

AMS NEWSLETTER

THE AMERICAN MUSICOLOGICAL SOCIETY

CONSTITUENT MEMBER OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

VOLUME XLVIII, NUMBER 2

August 2018
ISSN 0402-012X

AMS/SMT San Antonio

How Inclusive Do You Want To Be?

1-4 November

ams-net.org/sanantonio

A year ago, AMS President Martha Feldman called for increased inclusivity and diversity in the AMS: “we simply have to open the gate more widely.” In welcoming you to San Antonio we think you will agree that four November days of scholarship and appealing local attractions will offer ample opportunity to answer that call and embrace its vision.

And what a time to visit San Antonio, for 2018 marks the three hundredth anniversary of the city’s founding. Opportunities abound for those who want to take time around or between AMS/SMT activities to learn about San Antonio’s history: from special exhibits at some of the city’s most beloved museums to the five unforgettable historical missions (remember the Alamo?), collectively named a UNESCO world heritage site in 2015. There isn’t enough room to elaborate fully on all forty-nine San Antonio museums, but a few



Credit: Visit San Antonio

Grand Hyatt San Antonio with views of the Tower of the Americas and San Antonio River

of the most important should be mentioned. The Institute of Texan Cultures (texancultures.com) is, as the name implies, an excellent place to learn about the many societies and cultures that have been part of Texas history. The Spanish “Governor’s Palace” (sanantonio.gov/CCDO/parksplazas/governorspalace) is a short walk and gives an interesting glimpse of pre-U.S. times in a home where the commandant of the Presidio lived. The San Antonio Museum of Art (samuseum.org) began with an emphasis on pre-Columbian, Spanish, and Latin American art, but has evolved over the years to become an important collection of art from around the world.

You may already know that UNESCO named San Antonio a Creative City of Gastronomy, so it’s likely that you will find something palatable to power you through the busy weekend.

This year’s AMS/SMT conference falls on the four days following *Día de los Muertos*, a post-holiday lull for many of the city’s concert music organizations. The other side of that lull is a wealth of welcome surprises from other quarters. If you’re in an All-Saints mood, on Thursday morning you can catch the historical cemetery tour that departs from

downtown’s San Fernando Cathedral by bus at 8:30 and 9:00. At 7:00 that same evening in Hemisfair Park, a few minutes’ walk from our hotel, artist collective URBAN-15 presents *Carnaval de los Muertos*, an “annual performance ritual” that brings together Mexican culture and Brazilian and Portuguese dance and rhythm. On Friday the Tobin Center, San Antonio’s premier downtown performance venue, hosts a classic of another kind: prog-rock outfit Kansas, playing the entirety of their 1977 album *Point of Know Return* live. Saturday brings with it a chance to hear legendary jazz drummer Billy Hart and his quartet at 3:00 at the Empire Theater. That afternoon downtown’s Main Plaza hosts a Latino Music Fest, and that evening Hemisfair Park teems with the sights and sounds of the city’s tenth annual Diwali, featuring the River Parade of Indian States, an “Indian bazaar” with food and craft vendors, all capped with a fireworks show. If you’re still in town on Sunday, the Fall Four Seasons Indian Markets at the historic mission San Juan Capistrano showcases the wares of local first nations’ peoples and includes a participatory round dance led

In This Issue...

President’s Message	2
President’s Endowed Plenary Lecture	4
Women & Gender Endowed Lecture	4
Holmes/D’Accone Fellowship	5
NYU/AMS Lecture	5
Bylaws Changes	6
AMS Public Lectures	7
Awards, Prizes, Honors	8
Society Priorities Survey	10
San Antonio Program Selection	11
San Antonio Performances	12
San Antonio Preliminary Program	13
Chapter News	36
Committee News	36
Study Group News	39
AMS Boston 2019	42
News Briefs	45
CFPs and Conferences	45
Grants, Awards, Fellowships	46
Obituaries	47

continued on page 3

President's Message

I hope this message finds you enjoying a lovely and restorative summer. The last time I wrote, the Board of Directors was about to embark on a spring retreat. Since 2002, the board has been holding retreats on average every five years, retreats that have been critical in giving us a way to engage in serious stock-taking as it relates to the Society's modus operandi and financial well-being. The retreat format represents a departure from the day-in-and-day-out issues taken up in regular semiannual business meetings in which the board reviews 200–300 pages worth of reports from our many committees, reviews the budgets and endowments, hears from the Council, nominates board members and honorary members, and takes up any number of issues that have arisen in the previous six-month period, all in a 10-hour period of time. By setting aside time for a slower and deeper kind of thinking, the board is able to use its retreats to contemplate goals and strategies for the best ways forward in the ensuing five years.

The many transformations and challenges we face both as a scholarly Society, and in our society at large, mean radical reorientations in scholarly trends and new financial obligations for the AMS. These coincide with challenging employment prospects for many of our members, longer retirements for others, and other shifting demographics that affect abilities of some to pursue research, attend AMS meetings, shoulder membership costs, and so on. All this makes deep strategic thinking especially vital now.

The Board began preparing for the retreat a year ago, when it attempted to identify major areas and potential questions it might profitably take up. It followed up by circulating a survey of the membership in winter 2018, the results of which affirmed, among other things, the very high importance the membership accords the Journal and the Annual Meeting. Those outcomes were no surprise, but it was striking that members also placed very high priority on support of research and relatedly the need to address the crisis surrounding contingent labor in academia. (See the survey summary on p. 10 of this Newsletter.)

In response to these and other survey results, and considering them alongside substantial financial and staffing strains and the pressing need to diversify, the board reshaped its priorities, in every instance keeping its attention focused on deep concerns about

race, diversity, and inclusivity, which formed a red thread throughout the retreat. High on its current list of priorities are advocating for the most vulnerable members of the Society; helping to invigorate the Society's grassroots by involving a wider array of members more fully in its work, including students; matching our limited resources with our highest needs; developing meaningful dialogues with sibling societies; improving communication with members by working toward greater clarity and transparency; responding to the changing job market through support for contract labor and different kinds of jobs in an environment in which many members no longer hold traditional academic positions; attending to the Society's increasing numbers of older members; making the Annual Meeting a more welcoming and nourishing experience for all; and making the emotional and intellectual energy of the Society more accessible and visible.

As our thoughts turned to developing a set of concrete strategic plans for the coming five to six years, the board decided to create five "task forces," two- to three-person teams of board members charged with recommending strategic plans for implementation in the coming years:

- 1) a task force on **communications**, covering the Newsletter, Musicology Now, our lecture series, and the AMS Forum at Humanities Commons, as well as examining our communications with the membership and beyond
- 2) a task force on the **annual meeting**, dealing with how best to structure and schedule sessions, how to make the meeting more welcoming to first-time attendees, students, retirees, and others, how to approach an ever-expanding awards ceremony, how to make the work of the Program Committee maximally effective and more manageable, and how to approach the choice of venues and future joint meetings with other societies
- 3) a task force on **publications**, looking across the range of our publications and considering our publication subvention program and other AMS publication support
- 4) a task force on **career development and contingent labor**, exploring how we might better support members in precarious positions and different kinds of employment scenarios, which will also work to collect relevant data on AMS members

5) a task force on **finances**, working to figuring out how to boost our challenged operations reserves, maximize our limited staffing resources, and reassess endowment spending.



By late summer each task force will have made a set of recommendations for further work, discussion, or implementation, which we'll take up at the fall board meetings. We urge you to contact the AMS office or a board member if you have further comments or suggestions.

As I write this I am acutely aware that a personal challenge for me is to bring the work the board is currently doing to as sound and efficacious a point as possible before I step down as President on the evening of Saturday, 3 November. It's hard to believe how much work lies ahead and at the same time how quickly my term has passed. I'm deeply gratified to know that when I do step down, my colleague Suzanne Cusick will take over. Getting to leave things in her expert hands will have been one of the great pleasures of my presidency. Besides being supremely capable, she is deeply conscientious and fiercely intelligent. That she'll be working with our indefatigable executive director Bob Judd means continuity for the Society and an incomparable team to lead us forward. I owe them both my sincerest thanks, together with the rest of the people with whom I've worked: all the board members, past, present, and incoming, not least Vice President Georgia Cowart, Secretary Michael Tusa, Treasurer Jim Ladewig, and former president Ellen Harris; Council Secretary Steve Swayne and all of the council members; *JAMS* editor Joy Calico and her team; *Newsletter* editor James Parsons; the Musicology Now team, especially Andrea Moore and Susan Thomas; Publications Committee chair Anna Maria Busse Berger; and all of the many other committee chairs and members who keep the Society running day in and day out. Ours is a truly superb and cooperative organization, one that has sustained me for decades and represented one of life's great rewards.

—Martha Feldman

AMS Newsletter

AMS/SMT San Antonio 2018

continued from page 1

by members of American Indians in Texas at the Spanish Colonial Missions.

Of course, AMS is also supporting its own slate of enticing offerings. The four scheduled midday performances (Friday and Saturday, at 12:45 and 2:15 p.m.) highlight everything from Brazilian music for electric guitar and piano to little-known Italian interwar piano pieces, from percussion works from the 1990s (and beyond) that serve as a “queer tool of resistance” to music for castrato from the 1820s. And AMS is proud to sponsor a performance of the Austin Baroque Orchestra on Saturday at 8:00 (with a 7:30 pre-performance talk) at the beautiful San Fernando Cathedral, which was founded in 1731 by a group of fifteen families from the Canary Islands. The concert features the Texas (and possibly U.S.) premiere of *Missa Batalla* by Francisco López Capillas (1614–74), *maestro de capilla* at Mexico City’s cathedral for twenty years, as well as a variety of other music from the seventeenth- and eighteenth-century Spanish world to which San Antonio belonged. FMI: austinbaroque-orchestra.org.

The Program. Our eighty-fourth Annual Meeting promises to reach out to one and all with sessions ranging from “Black Voice” to “Beethoven Elsewhere,” “Cassettes” to “Distant Ecologies,” and “Lamenting Women” to “Emigres and Stereotypes.” At a time of division between those seeking to diminish human rights and those who resist (and persist), sessions such as “Diversity and Discipline in Hip-Hop Studies” and “Music, Disability, and the Environment: Bridging Scholarship with Activism” stand to offer not only scholarly reflection but lessons in social accountability. In the event, politics prominently figures this year, with sessions devoted to “The Politics of Soviet Musicology and Music Theory,” “Othered within the Other: Marginalized Voices in Jewish Studies,” “Fifty Years Later: Anxiety and Authority in Musical Protest,” and “Unsettling Accounts: Slave Histories, Transatlantic Musical Culture, and Research through Practice.” And again this year women’s studies figure prominently, with nearly a dozen sessions, including “A Place for Women,” “Recognizing Women’s Labor,” and “Women Empowered.”

Ever a popular topic, opera again will make a strong showing, with sessions devoted to “Eighteenth-Century Opera: Texts,

Translations, and Teaching,” “Operatic Timbres,” and “Porgy and Bess against the Grain: New Approaches to a Confounding American Opera.” A full range of time periods will be covered, from “Medieval Chant” to “Twenty-First-Century Opera.” Regions and places, too, will cover a broad stretch, including sessions devoted to Brazil, “Crossing the Pacific,” and “New York Soundscapes.”

As always, a broad range of musicological scholarship will be in evidence with topics encompassing “Composing Notre Dame Polyphony,” “Midcentury Jazz,” and “The Songs of Fanny Hensel.” A session each will be devoted to “Late Haydn,” “Music and Film,” and “At the Eighteenth-Century Keyboard.”

Two seminars are scheduled this year: “On the Academic Pipeline” featuring three papers and “Time in Opera” with six. Materials for these become available one month prior to the meeting, thereby facilitating discussion of a scholar’s work at the meeting itself. AMS Study Groups will sponsor many individual sessions. As if all of this were not enough, there will be seven joint AMS/SMT sessions this year, all of them evaluated and approved by program committees from each of the societies.

Ancillary Meetings and Receptions. Organizations with ties to the AMS continue to participate enthusiastically, including the American Bach Society, the American Brahms Society, the American Handel Society, Early Music America, the Haydn Society of North America, the Mozart Society of America, the Music Library Association, the North American British Music Studies Association, the Society for Christian Scholarship in Music, the Society for Eighteenth-Century Music, and the Society for Seventeenth-Century Music. Additionally, a large array of receptions and parties will take place over the weekend.

Interviews. A limited number of rooms at the conference hotel will be available for job

See page 18 for San Antonio hotel and travel information

interviews during the meeting. To reserve a room, please consult the website or contact the AMS office. Job candidates can sign up via the web or (if spots are still available) at the information booth in the hotel. AMS policy prohibits interviews in private rooms without appropriate sitting areas.

Registration. Conference registration fees: Early (received by 30 September): \$130 (\$65, student/retired/low income); Regular (received by 26 October): \$175 (\$95, student/retired); Late/Onsite: \$200 (\$125 student/retired). AMS members receive a conference registration form via U.S. mail; a PDF version, as well as online registration, is available at the website in early August.

Child Care. The AMS offers a networking service and financial support for conference attendees who need child care. The AMS will subsidize fifty percent of the child care expenses incurred by registered attendees, up to a maximum amount of \$200. Information about available onsite child care and how to apply for reimbursement is available at the website.

