raccolta di poesie musicali del Cinquecento* (1980); *Word-Tone Relations in Musical Thought: From Antiquity to the Seventeenth Century* (1986); *In Search of Harmony: Hebrew and Humanist Elements in Sixteenth-Century Musical Thought* (1988); *In Defense of Music: The Case for Music as Argued by a Singer and Scholar of the Late Fifteenth Century* (1989); *Sarra Copia Sulam: Jewish Poet and Intellectual in Seventeenth-Century Venice* (2009); and *Three Early Modern Hebrew Scholars on the Mysteries of Song* (2015). His magnum opus was his work on Salamone Rossi, which resulted not only in dozens of articles and the monograph *Salamone Rossi, Jewish Musician in Late Renaissance Mantua* (1999), but also the thirteen-volume critical edition of Rossi's entire *oeuvre*.

Harrán's scholarship remains a model of thorough, devoted, and tireless archival research impressively based on a command of modern and ancient languages. He was an enthusiastic professor, committed to conveying the latest musicological discourses and methodologies to his young students, elegantly and always with a smile.

—Yossi Maurey

## Musicology Now

*Musicology Now*, the AMS blog, is curated by Ryan Raul Bañagale, Bob Fink, Andrea Moore, and Susan Thomas. Written for the general public, it seeks to promote the results of recent research and discovery in the field of musicology (broadly construed), foster dialogue, and generate a better awareness of our discipline. Using links, images, and sound, it references conversations within and around

## Papers Read at Chapter Meetings

*continued from page 28*

T. J. Laws-Nicola (Texas State University), "Unraveling the Threads of Madness: Henry Russell's 'The Maniac'"

Jeremy Scott Logan (Texas State University), "Feminism and Synesthesia: A Case Study on Amy Beach (1867–1944)"

Delphine Piguët (University of Oklahoma), "Music Appreciation Textbook Comparison: Chronological Aspect v. the Experiential One"

Nico Schüler (Texas State University), "Rediscovering the Minstrel Music of African-American Composer Jacob J. Sawyer (1856–1885)"

Joanna Zattiero (University of Texas at Austin), "Gaining Perspective on Public Musicology Today: What Does it Look Like, Who is Practicing it, and How is it Valuable to Different Demographics?"

### Lecture-Recital:

Mario Aschauer (Sam Houston State University), "Fortepiano Music around the Congress of Vienna"

**2 April 2016  
Trinity University**

Michael Lively (Southern Methodist University), "Multi-Linear Continuity, Musical Perception, and Renaissance Poly-Modality"

Timothy Duguid (Texas A&M University), "Music Scholarship Online: Problems for Digital Musicology and a Potential Solution"

Kassie Kelly and Carl Leafstedt (Trinity University), "The San Antonio Federal Orchestra of 1936–43: A Forgotten Link in the Musical Heritage of South Texas"

Xuan Qin (University of Texas at Austin), "Ornaments and Improvisations: Early Nineteenth-Century *Bel Canto* Singing in Bellini's *Norma*"

Jakob Reynolds (Texas Tech University), "Blurred Boundaries: Chopin as Integrator of the Baroque and the Vernacular"

the academy and in the principal institutions of music making around the world.

It seeks to feature complementary, and constructively contradictory, voices; it operates with editorial independence from the rest of the Society and the posts it publishes represent the positions, research, and views of their respective authors alone unless otherwise noted. Contributions are encouraged.

[musicologynow.ams-net.org](http://musicologynow.ams-net.org)

Kevin Mooney (Texas State University), "'Louise Tobin Blues': Challenging Gender Stereotypes in Life and Music"

Megan Woller (University of Houston), "Barbra Streisand and Film Musical Stardom in the Early 1970s"

Rachael Lester (Oklahoma City University), "'Everything in Its Right Place': Christopher O'Riley and Arranging the Music of Radiohead"

Jessica Stearns (University of North Texas), "Notating a Community: Christian Wolff's Coordination Neumes"

Jonathan Verbeten (Texas Tech University), "An 'Old Fashioned' American Concerto: Exploring Neo-Romanticism in Samuel Barber's Concerto for Piano and Orchestra, op. 38"