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

Meeting Workers. The AMS again seeks people to help during the conference in return for free registration and \$11 per hour (six hours minimum). This opportunity is open to all current AMS or SMT members. If this is of interest, please see the website or contact the AMS office. Be sure to check the website regularly for additional opportunities and updates as the conference approaches (ams-net.org/sanantonio).

Meet the Board. The AMS Board of Directors will be on hand in the exhibit area during the meeting. Watch the website for specific times, and come say hello and chat with board members about anything on your mind.

Much awaits you in San Antonio. We look forward to seeing you!

—Kevin Salfen
Local Arrangements Chair



San Antonio Museum of Art River Landing

Credit: Visit San Antonio

Dwandalyn R. Reece to Deliver Plenary Lecture in San Antonio

The AMS President's Endowed Plenary Lecture will be delivered at 5:30 p.m. on Thursday, 1 November, immediately preceding the traditional opening reception. Dwandalyn R. Reece will present "Music and the Meaning of Things." Following the talk, Guthrie P. Ramsey, Jr. (University of Pennsylvania) will discuss the topic with Dr. Reece. Reece describes her talk as follows:

"Music collections have increased exponentially over the last thirty years. From the holdings of museums, libraries, archives, and historic sites to the private collections of scholars, collectors, music enthusiasts and the casual fan, this movement to preserve, document, and interpret music's existence is driven by a growing interest in its material culture, the tangible ob-



Dwandalyn R. Reece

jects or things that are the material evidence of its creation, performance, dissemination, and reception. The musical object as artifact, anticipates interpretation and has the power to broaden our understanding of music beyond an experiential level. Detached from its original use, these objects operate in a broad system of circulation and transmission that

requires methodologies that focus on the objects themselves, and the multiple narratives that have determined their cultural value over time.

What can we make out of studying music through the lens of its material culture? If the material (object) and immaterial (sound/live performance) are seen as co-producers of meaning, the "things" of music are not only a reification of music-making, but also serve as triggers for further ideas and actions beyond its original use. Situating objects within and outside their context of creation elevates their status as symbols of cultural values and historical moments, as well as sources of idolization, reverence, and personal and collective memories. The multiple ways

in which people produce and interact with music's objects form the foundation for the study of its material culture. This lecture will use several objects from the Smithsonian's National Museum of African American History and Culture's music collection to demonstrate how the study of material culture can function as a methodological tool and a primary

source that offers new dimensions for research and interpretation."

Dwandalyn R. Reece is Curator of Music and Performing Arts at the Smithsonian's National Museum of African American History and Culture and is responsible for the acquisition, research, and interpretation of the museum's music and performing arts collection. In addition to curating the museum's Musical Crossroads exhibition, for which she received the Secretary's Research Prize in 2017, Reece has collaborated with other Smithsonian units such as the Center for Folklife and Cultural Heritage on such programs as the NMAAHC's grand opening music festival, *Freedom Sounds: A Community Celebration* in 2016, and the 2011 Folklife Festival program, *Rhythm & Blues: Tell It Like It Is*. She is chair of the pan-institutional group Smithsonian Music and is co-curator of the 2019 initiative, A Smithsonian Year of Music. Other projects include the forthcoming Smithsonian Folkways Records release, *The Smithsonian Anthology of Hip-Hop and Rap*, and a book on the material culture of African American music.

Guthrie P. Ramsey, Jr. is Professor of Music at the University of Pennsylvania. He is the author of *African American Music: Grove Music Essentials* (2015), *The Amazing Bud Powell: Black Genius, Jazz History and the Challenge of Bebop* (2013), and *Race Music: Black Cultures from Bebop to Hip-Hop* (2004).

AMS Women and Gender Endowed Lecture: Bonnie Gordon

This year's AMS Women and Gender Endowed Lecture will be given at the San Antonio Annual Meeting on Saturday, 3 November 2018, by Bonnie Gordon, Associate Professor of Music at the University of Virginia. The lecture will be followed by responses from Sindhumathi Revuluri (Harvard University) and Deborah Wong (University of California, Los Angeles). The lecture, entitled "Feminist Noise," is described by Gordon as follows: "This talk uses the fieldwork of Zora Neale Hurston as a point of departure for meditations on how feminist noise can resonate in the academy. Hurston embraced the noise of early field work recordings. By not splicing out what others considered "noise," Hurston actively resisted any attempt to make the people with whom she made music into static phonographic objects. An alt-ac pioneer, she got no play in academic music circles despite an Ivy League degree, a Guggenheim fellowship, and the support of Franz Boaz. Inspired by Anne Carson, I argue that Hurston embodies the essential noise of women whose flesh and voice make logos inaccessible. It is

long past time for music scholars to embrace the kind of feminist noise that Zora Neale Hurston practiced. Such an embrace means telling stories that our field couldn't hear in the past. It means thinking deeply not just about ideas but also about practices and institutions, about the gritty unseemly business of universities. Finally, it means thinking past diversity to imagine truly equitable futures."

Bonnie Gordon's primary research interests center on the experiences of sound in Early Modern music making and the affective potential of the human voice. She works on curricular and co-curricular civic engagement programs that engage social injustice through the arts. In 2011 she founded the Arts Mentors, a co-curricular civic engagement program that addresses social injustice through the arts, and in 2016 she

began directing a pilot civic engagement curriculum for the College of Arts and Sciences. Gordon's first book was *Monteverdi's Unruly Women* (2004); she is currently working on two additional book projects: *Voice Machines:*

The Castrato, The Cat Piano, and Other Strange Sounds and Jefferson's Ear. She has explored issues of sound, body, voice, and sense in articles about contemporary singer-songwriters Kate Bush and Tori Amos. She co-edited, with Martha Feldman, *The Courtesan's Arts* (2006); and has published on the soundscapes of early America. Gordon has been the Robert Lehman

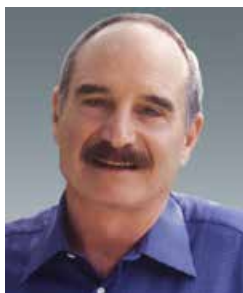


Bonnie Gordon

Visiting Professor at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies. She also plays rock, jazz, and classical viola, and has published in *The Washington Post* and *Slate*.

Holmes / D'Accone Endowment Expands

Through the generosity of Frank D'Accone, the Holmes / D'Accone Endowment for research in opera studies established in 2011 is now transitioning to the status of Fellowship. The new William F. Holmes / Frank D'Accone Dissertation Fellowship in Opera Studies is a six-month fellowship with a stipend of \$12,000. The fellowship application process is similar to the AHJ AMS 50 and Howard Mayer Brown Fellowships; the inaugural Holmes / D'Accone Fellowship deadline is 15 December 2018, and it will be awarded in spring 2019 for the academic year 2019–20. Detailed application information will be provided at ams-net.org/fellowships in early September.



Frank D'Accone

Second Annual NYU/AMS Lecture, 21 February 2019: Feminist Latinx Listening

Following the festive, intellectually satisfying inauguration of the NYU/AMS Lecture Series, which featured pianist/composer/scholar Vijay Iyer in conversation with leading scholar of African-American music Daphne Brooks in NYU's Rosenthal Pavilion, the NYU/AMS Lecture Committee invites you to our second annual event, a conversation about feminist Latinx listening, on Thursday, 21 February 2019, from 5:00 to 6:30 p.m., in the Provincetown Playhouse (133 MacDougal Street, between 3rd and 4th Streets, in Greenwich Village). Professor Alexandra Vazquez of NYU's Tisch School of the Arts will serve as both moderator and participant in conversation with Licia Fiol-Matta, Professor of Spanish and Portuguese on NYU's Faculty of Arts and Science, and Deborah Vargas, Associate Professor and Henry Rutgers Term Chair in Comparative Sexuality, Gender, and Race at Rutgers University.

Hailed as a provocative intervention in both notions of listening and the interpretation of Cuban music as they circulate in the world, Professor Vazquez's award-winning book *Listening in Detail: Performances of Cuban Music* (Duke, 2014) proposes a mode of listening that is attentive to details of performance in relation to their social, political, and historical significance—including their significance for gendered, raced, and sexual relational dynamics. Professor Vargas' book *Dissonant Divas in Chicana Music: The Limits of La Onda* (2012) also draws on recorded performances, in tandem with oral histories and ephemeral memorabilia, to describe a “queer sonic imaginary of the borderlands” that exists in uneasy proximity to commercial Chicano music's prevailing heteronormativity. Thinking through both the last half-century of theorizing about voices and the recorded performances of four canonic women singers, Professor Fiol-Matta's *The Great Female Singer: Gender and Voice in Puerto Rican Music* (2017) re-theorizes the singing voice as a mode of thought. This “thinking voice,” she argues, enabled such singers as Ernestina Reyes and Lucecita Benitez to perform themselves as protagonists despite the sexist and homophobic constraints of both the music industry and the culture of their native Puerto Rico.

The NYU/AMS Lecture Series is a joint project of the AMS and the music departments at NYU, in recognition of NYU's generosity in hosting the AMS office.

AMS Board Election, AMS Council Election

The results of the spring 2018 AMS election of officers and directors is as follows:

Judy Tsou, has been elected Vice President, and Julie Cumming, Tammy L. Kernodle, and Leonora Saavedra have been elected Directors-at-large. They will serve for two-year terms beginning 4 November 2018.

The other officers and directors for the period from 4 November 2018 to 2 November 2019 are:

Suzanne G. Cusick, President
Martha Feldman, Past President
James Ladewig, Treasurer
Michael C. Tusa, Secretary
Steve Swayne, Council Secretary
Katharine Ellis, Daniel Goldmark, and Bonnie S. Gordon, Directors-at-large
Robert Judd, Executive Director

The following individuals have been elected to serve on the AMS Council for a term beginning 1 August 2018 and ending 31 July 2021:

Ana Alonso-Minutti	Shawn Marie Keener
Tekla Babyak	Erinn Knyt
Charles Brewer	Evan MacCarthy
Francesca Brittan	Emily Richmond Pollock
Daniel Callahan	Amanda Sewell
Kwami Coleman	Jacquelyn Sholes
Karen Desmond	Anicia Timberlake
Ellen Exner	

This is the first time that members of the AMS Council have been elected by the full membership. A total of 606 votes were received.

The AMS Council consists of ninety members who serve overlapping terms. For more information, see ams-net.org/council.

JAMS News

Earlier this year The *JAMS* Editorial Board, together with the Committee on Race and Ethnicity, issued a Call for Articles for a special issue on Music, Race, and Ethnicity. The submissions are now under peer review. (For more about the forthcoming issue see George Lewis and Emily Dolan's *Musicology Now* post, musicologynow.ams-net.org/2018/06/an-appropriate-and-exemplary-literature.html.)

We welcome Naomi André (University of Michigan) to the Editorial Board. Naomi replaces Steven Baur (Dalhousie University), who stepped down at the end of 2017 after five years of service. We are delighted to have Naomi's expertise and energy.

We also are pleased to announce the *JAMS* Online Supplement. From Volume 72 (2019), *JAMS* will offer authors the opportunity to publish articles in digital format only, in a supplement to the online version of the Journal. The supplement will accommodate scholarship to which audio and/or video are essential rather than complementary components, as they must be for articles that appear in both print and online versions of the Journal. We will publish a maximum of one such article per issue, i.e., a maximum of three articles per year. Articles published in the supplement will be listed in both the table of contents and the index of the respective print-and-online issues.

Finally, we hope to complete the transition to the submission management system *ScholarOne* by the end of the year. Doing so will simplify the process for authors and peer reviewers alike. The interface also allows authors to provide information about themselves and their work, resulting in an author-generated snapshot of who submits to *JAMS* and how they characterize their own scholarship.

—Joy H. Calico, *Editor-in-Chief*

Proposed Bylaws Changes: Treasurer to Become Appointive

At its April 2018 meeting the AMS Board of Directors approved the following proposal to revise the AMS Bylaws to change the officer position of Treasurer from elective to appointive. The nature of the duties of the Treasurer are now so specific that the Board needs to ensure that the officer has requisite knowledge of investment management. In 1983, prior to our first capital campaign, the Society had assets of \$350,000, invested in various certificates of deposit and bank accounts, but only one bond and one stock mutual fund. Today, after two capital campaigns, our endowment is over \$7.4 million, a twenty-one-fold increase; and it is invested in a wide array of mutual funds. The income from our endowment is approximately a quarter-million dollars annually and supports five graduate fellowships, fifteen awards, twelve travel and research grant programs, two endowed lectures, and many publication subventions. To keep our endowment programs flourishing, our Treasurer must be well-versed in financial management.

To make this change, the Bylaws Article V (Officers) paragraphs B and C, and Article VI.E (Appointments) must be amended. The text of these articles is given below. Double underline represents addition, strikethrough deletion.

ARTICLE V. OFFICERS

B. Terms of Office. ~~Officers-Elected~~ officers shall serve terms of two years, except that the president shall serve one year as president-elect before his or her two-year term as president begins and one year as past president after his or her term is concluded. The president's term shall be concurrent with that of the vice-president ~~and treasurer~~ and with the successive one-year terms of the past president and the president-elect. The term of officers shall begin at the first session of the Board of Directors after the annual business meeting. Except for the secretary ~~and the treasurer~~, officers may not be elected to succeed themselves. Any office vacated in the course of a term, aside from the president's, may be filled by the Board of Directors until the next term begins.

C. Nominations and Elections. The Board of Directors shall present to the members each year a double slate of candidates drawn from present or past regular members of the Council, acting on proposals by the nominating committee appointed by the Board of Directors, except that the Board of Directors may by a two-thirds vote decide to present only one candidate for the post of ~~treasurer and one for the post of~~ secretary, provided the candidate has already served at least one term in the same post. The slate of officer candidates shall be provided to the voting members of the Society annually no later

than 1 June. Officers shall be elected by a majority vote cast by ballot. In the case of mailed ballots, the name and address of the voter must be affixed in the upper left hand corner of the envelope, by which means the status of the voter will be verified against the membership rolls. Ballots must be received by the secretary no later than two weeks after the close of elections. The president shall appoint a teller who, together with the secretary, shall tally the election returns, and together they shall attest the results of the election in a report to the Board of Directors. In the case of a tie the deciding vote shall be cast by the Board of Directors. No person shall hold more than one national elective office in the Society at the same time.

ARTICLE VI. BOARD OF DIRECTORS

E. Appointments.

I. A Treasurer shall be appointed by the Board of Directors to provide financial management to the Society as described in Ar. V.A.5. The term of office shall be five years (renewable). Notwithstanding the duration of any such term, the Treasurer may be removed on a majority vote of the Board.

Additionally, Article VI.A, which enumerates the membership of the Board of Directors, is recommended for modification to bring it into line with the Board's actual constitution.

ARTICLE VI. BOARD OF DIRECTORS

A. The Board of Directors shall consist of ~~eleven~~ thirteen directors, ~~of whom five-~~ Five directors shall be the officers of the Society. ~~The remaining six~~ Six directors shall be directors-at-large and shall be elected, three each year, by the members of the Society from a double slate of six nominees drawn by the Board of Directors from present or past regular members of the Council upon recommendation of the nominating committee. The slate of candidates for directors-at-large shall be provided to the voting members of the Society annually no later than 1 June, and directors-at-large shall be elected by a majority vote cast and tabulated as set forth in Article V.C. Directors-at-large may not be elected to succeed themselves. No person shall hold more than one national elective post in the Society at the same time. The Council Secretary and the Executive Director shall be ex officio directors.

The procedure for voting on these changes is similar that of a year ago. The amendments will be put to the membership at a meeting in San Antonio; a call for proxy voting will be issued to members in September.

Musicology Now

The subtitle of the AMS blog *Musicology Now* describes its contents as “lively facts and opinions on music,” and that has continued to serve as a guiding principle over the last year. Under the joint leadership of **Andrea Moore** (who has recently stepped down), **Brandi Neal**, **Marysol Quevedo**, **Christopher J. Smith** (new this year), and **Susan Thomas**, *Musicology Now* has featured individual blogs, series, Dissertation Digests, and recently an interview about a forthcoming thematic issue of *JAMS*. Topics have ranged widely over timely crucial issues such as the politics and ethics of translating racially problematic scholarship, musical labor in the era

of machine-age imperialism, voice and silence in student protests against gun violence, and new compositions from around the world—not to mention the Quick Takes on music in the latest films and television (e.g. *The Last Jedi* and *Twin Peaks*). *Musicology Now* authors tend to be young, sometimes in precarious work situations, and diverse in terms of race, gender, background and social status. The blog is open to submissions by anyone working in musical scholarship in its broadest sense.
musicologynow.ams-net.org.

Ethical Guidelines

The AMS recently updated its **Guidelines for Ethical Conduct** (last revised in 1997). The new guidelines include up-to-date information about harassment, copyright, and best practices for journals' relationships with authors, as well as links to the AMS's other Best Practices documents. The Guidelines are published at ams-net.org.

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 Tuesday, 20 November 2018. Hye-jung Park (Ohio State University) will present "From World War to Cold War: Music in America's Radio Propaganda in Korea."

Park describes her lecture as follows: "During World War II, the US Office of War Information (OWI) transmitted short-wave radio programs of news and music directly from the United States to Korea. Korea was still a colony of Japan, and Japanese colonial officials forbade American music. Under the wartime ban, OWI's radio broadcasts were the only channel by which Korean people could access American music. These radio programs portrayed the United States as the bringer of Korea's freedom from Nazism and Japanese colonialism. Heralding Japan's defeat, the OWI's radio programs also cultivated familiarity with Western music in Korea, particularly with novel and hybrid forms of American

music. The US Army Military Government in Korea that occupied southern Korea after the war (1945–48) continued to make strategic use of music. The military government made great efforts to foster Western classical music in Korea, effectively countering Soviet emphasis on accessible music with socialist content. In addition, US officials gained Koreans' confidence by restoring 'authentic' Korean traditional music that was lost under Japanese colonial rule. By revealing the connections between wartime and Cold War music policies, I demonstrate that music in US wartime radio propaganda was an important precedent for the Cold War musical propaganda efforts that followed."



Hye-jung Park

Hye-jung Park is a PhD candidate in musicology at the Ohio State University. Her research focuses on music in US-Korea relations from 1941 to 1960, and she has presented on this topic at the annual conferences of the American Musicological Society, the Society for Ethnomusicology, the Society for Historians of American Foreign Relations, and the Association for Asian Studies. Park is a recipient of the Alvin H. Johnson AMS 50 dissertation fellowship for 2018–19 from the American Musicological Society. Her research has also been supported by the Margery Lowens Dissertation Research Fellowship from the Society for American Music.

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, 11 October 2018. Sara Gulgas (University of Arizona) will present "Baroque Rock: An Embarrassing Stain on Rock's Harder Image?"

Gulgas describes her lecture as follows: "Some of the biggest rock bands of the 1960s—The Beatles, The Rolling Stones, Procol Harum, The Kinks—blended the sound of string quartets and harpsichords with rock instrumentation, creating a subgenre known as baroque rock. I argue that baroque rock artists utilized stylistic representations of the past not out of a desire to return to a simpler time (as is often the narrative associated with nostalgia), but to react against modernism, mainstream society, and traditional norms. They participated in what I refer to as post-modern nostalgia: an ironic interpretation of history that references an unexperienced past, in order to alert the listener about the dangers of nostalgic memory. Baroque rock artists poked fun at high class pretensions, canonic works of art, and nostalgic dreams of an imagined past, but all of this was hidden beneath classical-sounding music that ran counter to



Sara Gulgas

rock's working class, hard aesthetic. Baroque rock's incorporation of a 'high' art form drew the attention of cultural figures who assigned aesthetic value to rock and explained it to the mainstream adult audience it initially resisted. The subgenre is left out of historical narratives because it is seen as an embarrassing stain on rock's harder image due to marketing expectations and the raced, classed, and gendered implications of respectability politics. This embarrassment was evident in the Rolling Stones' decision to give 'As Tears Go By' to Marianne Faithfull before feeling comfortable enough to release it themselves; the Beatles initially feared releasing 'Yesterday' as a single in the U.K. for the same reason. The refusal to recognize these major bands' influences on baroque rock not only diminishes the influence the subgenre had on rock music but it also perpetuates these bands' initial fear of embarrassment due to the perceived incongruity between classical music's pretensions and rock's associations with anti-intellectualism. Through close examination of artist interviews, album critiques, and publicity materials, I document the cultural, social, and historical implications of an overlooked

subgenre that is mentioned but in passing in popular music scholarship."

Sara Gulgas is Assistant Professor of Music at the University of Arizona. Her research interests include popular music studies, film and media studies, memory studies, and the sociology of music. She has presented research at national and international conferences and has published her work in *IASPM-US Music Scenes*, *Resonance Interdisciplinary Music Journal*, Wolff, ed., *Bruce Springsteen and Popular Music: Essays on Rhetoric, Social Consciousness, and Contemporary Culture* (2018), and Bayer, ed., *Heavy Metal at the Movies* (forthcoming).

Spring 2019 Lectures

AMS/LC Lecture: Katherine K. Preston (College of William and Mary), "America's Forgotten Love Affair with Opera"

AMS/RRHOFM Lecture: Alexander Reed (Ithaca College), "There Is No Pilot"

Further details will be published at the website and in the February 2019 *AMS Newsletter*.

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

Awards, Prizes, and Honors

AMS Awards and Prizes 2018

Four doctoral candidates in musicology received **Alvin H. Johnson AMS 50 Dissertation Fellowship Awards** for 2018–19: **Jonathan Leal** (Stanford University), “Beyond the Barline: A Jazz-Shaped Record of Post-war Crossings”; **Hye-jung Park** (Ohio State University), “Music in US-Korea Relations, 1941–1960: From Colonialism to Cold War”; **Jessica Peritz** (University of Chicago), “The Lyric Mode of Voice: Song and Subjectivity in Italy, 1769–1815”; and **Tommaso Sabbatini** (University of Chicago), “Music, the Market, and the Marvelous: Parisian *Féerie* and the Emergence of Mass Culture, 1864–1900.”

The **Howard Mayer Brown Fellowship** is presented by the Society to promising minority graduate students pursuing a doctoral degree in music. The 2017–18 fellowship recipient is **Alysse Padilla** (New York University).

Grants from the **M. Elizabeth C. Bartlet Fund for research in France** were awarded to **Henry Stoll** (Harvard University) for research on his dissertation, “The Strains of Haitian Independence, 1791–1820: Music at the Beginning and End of Empire”; **Shaena Weitz** (St. Paul, Minn.) for research on her article “Plagiarism and the Napoleonic Potpourri”; and **Virginia Whealton** (Indiana University) for research on her

book *Travel, Ideology, and the Geographical Imagination: Parisian Musical Travelogues, 1830–1870*.

A grant from the **Virginia and George Bozarth Fund for musicological research in Austria** was awarded to **Kyle Masson** (Princeton University) for research on his dissertation, “Of Apollo and Dionysus: Antonio Cesti and the Interpretation of Early Opera from Italy to Austria and Back.”

A grant from the **H. Robert Cohen Fund for research based on the musical press** was awarded to **Alison DeSimone** (University of Missouri-Kansas City) for research on her book *The Power of Pastiche: Musical Miscellany and the Creation of Cultural Identity in Early Eighteenth-Century London*.

Grants from the **William Holmes/Frank D’Accone Endowment for travel and research in the history of opera** were awarded to **Siel Agugliaro** (University of Pennsylvania) for research on his dissertation, “Imagining Italy, Surviving America: Opera, Italian Immigrants, and Identity in Philadelphia, 1880–1920”; **Christopher Lynch** (Duquesne University) for research on his book *Manhattan Meets Mozart: Mozart’s Operas, Broadway, and the Invention of the Operatic Museum, 1940–51*; and **Brooke McCorkle** (SUNY Geneseo) for research on her book *Searching for Wagner in Japan*.

A grant from the **Jan LaRue Travel Fund** was awarded to **Oksana Nesterenko** (Stony Brook University) for research on her dissertation, “A Forbidden Fruit? Religion, Spirituality, and Music in the USSR before Its Fall (1968–1989).”

A grant from the **Janet Levy Fund for independent scholars** was awarded to **Eric Lubarsky** (Carnegie Hall) for research on his book *Reviving Early Music and Making History Come Alive*.

A grant from the **Harold Powers World Travel Fund** was awarded to **Frederick Reece** (Harvard University) for research on his book *The Art of Forgery in Musical Composition*.

Grants from the **Ora Frishberg Saloman Fund for musicological research** were awarded to **Jamie Blake** (University of North Carolina at Chapel Hill) for research on her dissertation, “Serge Koussevitzky: Russian Cosmopolitanism and Transnational America”; and **Maria Ryan** (University of Pennsylvania) for research on her dissertation, “Hearing Power, Sounding Freedom: Black Practices of Listening and Music-making in the Nineteenth-Century British Colonial Caribbean.”

Grants from the **Eugene K. Wolf Travel Fund** were awarded to **Qingfan Jiang** (Columbia University) for research on her dissertation, “Toward a Global Enlightenment: Missionaries, Musical Knowledge, and the Making of Encyclopedias in Eighteenth-Century Europe and China”; and **Andrew Malilay White** (University of Chicago) for research on his dissertation, “Improvised Practice at the Piano, 1820–1850.”

Other Awards, Prizes, and Honors

Candace Lea Bailey (North Carolina Central University) has received an ACLS Project Development Grant for *Women, Music, and the Performance of Gentility in the Mid-Nineteenth-Century South*.

Margaret Butler (University of Florida) has been awarded an AMS-Newberry Library Short-Term Fellowship for “The Operatic Prima Donna and Celebrity Culture, 1750–1790.”

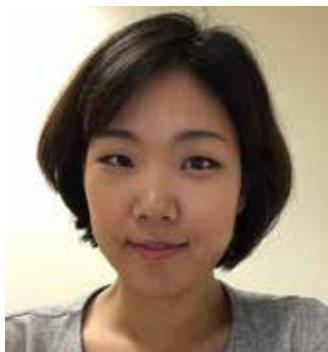
Cindy Bylander (Fort Collins, Co.) has received the 2017 Polish Composers Union Honorary Award for her research on Polish music since 1945.