### Poster presentations:

Andrew Fisher (Texas State University), "The Story in Video Games: Examining *World of Warcraft* for Narrative in Video Game Audio and Its Impact on Game Play"

Joseph E. Jones (Texas A&M University-Kingsville), "A Cross-Disciplinary Approach to Teaching Music History"

Jeremy Scott Logan (Texas State University), "The Prometheus Institute: A Center for Synesthesia"

Nico Schüler (Texas State University), "Wordless Functional Analysis Revisited"

**The Society wishes to recognize** the accomplishments of members who have died by printing obituaries in the Newsletter. Obituaries will normally not exceed 400 words and will focus on music-related activities such as teaching, research, publications, grants, and service to the Society. The Society requests that colleagues, friends, or family of a deceased member who wish to see him or her recognized by an obituary communicate that desire to the editor of the Newsletter. The editor, in consultation with the advisory committee named below, will select the author of the obituary and edit the text for publication.

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

**American Musicological Society**  
New York University  
194 Mercer Street, Room 404  
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### Next Board Meetings

The next meetings of the Board of Directors will take place 1–2 April in Philadelphia and 8–9 November in Rochester.

#### Meetings of AMS and Related Societies

##### 2017:

SAM: Montreal, 22–27 Mar.  
CMS: San Antonio, 26–28 Oct.  
SMT: Arlington, 1–5 Nov.  
AMS: Rochester, 9–12 Nov.  
SEM: Denver, 26–29 Oct.

##### 2018:

SAM: Kansas City, 28 Feb–4 Mar.  
CMS: Vancouver, 11–13 Oct.  
AMS/SMT: San Antonio, 1–4 Nov.  
SEM: Albuquerque, 15–18 Nov.

### Call for Nominations:

#### Session Chairs, AMS Rochester 2017

Nominations are requested for Session Chairs at the AMS Annual Meeting in Rochester, 9–12 November 2017. Please visit the web site ([www.ams-net.org/rochester](http://www.ams-net.org/rochester)) for full details. Self-nominations are welcome. Deadline: 1 April 2017.

#### Please vote!

AMS 2017 voting, which includes by-laws changes published in the August 2016 *AMS Newsletter*, is open until 1 May. Please review the election materials and candidates, and cast your vote. See p. 14 for more details.

### Interested in AMS Committees?

The Committee on Committees would be pleased to hear from members who wish to volunteer for assignments to committees. Send your assignment request and CV to committee chair Ellen Harris: [eharris@mit.edu](mailto:eharris@mit.edu).

### AMS Membership Totals 2016

Current total membership (as of 30 November 2016): 3,202 (2015: 3,129).

2015 members who did not renew: 537

Institutional subscriptions: 773 (822)

#### Breakdown by membership category

- Regular, 1,428 (1,409)
- Sustaining, 10 (9)
- Low Income, 371 (377)
- Student, 778 (767)
- Emeritus, 382 (330)
- Joint, 61 (74)
- Life, 68 (68)
- Honorary and Corresponding, 89 (82)
- Complimentary, 15 (19)

### Membership Dues

Regular member *	\$120
Sustaining member *	\$240
Income less than \$30,000	\$60
Student member	\$45
Emeritus member	\$60
Joint member *	\$50
Life member	<i>varies; ask for details</i>

\* 3-year payment option available

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

### 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](mailto:JamesParsons@missouristate.edu)).

For previous columns, see [www.ams-net.org/WhatIDo/](http://www.ams-net.org/WhatIDo/).

### Newsletter Address and Deadline

Items for publication in the next issue of the *AMS Newsletter* must be submitted by 15 May to the editor:

#### James Parsons

*AMS Newsletter* Editor  
Missouri State University  
[jamesparsons@missouristate.edu](mailto: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.

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

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

**Moving?** Please send address changes to: AMS, New York University, 194 Mercer St., Rm. 404, New York, NY 10012-1502 or [ams@ams-net.org](mailto:ams@ams-net.org).