Alysse Padilla



Jonathan Leal



Hye-jung Park



Jessica Peritz



Tommaso Sabbatini

Basil Considine (University of Tennessee at Chattanooga) has been granted a Research Fellowship from the Winterthur Museum, Garden and Library for his project “The Costs of Domestic Music Making in the Early American Republic between Revolution and Civil War (1775–1865).”

Nina Sun Eidsheim (University of California, Los Angeles) has been awarded an ACLS Charles A. Ryskamp Research Fellowship for *Measuring Race: Listening to Vocal Timbre and Vocality in African-American Music*.

Kimberly Francis (University of Guelph) has received an Insight Grant from Canada’s Social Sciences and Humanities Research Council for her joint project on “Properly Speaking: The Development of the French Sound, 1830–1914.”

Joy-Leilani Garbutt (Catholic University of America) has received a Fulbright U.S. Student Award for research in France for her dissertation, “Les femmes françaises et l’orgue: A Critical Examination of French Organ Literature Composed by Women, 1872–1954.”

Glenda Goodman (University of Pennsylvania) has been awarded an ACLS Fellowship for *Strategic Sounds: Native American Music in the Era of Colonial Conquest*.

Jane Gottlieb (The Juilliard School) has been awarded the Music Library Association’s Vincent H. Duckles Award for the second edition of her book *Music Library and Research Skills*.

Adriana Nadia Helbig (University of Pittsburgh) has received an ACLS Fellowship for *Romani Music and Development Aid in Post-Soviet Ukraine*.

Michael C. Heller (University of Pittsburgh) has been awarded an ACLS Fellowship for *Just Beyond Listening: Sound and Affect Outside of the Ear*.

George E. Lewis (Columbia University) has been awarded an honorary doctorate from Harvard University.

James McNally (University of Michigan) has received a Mellon/ACLS Dissertation Completion Fellowship for his project “São Paulo Underground: Creativity, Collaboration, and Cultural Production in a Multi-Stylistic Experimental Music Scene.”

Martin Nedbal (University of Kansas) has been awarded a Botsiber Institute for Austrian-American Studies Grant to travel to North American university libraries for his project on Prague’s German opera history; and a DAAD grant to study performing materials of Bohemian origin in the former opera archive of the Fürstenberg family.

Elizabeth Newton (Graduate Center, CUNY) has received a Mellon/ACLS Dissertation Completion Fellowship for “Lo-fi Recordings and the Reproduction of Affect, 1988–1996.”

Kirsten Paige (University of California, Berkeley) has received a postdoctoral fellowship from Stanford University’s “Thinking Matters” Program for 2018–20.

Arne Spohr (Bowling Green State University) has received an ACLS Project Development Grant for “*Like an Earthly Paradise*: Concealed Music in Early Modern Pleasure Houses.

Vicki P. Stroehler (Marshall University) received the C. B. Oldman Prize from the Inter-

national Association of Music Libraries, Archives and Documentation Centres (United Kingdom and Ireland) for her jointly edited book *My Beloved Man: The Letters of Benjamin Britten and Peter Pears*.

Jennifer Walker (University of North Carolina at Chapel Hill) has received a Mellon/ACLS Dissertation Completion Fellowship for “Sounding the *Ralliement*: Republican Reconfigurations of Catholicism in the Music of Third Republic Paris, 1880–1905.”

Emily Zazulia (University of California, Berkeley) has received a McClary-Walser/ACLS Fellowship for her project *Where Sight Meets Sound: The Poetics of Late Medieval Music Writing*.

Guidelines for Announcements of Awards and Honors

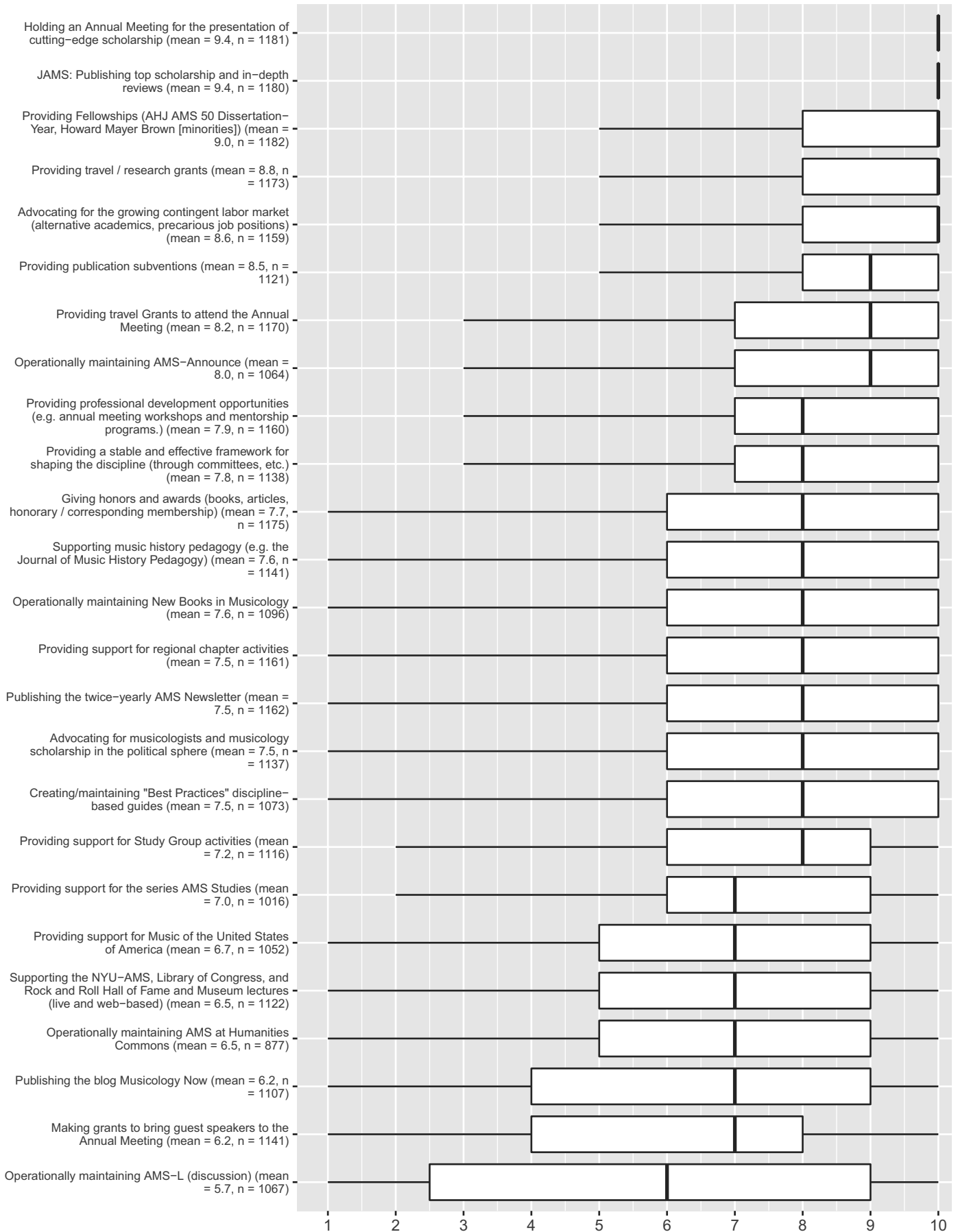
Awards and honors given by the Society are announced in the Newsletter. In addition, the editor makes every effort to announce widely publicized awards. Other announcements come from individual submissions. The editor does not include awards made by the recipient’s home institution or to scholars who 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.

AMS Chapter Student Awards 2017–18

The following student awards for best paper presented at a chapter meeting were given last academic year. For full details regarding all chapters and their student awards and prizes, see ams-net.org/chapters.

Allegheny Midwest	Peter Graff	“Staging Dual Patriotism: Cleveland’s German-Language Theater and the Great War”
	Devon J. Borowski	“Singing White Womanhood: Bach’s <i>Kaffeekantate</i> and the Erotics of Enlightenment Cannibalism”
	Alexis Witt	“The Exotic Allure of Russian Giants, Swans, and Bats: Feodor Chaliapin and the Establishment of Russian Performance Networks in 1920s New York City”
New England New York State- St. Lawrence	Daniel Fox	“The Perceptual Origin of the Sublime in Ligeti’s Violin Concerto”
	David H. Miller	“The First International Webern Festival; or, It happened at the World’s Fair”
	John Green	“Sound and Meaning on Radio in John Cage’s <i>The City Wears a Slouch Hat</i> (1942)”
N. Calif. / Pac. SW	Kirsten Page	“On the Politics of Performing Wagner Outdoors, 1909–1959: Open-Air Opera and the Third Reich”
	Emily Loeffler	“Melodic Maps on the Neo-Riemannian Torus and the Mixed Transmission of <i>Oh! Susanna</i> ”
Pacific Northwest	Alison Redman	“Magical and Mysterious Resonances: Circularity in E. T. A. Hoffmann’s Kreisler Works and Robert Schumann’s <i>Kreisleriana</i> ”
South-Central		
Southeast	Imani Mosley	“‘A Stuttering Primer for Infants’: The Press and Public Reception of Benjamin Britten’s <i>Gloriana</i> in the Coronation Year”

Society Priorities: Survey Results



Report from the February 2018 Survey of the Membership

Last February, the AMS Board of Directors solicited input from members to help orient their retreat discussion and help determine possible changes to the status quo of Society activities. About 1,200 responses were received; the statistical box graph (see p. 10) outlines the responses in summary form. The responses are presented here in order of importance: the higher up the table the more important the activity is perceived to be. It came as no surprise that the *Journal* and the Annual Meeting were nearly equally important, with virtually no one scoring them less than 9 on the 10-point scale.

As the graph shows, the Society is very active on many fronts; and most are deemed important. Of the twenty-five activities, nineteen were 6 or higher (out of 10) in importance by at least 75% of the respondents. There was a wide disparity of responses: thirteen of the twenty-five activities received the full range of assessment from 1 to 10. All the activities, even the least popular, had a median response of 6 or higher. From this response it appears that the membership truly wishes the society to continue doing these things as far as possible.

Not shown here, but also gleaned from the responses: the answers correlated nearly evenly across the range of our demographics regarding employment. That is, the averages were about the same for all the responses, no matter what the respondent's employment situation.

Many opinions were expressed in the open-ended part of the survey: 732 comments for "the AMS should start doing..." 482 suggestions for "the AMS should stop doing..." As one might expect with an eclectic society whose members have many different perspectives, a number of responses were diametrically opposed, e.g. increasing vs. reducing Annual Meeting activities/events, or increasing vs. reducing the Society's political activities. In broad terms, the Annual Meeting, *JAMS* and publishing activities, career-related comments, politics, race/ethnicity/gender, and public musicology dominated the comments.

The Board of Directors appreciated receiving the survey responses, and is now actively working to lead the Society accordingly, as President Martha Feldman has reported (p. 2).

Notes to the Graph

Each line represents the full range of responses. The total number of responses to each question is given as "n," and the graph shows responses by quartile (25 percent of the responses equals one quartile). Responses were from 1 (least important) to 10 (most important). "Not sure/no opinion" is not tabulated.

The range of the central two quartiles are shown by white boxes; the thin black lines on left (and sometimes right) are the lower and upper quartile of responses, or the outliers. The vertical thick line in the white boxes indicates the median (center number) of the responses. E.g. for the bottom question (AMS-L): the median response was 6; the two central quartiles were very wide-ranging, from 2.5 to 9; the outer quartile of responses were very low and very high. For the top two questions (Annual Meeting; *JAMS*), responses were essentially unanimous 10s.

San Antonio Program Selection

I can think of no better way to launch this report than by thanking this year's Program Committee. Linda Austern, Jim Buhler, Emily Dolan, David Metzger, Jennifer Salzman, and Holly Watkins all brought creativity, discernment, and wit to the challenging but fascinating task of shaping the program for the San Antonio AMS/SMT Annual Meeting. I also thank my SMT counterpart, Roman Ivanovitch, who brought new perspectives and valuable suggestions to our proceedings.

This year's Program Committee was the first to engage with the new format of three twenty-minute papers per ninety-minute session, a policy change intended to promote greater inclusion. In October and November, the committee edited the Call for Papers accordingly, conferring with SMT on a new approach designed to enhance conversation between the two societies. We decided to identify three themes for this purpose, encouraging submissions on public musicology and theory, the sound recording as an object of study, and Latin American music. The committee also evaluated proposals for seminars, a format that made its successful debut at the 2017 Rochester Annual Meeting. Heavy lifting began in late January. AMS-specific submissions totaled 721 and, when joint sessions with SMT were taken into account, the total

number of abstracts was 774. This is the second highest number ever, surpassed only by a record-smashing 812 for the 2016 Vancouver meeting.

Throughout the spring, the Program Committee read and evaluated each abstract, conferring with SMT on the joint sessions. We also took on a special assignment, particular to the San Antonio meeting. Early on, AMS and SMT had reflected on the anti-LGBTQ environment in the Texas legislature, including a bill that ultimately became law and that can potentially enable discrimination in matters of adoption. When the Board of Directors formed an Ad Hoc committee to consider ways in which the Society might respond to these measures, Program Committee member David Metzger crafted a statement that offered our suggestions. These ranged from hiring LGBTQ or Latinx musicians from San Antonio for the meeting and reviewing the process by which meeting sites are chosen to setting aside discussion periods at the meeting itself for these matters. All members of the Program Committee agreed that an especially strong response to these discriminatory laws would be a diverse program—a goal we had in fact already prioritized.

In April, we met in Chicago to debate the merits of the hundreds of fine proposals we

received and the enormous range of topics before us. Ultimately, we selected 226 individual papers (out of 609 submissions); six formal sessions (out of eighteen proposals); four alternate format sessions (out of five proposals); six evening panels (out of ten proposals); two seminars (out of seven proposals); three poster presentations (all that were submitted); and seven joint sessions (out of fifteen proposals). By the end of our three-day marathon—enlivened at regular intervals by convivial meals—we arrived at a program, one that boasts great variety while offering a glimpse of the directions our discipline is currently taking. The three topics-in-common yielded the following results: for public musicology, five proposals were accepted out of fourteen submissions; for sound recording as an object of study, seven proposals were accepted out of twenty-three submissions; for Latin American music, ten proposals were accepted out of twenty-six submissions. The committee noted a healthy balance of traditional topics (opera, medieval music, nineteenth-century music) and newer methodologies (sound studies, disaster studies). Fresh perspectives on once-new areas of inquiry were also much in evidence, such as labor in relation to women and

Performances in San Antonio

AMS San Antonio 2018 will feature a wide array of performances, including several described earlier (see p. 1). In addition, we offer four exciting conference performances spanning repertoires from the fifteenth to the twentieth centuries. The venue for these events will be St. Mark's Church, a fifteen-minute walk from the meeting hotel (shuttle transportation will also be provided).

At 12:45 on Friday, **Robert Crowe** and **Juvenal Correa-Salas** will present "The Art of the Castrato in the Romantic." Giovanni Battista Velluti (1780–1861) was the last operatic castrato. Though he created roles in operas by Rossini, Dussek, and Meyerbeer, he seems to have preferred the music of now-forgotten composers like Giuseppe Nicolini, Francesco Morlacchi, and John Fane, Lord Burghersh. Velluti was a great ornamented, celebrated for it in his own time. Perhaps unsurprisingly, it was in the music of these "lesser" composers that he found the latitude to achieve the highest levels of his art. Crowe (male soprano) and Correa-Salas (piano) will perform Velluti's versions of arias by Burghersh, Nicolini, Morlacchi, and of his only known ornamented aria by Rossini. Crowe completed his Ph.D. in musicology at Boston University in 2017, writing about Velluti's time in London in the 1820s, and is currently completing an edition

of thirty of Velluti's ornamented arias for A-R Editions.

At 2:15 Friday afternoon, pianist **Rafael dos Santos** and guitarist **Eduardo Lobo** will present a program of Brazilian music that shifts between the precision and intricacy of chamber music and the spontaneity of improvisation, employing popular urban rhythms as their raw material. By combining two instruments that appear in different social contexts in Brazil, the "elite" piano and the "underclass" guitar, and portraying the popular/classical polarization illustrated by the presence of the electric guitar in chamber music, the duo perform music that highlights hidden Brazilian social tensions. Through works by Radamés Gnattali, Guerra-Peixe, and Rafael dos Santos, this program provides listeners with sonorities from Brazilian music from the 1940s and 1950s, a time in which the exclusively folkloric nature of modernist nationalism was being reviewed.

Saturday at 12:45, percussionists **Bill Solomon** and **Jerry Pergolesi** present a lecture-recital of works by queer composers for percussion duo that explores strategies to resist musical homonormativity, a process where queer voices are silenced in exchange for privileges that heteronormative society has previously denied them. Homonormativity

enters into the musical conversation when queer composers and performers are forced to adopt musicking practices that fail to interface with their sexuality. Dominant music practices, including performance presentation, composer-performer relationships, ontologies of the score, formal design, and other musical concerns, can be queered when one actively attempts to resist the enticements of encroaching homonormativity. Works by John Cage, Pauline Oliveros, Sarah Hennies, and Pergolesi/Solomon will demonstrate how percussion is uniquely situated as an instrumental practice to engage and embody queer issues directly, instigating a broader examination of the queer potential in percussive performance.

Saturday at 2:15, pianist **David Korevaar** presents music of Luigi Perrachio (1883–1966). Korevaar came across Perrachio's *Nove Poemetti* in 2003, when he and musicologist Laurie Sampsel were investigating the Riccardo Viñes scores held at the University of Colorado. The pieces, composed in 1917 and 1920, will be heard together with the *Preludi* of 1927. Perrachio was born in Turin in 1883 and completed a music degree in Bologna in 1913. He encountered the music of Ravel and Debussy and the pianism of Viñes during a Parisian sojourn shortly after. He promoted new music in Turin through his activities as a performer and organizer in the 1910s and '20s, and in 1925, he began teaching piano, and later composition, at Turin's Liceo Musicale. Although encouraged by Castelnuovo-Tedesco and Guido Gatti, he published few of his works, and the piano music has remained unrecorded until now.

The Performance Committee received a large number of unusually strong applications—over twenty—and difficult decisions had to be made. Committee members Christina Baade, Ivan Raykoff, and Kevin Salfen were a pleasure to work with.

—Laurie Stras
Performance Committee Chair

San Antonio Program Selection

continued from page 11

gender. A broad geographical range expands our world-view, as does a variety of twenty-first century topics.

The new thirty-minute format led the committee to more wide-ranging thoughts; even to ask whether two program committees can reasonably be expected to coordinate work. In the end—and we will know this only several annual meetings from now—we will want to ask how successful the new format is in promoting the diversity that matters so much to our Society.

I hope such matters will be pondered not just by the Program Committee, the Board, and AMS Council, but by the membership at large. I look forward to hearing your reactions to this year's program. Better yet, volunteer to serve on the Program Committee itself. True, it's a tremendous amount of work, but service on this committee offers members a chance to shape the Annual Meeting in ways that few other Society activities afford. I hope you will consider adding your voice to this deeply satisfying endeavor.

—Carol A. Hess

"Workplace Harassment: Prevention and Intervention" Sessions in San Antonio

In response to requests from members for assistance in handling experiences of workplace harassment, the AMS has arranged with Breall Baccus of the University of Texas at Austin to lead a workshop session on Title IX and workplace harassment at the Annual Meeting. The workshop session will run twice on Thursday, at 2:15 and 4:00, to help accommodate attendee schedules as far as possible.

The interactive session is intended to help people who witness or hear about harassment to make judgment calls about how to respond. Depending on attendee needs, topics covered are likely to include:

- legal definitions of harassment
- reporting requirements
- introduction to trauma and supporting victims of harassment
- what a Title IX investigation does
- prevention
- when it is safe to intervene, and how to intervene.

Because of their interactive format, these sessions are limited to thirty attendees each.

San Antonio Pre-Conferences

Three pre-conferences begin Wednesday, 31 October 2018:

- **Diversifying Music Academia: Strengthening the Pipeline**
- **The Mendelssohn Network**
- **Staging Witches**

See p. 47 for full details.

AMS/SMT ANNUAL MEETING

San Antonio, 1-4 November 2018

Preliminary Program (as of 30 July 2018)

WEDNESDAY 31 October

9:00–12:00 Grove Editorial Board

9:00–6:30 **Staging Witches: Gender, Power, and Alterity in Music**

Sponsored by the AMS Committee on Women and Gender and the LGBTQ Study Group

1:00–5:00 Grove Editorial Board and Advisory Panel

2:00–6:00 SMT Executive Board

2:00–8:00 AMS Board of Directors

3:00 **Diversifying Music Academia: Strengthening the Pipeline**

3:00–6:00 **The Mendelssohn Network: Current Developments in Mendelssohn Research**

6:15–7:30 **SMT Executive Board, Networking Committee, Publications Committee, and Publication Awards Committee Dinner**

7:30–11:00 SMT Networking Committee

7:30–11:00 SMT Publication Awards Committee

7:30–11:00 SMT Publications Committee

THURSDAY 1 November

7:30–9:00 Meeting Worker Orientation

8:00–12:00 AMS Board of Directors

8:00–12:00 SMT Executive Board

9:00–7:00 Registration

9:00–12:00 **SMT Peer Learning Program Workshop I: Whose Body/Whose Beat? The Beat as Embodied Phenomenon in Music Theory and Popular Music**

Mark Butler (Northwestern University), leader

9:00–12:00 **SMT Peer Learning Program Workshop II: Techniques of the Listener**

Brian Kane (Yale University), leader

9:00–12:00 **The Works of Giuseppe Verdi Editorial Board**

9:00–12:00 **The Mendelssohn Network: In the Salon with the Mendelssohns**

10:00–12:00 **SIMSSA: Single Interface for Music Score Searching and Analysis, Working Group**

11:00–1:30 **Society for Seventeenth-Century Music Governing Board**

11:00–7:00 **Speaker Ready Room**

12:00–2:00 **AMS Membership and Professional Development Committee**

1:00–8:00 Exhibits

THURSDAY AFTERNOON SESSIONS—2:15–3:45

African-American Representations (AMS)

Thomas Riis (University of Colorado Boulder), Chair

Mary Beth Sheehy (University of Kansas), “Portrayals of Female Exoticism in the Early Broadway Years: The Music and Performance Styles of ‘Exotic’ Comedy Songs in the *Follies of 1907*”

Kristen Turner (North Carolina State University), “Back to Africa: Images of the Continent in Early Black Musical Theater”

Sean Lorre (Rutgers University), “Muddy Waters, Folk Singer? On the Discursive Power of Album Art and Liner Notes at Mid-Century”

Cassettes (AMS)

Albin Zak (University at Albany, SUNY), Chair

Judith Peraino (Cornell University), “I’ll Be Your Mixtape: Lou Reed, Andy Warhol, and the Queer Intimacies of Cassettes”

Matthew Carter (Graduate Center, CUNY), “The Screwtape as Object in Houston Hip Hop Culture”

Claudia Maria Carrera (New York University), “‘Are You There?’: Mourning and Absent Presence in an AIDS-era Answering Machine Message Archive”

Eighteenth-Century Opera: Texts, Translations, and Teaching (AMS)

John Platoff (Trinity College), Chair

Bruce Alan Brown (University of Southern California), “‘Alla mia scuola hà cantato robbe anche difficilissime...’: The Material Remains of the *scuola di canto* of Cavaliere Bartolomeo Nucci”

Edward Jacobson (University of California, Berkeley), “After Metastasio”

Lily Kass (Philadelphia, Pa.), “‘A Musical Ear and Long Experience’: Lorenzo Da Ponte’s Theory of Opera Translation”

Enlightenment Aesthetics (AMS)

W. Dean Sutcliffe (University of Auckland), Chair

Austin Glatthorn (Oberlin College and Conservatory), “*Ariadne’s* Legacy and the Melodramatic Sublime”

Jacob Friedman (University of Pennsylvania), “Joseph Haydn and the Politics of Naivety”

Genres in Transformation (AMS)

James Buhler (University of Texas at Austin), Chair

Kevin Clifton (Sam Houston State University), “Intertextuality and Evolution of Angelo Badalamenti’s ‘*Twin Peaks* Theme”

Sharon Hochhauser, “Crimping Your Style: The Patter Song in the Music of ‘Weird Al’ Yankovic and The Mighty Boosh”

Ana Sanchez-Rojo (Tulane University), “When *Nina* Charmed Madrid”

History of Theory: Politics, Practicalities and Speculation (SMT)

Caleb Mutch (Indiana University), Chair

Patrick S. Fitzgibbon (University of Chicago), “Precept and Protest: A Brief History of Brevity in Music Theory of the German Reformation”

Joshua Klopfenstein (University of Chicago), “Toward a Broader Theory of Music: Charles Butler’s *The Principles of Musik* and Seventeenth-Century England”

Siavash Sabetrohani (University of Chicago), “Georg Philipp Telemann as Music Theorist”

Neo-Riemannian Theory (SMT)

Richard Cohn (Yale University), Chair

Owen Belcher (University of Massachusetts Amherst) and Alan Reese (Cleveland Institute of Music), “The Riemannian *Klangnetz*, the *Doppelklang*, and Their Applications”

Dustin Chau (University of Kansas), “Gustav Holst’s *Terzetto* and Its Maximally Smooth Triad of Keys”

Brent Yorgason (Brigham Young University), “A Transformative Event in Max Steiner’s Fanfare for Warner Brothers”

A Place for Women (AMS)

Elissa Stroman (Texas Tech University), Chair

Isidora Miranda (University of Wisconsin-Madison), “Breaking the Glass: Musical Labor and the Tagalog Diva in Philippine Zarzuela”

Michele Aichele (University of Iowa), “Cécile Chaminade and ‘The New Woman’ in the United States”

Elizabeth Keathley (University of North Carolina at Greensboro), “Voicing the Opposition: Lila Downs, *El Demagogo*, and *Balas y Chocolate*”

Recomposition, Forgery, Plagiarism (SMT)

Eric Drott (University of Texas at Austin), Chair

Andrew Pau (Oberlin College and Conservatory), “The *Six épigraphes antiques* and Debussy’s (Re)compositional Process”

Frederick Reece (University of Miami), “Fritz Kreisler and the Art of Forgery”

Dana DeVliieger (University of Minnesota), “Theorizing Similarity for Copyright Litigation”

Rhythm, Flow, and Transcendence (SMT)

Ellie Hisama (Columbia University), Chair

Noriko Manabe (Temple University), “Rapping to a Different Beat: Flow, Language, and Aesthetics in Triplet, Non-Duple, and Irregular Hip-Hop Tracks”

Braxton D. Shelley (Harvard University), “Toward a Formal Theory of the Gospel Vamp”

Rosa Abrahams (Ursinus College), “But We’re Not in Zombie Mode: Meter and Selected Attention in Greek Orthodox Movement and Music”

Subjectivity, Time, and Hearing (AMS)

Charlotte Cross (New York, N.Y.), Chair

Chadwick Jenkins (Graduate Center, CUNY), “On Musical Subjects: Adorno, Schoenberg, and the Embodied Subjectivity of Expressionism”

Sophie Benn (Case Western Reserve University), “‘The Apportionment of Time’: Metrical Organization in the Theories of Friedrich Albert Zorn”

Áine Heneghan (University of Michigan), “‘An intelligent and intelligible impression’: Seeing and Hearing through Schoenberg”

Workshop: Workplace Harassment: Prevention and Intervention

Breall Baccus (University of Texas at Austin), Facilitator

Panel: Visualizing Archival Research and Data: Renaissance Mantua and Venice (AMS)

Richard Freedman (Haverford College), Chair

Mollie Ables (Wabash College), Organizer

Anne MacNeil (University of North Carolina at Chapel Hill)

Massimo Ossi (Indiana University)

THURSDAY AFTERNOON SESSIONS—4:00–5:30

Cold War (AMS)

Kevin Bartig (Michigan State University), Chair

Marysol Quevedo (University of Miami), “Music and the Sociedad Cultural Nuestro Tiempo in 1950s Cuba: Modernist Aesthetics Meet Leftist Politics”

Emily Theobald (University of Florida), “‘The Guilty to be Judged’: Penderecki’s *Lacrimosa* (1980), the Gdańsk Monument, and the Solidarity Movement”

Kelly St. Pierre (Wichita State University), “De-Nationalizing Musicology in Communist Czechoslovakia”

Diatonic and Collectional Theory (SMT)

Dmitri Tymoczko (Princeton University), Chair

Leah Frederick (Indiana University), “Diatonic Voice-Leading Transformations”

Sebastian Wedler (University of Oxford), “Tonal Pairing as a Strategy of Lyrical Time: Anton Webern’s *Langsamer Satz* (1905)”

Clifton Callender (Florida State University), “Complementary Collections and Combinatorial Tonality in Ligeti’s Late Works”

Embodiment and Tonality, ca. 1750–1850 (SMT)

Roger Mathew Grant (Wesleyan University), Chair

Stephen M. Kovachy (University of Wisconsin-Madison), “Chabanon, Rameau, and the ‘Nerveux système’: The Listening Body in Early Modern France”

John Muniz (University of Arizona), “‘The ear alone must judge’: Harmonic Meta-Theory in Weber’s *Versuch*”

Michael Masci (SUNY Geneseo), “*Tonalité* in the Margins of Harmony: Tonal Theory, Text, and Genre in Nineteenth-Century French Harmony Treatises”

Floyd and The Dead (SMT)

John Covach (University of Rochester), Chair

Gabriel Lubell (Kenyon College), “*The Dark Side of the Moon* as an Urban Landscape”

Michèle Duguay (Graduate Center, CUNY), “Madness, Psychedelia, and Virtual Space in Pink Floyd’s *The Piper at the Gates of Dawn*”

Melvin J. Backstrom (Quebec City, Qc.) and Sundar Subramanian (Montreal, Qc.), “The Grateful Dead’s ‘Blues for Allah’: Syncretic Composition in Mid-1970s Rock Music”

Lamenting Women (AMS)

Linda Austern (Northwestern University), Chair

Nicholas Lockey (The Benjamin School), “Pleasurable Laments: The Siciliana and Feminine Expression in Eighteenth-Century Music”

Codee Spinner (University of Pittsburgh), “Beehives, Synchronized Dance Moves, and Death: ‘Coffin Song’ as Lament in 1960s Girl Groups”

Seth Coluzzi (Colgate University), “Bound for Display: The Interior/Exterior Dualities of Monteverdi’s Nymph”

Latin American Representations (AMS)

Erin Bauer (University of Wisconsin-Whitewater), Chair

Vera Wolkowicz (Royal Holloway, University of London), “Indigenist Music: Inclusive Exclusion in 1920s Peruvian Art Music”

Alex Badue (University of Cincinnati), “In True South American Way: Aloysio De Oliveira’s Samba Arrangements for Carmen Miranda”

Timothy D. Watkins (Texas Christian University), “*Mbaraká* or *Aspergillum*: Music, Liturgy, and Cultural Identity in an Eighteenth-Century Paraguayan Frieze”

Medieval and Early Modern Theory (AMS)

C. Matthew Balensuela (Depauw University), Chair

Susan Forscher Weiss (Peabody Conservatory, Johns Hopkins University), “Turning Wheels: *Volvellas* as Kinesthetic Aids for Learning and Navigating Music”

Gregory Barnett (Rice University), “Guido’s Gamut and Tonal Style of the Early Seicento”

Anna Zayaruznaya (Yale University), “Old, New, and Newer Still: Generations of *Ars nova* Theory in *Speculum musicae*, Book VII”

Pop Poetics and Style (SMT)

Lori Burns (University of Ottawa), Chair

Megan L. Lavengood (George Mason University), “A New Approach to Analysis of Timbre: A Study in Timbre Narratives and Instrumentation in 1980s Pop”

Bruno Alcalde (University of Richmond), “The Permeability of Styles and Genres in Recorded Popular Music: A Case Study”

Chelsey Hamm (Christopher Newport University), “Representations of the ‘Female Voice’ in Keshi’s *Rainbow*”

Rethinking Appropriation: Blackness, Desire, and Political Fantasy (AMS)

Matthew D. Morrison (New York University), Chair

George E. Lewis (Columbia University), Respondent

Emily Wilbourne (Queens College, CUNY), “Black Singers and Blackface Roles on the Mid-Seventeenth-Century Italian Operatic Stage”

Michael Birenbaum Quintero (Boston University), “Mestizo Fantasy and Political Solidarity in the New Colombian Music”

Clara Latham (The New School), “Fantasies of Race and Gender in Transatlantic New Music Communities”

Sound Materials (AMS)

Rachel Mundy (Rutgers University-Newark), Chair

Gavin Williams (King’s College London), “Shellac, Colonial Ecology, and Haptic Desire in Early Recorded Sound”

Joe Pfender (New York University), “Sublunary Sound”

John Gabriel (University of Hong Kong), “Experimental Radio Music Theater in Weimar Republic Germany: From *Neue Sachlichkeit* to *Funk*”

Seminar: Time in Opera (AMS)

Kunio Hara (University of South Carolina), Laura Möckli (Bern University of the Arts), Colleen Renihan (Queen’s University), Conveners

Gwyneth Bravo (NYU Abu Dhabi), “‘Trauma, Temporality, and Telos: The Legacy of World War I in Erwin Schulhoff’s Opera *Flammen* and the Figure of Don Juan as Ahasuerus”

Michele Cabrini (Hunter College, CUNY), “Lully and Quinault Reading Ariosto: Temporal Simultaneity in *Roland*”

Kelly Christensen (Stanford University), “Returning to a Musical Past Tense”

Sabrina Clarke (West Chester University), “‘Where Everything is Silent’: Time, Memory, and Fate in Dallapiccola’s *Il prigioniero* (1948)”

Yayoi Uno Everett (University of Illinois at Chicago), “Allegory and Fractured Temporality in Thomas Adès’s *The Exterminating Angel* (2015)”

Dan Wang (University of Pittsburgh), “The Timing of Liberal Political Fantasy (Some Textures from Opera and Film)”

Workshop: Workplace Harassment: Prevention and Intervention

Breall Baccus (University of Texas at Austin), Facilitator

THURSDAY EARLY EVENING OPEN MEETINGS

5:30–6:00 **AMS Committee on Career-Related Issues
Conference Buddy Meet-Up**

5:30–6:00 **SMT Conference Guides**

5:30–7:30 **SMT Dance and Movement Interest Group**

THURSDAY EARLY EVENING PLENARY

6:00–7:00 **AMS President’s Endowed Plenary Lecture**

Martha Feldman (University of Chicago), Chair

Dwandalyn R. Reece (National Museum of African American History and Culture), “Music and the Meaning of Things”

Guthrie P. Ramsey, Jr. (University of Pennsylvania), Interlocutor

THURSDAY EVENING RECEPTIONS

6:30–8:00 **Opening Reception**

9:30–11:00 **Student Reception**

THURSDAY EVENING SMALL MEETING

7:00–8:00 ***Journal of Seventeenth-Century Music*
Editorial Board**

THURSDAY EVENING SESSION—8:00–9:30

Embodiment and Voice in Contemporary Music (SMT)

Judith Lochhead (Stony Brook University), Chair

Joseph R. Jakubowski (Washington University in St. Louis), “Making the Spectral, Corporeal: Embodied Cognition and Expressive Performance in Gérard Grisey’s *Prologue* (1976)”

William Mason (Wheaton College, Mass.), “Vocal Synthesis and Figural Narratives in Grisey’s *Les Chants de l’Amour*”

Cecilia Oinas (University of Music and Performing Arts Graz / Sibelius Academy), “Analysis and Performance, *Une fois de plus*: Tracing Sensitivity, Intimacy, and Corporeal Interaction in György Kurtág’s Four-Handed Works”

THURSDAY EVENING SESSIONS—8:00–10:00

Joint Session: Extemporaneous Dialogues on Historical Improvisation: Bridging Music, Music History, and Theory

A Special Joint Session organized by the SMT Interest Group on Improvisation with Anna Maria Busse Berger (University of California, Davis)

Part I

Massimiliano Guido (University of Pavia), General Introduction

Peter Schubert (McGill University) vs. Peter Schubert (and the audience), “*Super librum*. Improvising polyphony”

“Father, Son, and Fantasia.” Pamela Ruitter-Feenstra improvises fantasias in the style of J. S. and C. P. E. Bach

“The Art of Partimento.” A Gallant conversation at the piano with Johnandrew Slominski (Linfield College) and Gilad Rabinovitch (Georgia State University)

Part II

Anna Maria Busse Berger responds to the performances; discussion follows.

Joint Session: Listening for the “San Antonio Sound” in Tejano Conjunto/Progressive Music

Cathy Ragland (University of North Texas), Moderator

Erin Bauer (University of Wisconsin-Whitewater), “The Hybridity of the San Antonio Sound: Cross-Cultural Amalgamations in the Texas-Mexican Accordion Music of Flaco Jiménez, Mingo Saldívar, Esteban Jordan, and Piñata Protest”

Amy Hatch (University of North Texas), “San Antonio’s Progressive Voice: David Lee Garza’s *pasadas*, a Motivic Analysis of Performance ‘Formulas’”

Cathy Ragland, “‘*A Mi San Antonio* (For My San Antonio):’ Eva Ybarra’s Dissonance in the Hypermasculine World of Tejano Conjunto”

Joe Treviño (Blue Cat Recording Studio) and Max Baca (Los Texmaniacs), “Crafting ‘*La onda Tejana* (the Tejano Experience)’ in the Studio, on Stage, and in the Backyard”

Publishing in Journals Roundtable

Sponsored by the AMS Committee on Career-Related Issues

Geraldine Richards (Taylor & Francis), Chair

Joy Calico (Vanderbilt University), *JAMS*

Christopher Gibbs (Bard College), *MQ*

Loren Kajikawa (George Washington University), *JSAM*

Deborah Kauffman (University of Northern Colorado), *JMR*

Rethinking the Enlightenment (AMS)

Charles Dill (University of Wisconsin-Madison), Chair

William Weber (California State University, Long Beach), Commentator

Rebecca Geoffroy-Schwinden (University of North Texas)

Andrei Pestic (Stanford University)

Georgia Cowart (Case Western Reserve University)

Olivia Bloechl (University of Pittsburgh)

THURSDAY EVENING SESSION—8:00–10:30

Intoxication

Sponsored by the AMS Music and Philosophy Study Group

Andrew Hicks (Cornell University), Chair

Edward Spencer (University of Oxford), “Beyond Intoxication: On Sobering Experiences of Electronic Dance Music”

Tomas McAuley (University of Cambridge), “Orgasmic Rapture and Devotional Bliss: Schopenhauer on Music and Sex”

Beth Abbate (Boston Conservatory), “Musical Intoxication in Tippett’s *Magical Midsummer Marriage*”

Victor Szabo (Hampden-Sydney College), “Highs for Highbrows? Rhetorics of Contemplative Intoxication from Atmospheric Minimalism to Ambient Music, 1960–80”

JoAnn Taricani (University of Washington), “The Anatomy of Melancholy (1621) and its Intoxicating Musical Antidote (1661)”

THURSDAY EVENING SESSIONS—8:00–11:00

The Dynamics of the Job Interview (SMT)

Sponsored by the SMT Professional Development Committee

Roger Graybill (New England Conservatory), Moderator

Michael Callahan (Michigan State University)

Philip Duker (University of Delaware)

Rachel Lumsden (Florida State University)

Elizabeth Sayrs (Ohio University)

Music, Disability, and the Environment: Bridging Scholarship with Activism

Sponsored by the AMS Music and Disability Study Group, SMT Music and Disability Interest Group, and AMS Ecocriticism Study Group

Jacob A. Cohen (Macaulay Honors College, CUNY), Anabel Maler (University of Chicago), Jessica A. Holmes (University of California, Los Angeles), Chairs

Chantal Lemire (Western University)

Jessica Schwartz (University of California, Los Angeles)

Ailsa Lipscombe (University of Chicago)

William Robin (University of Maryland)

James Deaville (Carleton University)

Rachel Mundy (Rutgers University-Newark)

Music at the Border

Sponsored by the AMS Ibero-American Music Study Group

Jesús A. Ramos-Kittrell (University of Connecticut), Chair

Jacqueline Avila (University of Tennessee), “‘No hay nada que celebrar’: Music, Migration, and Violence in Luis Estrada’s *El Infierno*”

Léon Felipe García Corona (Northern Arizona University), “Los Tres Reyes Sing to the Westside: Social Change and the Trio Style”

Andrés R. Amado (University of Texas Rio Grande Valley), “Mariachi Mass in San Juan, Texas: Intersections of Faith, Ethnicity and Politics”

Othered within the Other: Marginalized Voices in Jewish Studies

Sponsored by the AMS Jewish Studies and Music Study Group

Brigid Cohen (New York University), Chair and Respondent

Assaf Shelleg (Hebrew University of Jerusalem)

Karen Uslin (Rowan University)

Kristofer Matthias Eckelhoff (Graduate Center, CUNY)

Bobbi Elkamely (U.S. Grant High School/El Sistema)

Perspectives on Public Music Theory and Analysis (SMT)

Anna Gawboy (Ohio State University), Chair

J. Daniel Jenkins (University of South Carolina), “Leonard Bernstein’s Public Music Theory”

Christian Thorau (Universität Potsdam, Germany), “Music Analysis, Popularized? Recent Technologies of Interactive Scores for Listeners”

Alexander Rehding (Harvard University), “Graphic Animation as a Tool in Public Music Theory”

Alyssa Barna (Eastman School of Music, University of Rochester), “Music Theory’s Role in Mainstream Digital Journalism”

Miriam Piilonen (Northwestern University), “#musictheory Will Be the Death of Me’: Reflections on Tweeted Complaints about Music Theory”

Daniel B. Stevens (University of Delaware), “Pedagogies of Encounter: Community Outreach and the Music Theory Classroom”

Rethinking Amateurism

Sponsored by the AMS Popular Music Study Group

Albin Zak (University at Albany), Chair

Elizabeth Craft (University of Utah), “A ‘Merely Entertaining Craftsman’? George M. Cohan and Early Twentieth-Century Discourses of Amateurism and Professionalism”

Vanessa Blais-Tremblay (McGill University), “Vera Guilaroff and the Maple Leaf in (D)Rag: Issues of Identity, Genre, and Historiography with the Novelty Style”

Jeannelle Ramírez (University of Texas at Austin), “‘Make music like a pro’: GarageBand and the Computer as Aspirational Folk Instrument”

Keynote Address: Karl Hagstrom Miller (University of Virginia), “Sound Investments: Amateurs Make American Pop”

Synchronizations (AMS)

Brian Kane (Yale University), Chair

Daniel Callahan (Boston College)

Alessandra Campana (Tufts University)

Hayley Fenn (Harvard University)

Marco Ladd (Yale University)

Deirdre Loughridge (Northeastern University)

Roger Moseley (Cornell University)

Stephanie Probst (Deutsches Museum, Munich)

Danielle Simon (University of California, Berkeley)

Mary Simonson (Colgate University)

Teaching and Learning through Interdisciplinarity

Sponsored by the AMS Pedagogy Study Group

Paula J. Bishop (Bridgewater State University), Chair

Jessica Getman (University of Michigan) and Lena Leson (University of Michigan), “Online Skills for Real-World Impact: The Gershwin Initiative’s Undergraduate Research Program”

Kimberly Francis (University of Guelph), “Gamified Learning and the Limits of Interdisciplinarity: Lessons from the Scribe Hero Beta Launch”

Sonia Seeman, Robin Moore, and Andrew Dell’Antonio (University of Texas at Austin), “Framing the Undergraduate Music Experience: Toward an Interdisciplinary Approach to the First-Year Course”

Anna Stephan-Robinson (West Liberty University), “‘Musicianship’: An Interdisciplinary Course to Prepare First-Year Music Majors for Success”

Claire Fontijn and Laura Jeppesen (Wellesley College), “‘Musick’s Recreation’: Musicology Meets Performance in a Blended-Learning Course”

THURSDAY EVENING SESSION—9:45–11:15

Twentieth-Century Art Song: Babbitt and Beyond (SMT)

Joshua Banks Mailman (Columbia University), Chair

Matthew BaileyShea (University of Rochester), “A Drunken Leg: Line, Phrasing, and Syntax in Song”

Zachary Bernstein (Eastman School of Music, University of Rochester), “Poetic Form and Psychological Portraiture in Babbitt’s Early Texted Works”

Nicholas Jurkowski (University of California, Santa Barbara), “The Medium and the Message: Milton Babbitt’s *Sounds and Words* in the Context of the RCA Synthesizer”

FRIDAY 2 November

8:30–6:00 Registration & Speaker Ready Room

8:30–6:00 Exhibits

7:00–8:00 Yoga Flow with Samantha Bassler

7:00–8:45 AMS Chapter Officers

7:00–8:45 AMS Committee on Career-Related Issues

7:00–8:45 AMS Communications Committee

7:00–8:45 AMS Committee on the History of the Society

7:00–8:45 SMT Committee on the Status of Women Breakfast

7:00–8:45 SMT *MTO* Editorial Board

7:00–8:45 SMT *Music Theory Spectrum* Editorial Board

7:00–8:45 Bloomsbury Cultural History of Music Project

7:00–9:00 AMS Committee on Technology

7:00–9:00 Mozart Society of America Board

7:30–8:45 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee

7:30–8:45 SMT Breakfast Reception for Students hosted by the Professional Development Committee

7:30–8:45 AMS Graduate Education Committee

- 7:30–8:45 **AMS Program Committees for the 2018 and 2019 Annual Meetings**
- 7:30–8:45 **AMS Student Representatives to Council**
- 7:30–9:00 **American Brahms Society Board of Directors**
- 7:30–9:00 ***BACH: Journal of the Riemenschneider Bach Institute Board***
- 9:00–12:00 **SMT Graduate Student Workshop I: Issues in Popular-Music Analysis**
Nicole Biamonte (McGill University), leader
- 9:00–12:00 **SMT Graduate Student Workshop II: Code Shifting, Chromaticism, and Modality**
Dmitri Tymoczko (Princeton University), leader

Annual Meeting Hotel and Travel Information

The Grand Hyatt San Antonio (600 Market Street, San Antonio) is located in the heart of the city's historic downtown. The Grand Hyatt is just steps from the River Walk and walking distance to the Alamo.

Complimentary internet access is available in all guest rooms. Using the conference room block at this hotel helps us meet our contractual obligations and keeps you close to all conference activities.

Rates for attendees are \$195 (plus \$32.66 tax) per night for single occupancy, \$219 (plus \$36.68 tax) for double occupancy, \$229 (plus \$38.36 tax) for triple occupancy, or \$239 (plus \$40.03 tax) for quadruple occupancy.

Reservations may be made online through the meeting website, or by telephone: (888) 421-1442. Be sure to ask for the "AMS/SMT conference" room block. Conference rates are valid Monday, 29 October through Tuesday, 6 November, subject to availability.

Air Travel. San Antonio International Airport (SAT) is served by Aeromexico, Air Canada, Alaska Airlines, American Airlines, Delta, Frontier, Interjet, Southwest, and United Airlines. The airport is located approximately nine miles north of the Grand Hyatt San Antonio.

The hotel does *not* offer an airport shuttle service. Taxis from the airport take about ten to fifteen minutes and cost \$25 to \$29 (plus tip). Ride sharing services such as Uber and Lyft are available. The airport pick-up location for rideshare services is the outer commercial curbside, lower level Terminal A.

Trains and Buses. Service to San Antonio is available by Amtrak and Greyhound bus service. The Amtrak station is located at 350 Hoefgen Street, approximately 0.5 miles east (eleven-minute walk) of the hotel. The Greyhound bus station is located at 400 N. St. Mary's Street, approximately 0.8 miles (fifteen-minute walk) northwest of the hotel.

Driving directions and parking. A downtown area map and links to detailed driving directions are available at the *Hotel and Travel Information* web page. Self-service parking at the Grand Hyatt San Antonio is \$29 per day (valet parking \$39).

Additional information. The *Hotel and Travel Information* page found at the AMS website (ams-net.org/sanantonio) provides additional travel information.

FRIDAY MORNING SESSION—9:00–12:15

Joint Session: The Debussy Sound and the Cultural Imagination

Gurminder K. Bhogal and Marianne Wheeldon, Conveners

Joint Session in Three Parts, with a Performance Interlude

1. *Reception Histories*

Boyd Pomeroy (University of Arizona), Respondent and Moderator
Alexandra Kieffer (Rice University), "Early Debussy Reception and Epistemologies of Sound"

François de Médicis (Université de Montréal), "Putting Debussy's Subtle Orchestration and Refined Harmonies in Perspective"

Marianne Wheeldon (University of Texas at Austin), "Through the Ears of Lenormand: Listening to Debussy's Harmony"

2. *Messiaen, Takemitsu, Murail*

Jonathan Goldman (Université de Montréal), Respondent and Moderator

Timothy Cochran (Eastern Connecticut State University), "Hearing Color, Organizing History: Messiaen and a Debussy 'in Love with Sound'"

Timothy Koozin (University of Houston), "Debussy's Pastoralism and the Music of Toru Takemitsu"

Marilyn Nonken (New York University), "Time is of the Essence"

Performance: Marilyn Nonken, piano

Olivier Messiaen, "Cloches d'angoisse et larmes d'adieu," *Préludes* (1929)

Tristan Murail, *Cloches d'Adieu, et un sourire . . . in memoriam Olivier Messiaen* (1992)

3. *Film, Radio, Video Games*

Annegret Fauser (University of North Carolina at Chapel Hill), Respondent and Moderator

Matthew Brown (Eastman School of Music, University of Rochester), "Debussy's Cinematic Obsessions"

Steven Rings (University of Chicago), "Sounding Debussy, 1936: Race and Radio"

Gurminder K. Bhogal (Wellesley College), "Feeling the Atmosphere with Claude Debussy in Video Games"

FRIDAY MORNING SESSIONS—9:00–10:30

Special Session: Active Citizenship

Details TBA; in response to discriminatory legislation emerging in Texas (and other states).

Bodies and Instruments (AMS)

Ivan Raykoff (The New School), Chair

Michael Weinstein-Reiman (Columbia University), "Printing Piano Pedagogy: Experimental Psychology and Marie Jaëll's Theory of Touch"

Roger Moseley (Cornell University), "Return to Sender: The Recursive Transmissions of *Die schöne Müllerin*"

Mike Ford (Columbia University), "'A Frankenstein Piano': Herbie Hancock's Improvisational Lutherie"

Composers and Performance Spaces (AMS)

David Bernstein (Mills College), Chair

Kimberly Hannon Teal (University of Arkansas), “Moving the Margins: The Surfacing of John Zorn’s Underground Performance Space”

Daniel Fox (Graduate Center, CUNY), “Does It Matter Which Room Alvin Lucier Sits in?”

Erin K. Maher (West Chester University), “‘The Age of Youth’: Past and Present in the 1963 Millhaud Festival at Mills College”

Cross-Currents in Communist Countries (AMS)

William Quillen (Oberlin College and Conservatory), Chair

Sven Kube (Florida International University), “Friendly Takeover: Anglo-American Pop Music in a Cold War Communist Record Market”

Anne Searcy (Frost School of Music, University of Miami), “Reviving Stravinsky, Reviving Leninism: The Stravinsky Renaissance at the Bolshoi Theater during the Thaw”

Oksana Nesterenko (Stony Brook University), “Sofia Gubaidulina’s Early Spiritual Works in the Context of 1960s Religious Revival in the USSR”

Inter- and Intra-Cultural Scale Studies (SMT)

Nancy Yunwa Rao (Rutgers University), Chair

Somangshu Mukherji (University of Michigan), “Bhatkhande, Schenker, Humboldt: An Eternal Rāgamāla”

Lars Christensen (University of Minnesota), “Constructing Social and Tonal Order in Northern Song Dynasty Bell Chimes”

Liam Hynes (Yale University), “Heart and Soul in a Semitone: A History of the Miyakobushi and Its Phrygian Entanglements”

Late Haydn (AMS)

Bruce MacIntyre (Brooklyn College, CUNY), Chair

Eloise Boisjoli (University of Texas at Austin), “The Pamela Paradox; Or, How Arbitrary Signs Evoke Sensations in Haydn’s op. 77 no. 2”

Rena Roussin (University of Toronto), “Haydn’s Last Heroine: Hanne, *The Seasons*, and the Culture of Sensibility”

Caryl Clark (University of Toronto), “Transcultural Contexts for Understanding *The Creation*”

Latin American Cathedrals (AMS)

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

Alejandro Vera (Pontificia Universidad Católica de Chile), “From Polyphony to Plainchant: Music and Liturgy in the Periphery (Santiago, Chile, 1609–1840)”

Drew Edward Davies (Northwestern University), “Performance Practice and New Spanish Villancicos around 1700”

Billy Traylor (Austin Baroque Orchestra), “Southerly Winds of Change: Musical Sophistication at Oaxaca Cathedral, 1726–1779”

Midcentury Jazz (AMS)

Darren Mueller (Eastman School of Music, University of Rochester), Chair

Kelsey Klotz (University of North Carolina at Charlotte), “Dave Brubeck in the Living Room: Race, Gender, and Respectability in the Conversion of a ‘New’ Jazz Audience”

Stephen A. Crist (Emory University), “Inside *Time Out*”

Kwami Coleman (New York University), “The ‘New Thing’ as Polemic: Aesthetics as Identity, 1965–67”

Musical Networks, Medieval and Early Modern (AMS)

Evan A. MacCarthy (West Virginia University), Chair

Kelly Huff (Washburn University), “Tomás Luis De Victoria: Businessman and Composer”

Karen Cook (University of Hartford), “In the Household of Jean de Blauzac: Networks of Musical Knowledge in the Late Fourteenth Century”

Alison Altstatt (University of Northern Iowa), “Goscelin’s Songbook? On the Origin of the *Carmina Cantabrigiensia*”

Nineteenth-Century Spaces and Spectacles (AMS)

Matthew Franke (Howard University), Chair

Emily Loeffler (University of Oregon), “‘Behind every rock is an ambuscade of native minstrels’: English Grand Tourists in the Bernese Oberland and the Nineteenth-Century Commercialization of the *Ranz des Vaches*”

Francesca Vella (University of Cambridge), “*Aida*, Media, and Temporal Politics, ca. 1871–72”

Tim Rhys Lloyd (Oxford Brookes University), “‘Spectacle trop beau, peut-être’: Exhibition Fatigue at the Palais Garnier and the Grand Operas of Jules Massenet”

Process, Groove, and Backbeat (SMT)

Robin Attas (Queen’s University), Chair

Jeremy W. Smith (University of Minnesota), “The Functions of Continuous Processes in Contemporary Electronic Dance Music”

Scott Hanenberg (University of Toronto), “Theorizing Quintuple and Septuple Grooves in Recent Rock Music”

Mariusz Kozak (Columbia University), “Headbanging to ‘Giant Steps’: Backbeat and Tempo Modulation in the Music of Panzerballett”

Schubert and Form (SMT)

René Rusch (University of Michigan), Chair

Caitlin Martinkus (University of Notre Dame), “Repetition as Expansion: Large-Scale Sentential Structures in Franz Schubert’s Subordinate Themes”

Aaron Grant (Missouri Western State University), “Schubert’s New Forms: Digressionary Passages in Schubert’s Two-Key Expositions”

Steven Vande Moortele (University of Toronto), “Reconfiguring Classical Theories for Romantic Music: The Case of Schubert’s ‘Unfinished’”

AMS/SMT 2018 and Texas Child-Services Legislation

Two sessions are scheduled at the meeting in response to 2017 Texas legislation that permits denial of service based on “the provider’s sincerely held religious beliefs.” (For information and background, see the Feb. 2018 *AMS Newsletter*, p. 12, and ams-net.org/sanantonio.) Friday morning at 9:00, the session/workshop “**Active Citizenship**” (currently still in planning stages) is scheduled; and on Friday at 10:45, guest speaker **Mel Y. Chen** (University of California, Berkeley) presents “Gestural Politics of Movement: New Perspectives on Music and Current Social Issues,” with respondents **Suzanne Cusick** (AMS) and **Gavin Lee** (SMT).

Information on local organizations for those who wish to support them will be available to conference attendees as they register and at the meeting registration desk. We wish to provide the opportunities to enter into thoughtful discussion regarding this situation and other pressing social concerns, and to renew our efforts to ensure mutual support and respect within our own musicological community.

FRIDAY MORNING SESSIONS—10:45–12:15

**Special Session: Gestural Politics of Movement:
New Perspectives on Music and Current Social Issues**

Georgia Cowart (Case Western Reserve University), Chair

Mel Y. Chen (University of California, Berkeley)

Suzanne Cusick (New York University), Gavin Lee (Soochow University),
Respondents

Black Voice (AMS)

Johann Buis (Wheaton College), Chair

Terri Brinegar (University of Florida), “The Vocal Sounds of Tradition on
the Recorded Sermons of Reverend A. W. Nix”

Jordan Musser (Cornell University), “Making History: The Politics of Lin-
ton Kwesi Johnson’s Dub Poetry”

Heather Buffington Anderson (Clafin University), “‘Rags and Old Iron’:
Memory, Masculinity, and Polyvocality in Oscar Brown Jr.’s Song-Poems”

Brahms Reconsidered (SMT)

Nicole Grimes (University of California, Irvine), Chair

John Paul Ito (Carnegie Mellon University), “Brahms and the 1.5-Length
Bar”

Lucy Liu (Indiana University), “Brahms’s ‘Musical Prose’ Reconsidered”

David Keep (Eastman School of Music, University of Rochester), “Failed
Musical Memory and Intertextuality in Brahms’s op. 83 Andante”

Global Temporalities, Global Pedagogies (SMT)

John Roeder (University of British Columbia), Chair

Tiffany Nicely (University at Buffalo, SUNY), “Specifically Generic Ac-
companiments: Clump Vectors in Guinean Malinke Dance Drumming”

Eshantha Peiris (University of British Columbia), “Theory and Perform-
ance Practice in South Asia: Have Changing Ideas about Meter Influ-
enced How Rhythms are Played?”

Beau Bothwell (Kalamazoo College), “Linear Analysis and Improvisation
in the Music of Umm Kulthum: Pedagogy and the Reading Ear across
Musical Culture”

Jazz Idioms (AMS)

Jeffrey Taylor (Brooklyn College, CUNY), Chair

Matthew Butterfield (Franklin & Marshall College), “‘Qu’est-ce que le
swing?’: The Transnational Emergence of a Foundational Rhythmic
Concept”

Clay Downham (University of Colorado Boulder), “Conceiving the Con-
cept: Style and Practice in Eric Dolphy’s Applications of George Russell’s
Lydian Chromatic Concept”

John Howland (Norwegian University of Science and Technology), “‘Pro-
gressive’ Soul, Sophistisoul and Black Muzak, from Isaac Hayes to Barry
White, 1969–1974”

Latin American Voices (AMS)

Walter Clark (University of California, Riverside), Chair

Andrés R. Amado (University of Texas Rio Grande Valley), “Within the
Tradition, Beyond the Rules, and Outside the Canon: Stylistic Analysis
of a Guatemalan Nineteenth-Century Responsory”

Matthew Leslie Santana (Harvard University), “*Transformismo*: Gender
Performance, Black Women, and ‘Sexual Revolution’ in Post-Socialist
Cuba”

James McNally (University of Michigan), “DIY Experimental: Punk’s
Radical Reinvention of Musical Experimentalism in São Paulo, Brazil”

Militarism and Monuments (AMS)

Katherine Hambridge (Durham University), Chair

Samuel T. Nemeth (Case Western Reserve University), “Berlioz’s National
Monumentalism: Expanding the Soft Power Paradigm”

Erica Buurman (Canterbury Christ Church University), “The Battle Coda
in Viennese Waltzes of the Napoleonic Era”

Isabelle Moindrot (Université Paris 8), “Musicians in the Napoleonic
Armies: Battles, Spectacle, and Utopias”

New York Soundscapes (AMS)

Jacob A. Cohen (Macaulay Honors College, CUNY), Chair

Kate Galloway (Wesleyan University), “Remixing, Replaying, and Map-
ping the Upper East Side: Spatial Listening through Mobile Media in
John Luther Adams’s *Soundscape 9:09*”

Joel Rust (New York University), “The City and Its Failures in Varèse’s
Unfinished Works, 1927–1951, and *Déserts*”

Akiva Zamcheck (New York University), “Noise, Property, and the Police:
The Development of Noise-Related Nuisance as Critical Police Preroga-
tive in New York City, 1994–2016”

**Rethinking Aural Skills Instruction through
Cognitive Research (SMT)**

Sponsored by the SMT Pedagogy Interest Group

Stacey Davis (University of Texas at San Antonio), Chair

Elizabeth West Marvin (Eastman School of Music, University of
Rochester), Respondent

Timothy K. Chenette (Utah State University), “What Are the Truly Aural
Skills?”

Gary S. Karpinski (University of Massachusetts Amherst), “A Cognitive
Basis for Choosing a Solmization System”

Sarah Gates (Northwestern University), “Developing Auditory Imagery:
Contributions from Aural Skills Pedagogy and Cognitive Science”

Seventeenth-Century France (AMS)

Antonia L. Banducci (University of Denver), Chair

Deborah Kauffman (University of Northern Colorado), “The ‘Pseaumes
de Mr de Noailles’: Cantiques spirituels and the Court of Louis XIV”

Kate van Orden (Harvard University), “The *Chansons Turquesques* of
Charles Tessier (Paris, 1604)”

Michael Bane (Indiana University), “The Art of Pleasing: Nicolas Faret
and the Role of Music in French Civility, 1600–30”

Tonal Multiplicity in Popular Music (SMT)

Mark Spicer (Hunter College / Graduate Center, CUNY), Chair

Trevor de Clercq (Middle Tennessee State University), “The Harmonic-
Bass Divorce in Rock”

Ben Duinker (McGill University), “Hybrid Tonics in Recent Pop Music”

Jeremy M. Robins (Orlando, Fla.), “Double-Tonic Complexes and Singer
Agency in Popular Music”

Twenty-First-Century Opera (AMS)

Ryan Ebright (Bowling Green State University), Chair

Ken McLeod (University of Toronto), “‘The End’: Holographic Opera and
Techno Spirituality”

Joy Calico (Vanderbilt University), “Vocal Writing for Clémence in Saa-
riah’s *L’amour de loin*”

Daniel Villegas Velez (Katholieke Universiteit Leuven), “Orpheus in Latin
America: Myth, Universalism, and Neobaroque Strategy”

Women Empowered (AMS)

Laura Stokes (Brown University), Chair

Rebecca Eaton (Texas State University), "(In)Equal(ity) Equations: Musically Gendering Genius for Mathematicians Since *A Beautiful Mind*"

Lucy Caplan (Yale University), "The Limits of Desegregation: Black Activism and the Metropolitan Opera"

Caitlin Schmid (Harvard University), "*Ice Music, Ice Cello, Iced Bodies*: Reinterpreting Charlotte Moonman's Avant-Garde (1972–2018)"

FRIDAY NOONTIME SESSIONS

**12:00–2:00 Searching across Disciplines:
The RILM Suite and *MGG Online* for
Music Theorists and Musicologists**

12:30–2:00 Paired Lightning Talks

Sponsored by the AMS Music and Media Study Group and SMT Film and Multimedia Interest Group

Hearing Borderline Personality Disorder in Crazy Ex-Girlfriend

Joanna Love (University of Richmond), "Decoding 'Crazy': 'Popping' Gendered Stigmas in the Season Three Theme Song"

Jessie Fillerup (Aarhus University / University of Richmond), "'To Clarify, Yes/No on the Crazy': Permeable Structures and Mental Health"

Musical Technology on Screen

Sergio Ospina-Romero (Cornell University), "The Immortal (but Silent) Voice: Multimedia Entanglements in Phonography and Filmmaking"

Allison Wentz, "A Comeback Role: Nostalgia and the Player Piano in TV and Film"

"This is Ceti Alpha V": Sound as Horror in Star Trek II

Jessica Getman (University of Michigan), "Disturbing Sounds: Music and Horror in Science Fiction"

Evan Ware, "Scanning the Fantastical Gap: The Tricorder as Diegetic Boundary"

Staging Narratives of Play in Concerts of Video Game Music

William Gibbons (Texas Christian University), "Rewritable Memory: Game History in Concert"

Julianne Grasso, "Reliving Play, Live: Formal Narratives of Symphonic Video Game Music"

**12:30–2:00 Contingent Labor in the Academy:
Issues and Advocacy**

Sponsored by the AMS Committee on Career-Related Issues

Reba Wissner (Montclair State University), Chair

Deborah Heckert (Stony Brook University/Brooklyn College, CUNY), Respondent

James Deaville (Carleton University)

Andrew Dell'Antonio (University of Texas at Austin)

Laura Dolp (Montclair State University)

Matilda Ertz (University of Louisville)

Andrew Granade (University of Missouri-Kansas City)

Matthew Jones (Miami University of Ohio)

FRIDAY NOONTIME

RECEPTIONS AND OPEN MEETINGS

**12:30–2:00 AMS Committee on Cultural Diversity
Reception**

For Eileen Southern Travel Grant Recipients, Associates, and Alliance Representatives

12:30–1:30 Alvin H. Johnson AMS 50 Fellowship Forum

12:30–2:00 AMS Pedagogy Study Group Business Meeting

**12:30–2:00 AMS Popular Music Study Group
Business Meeting**

**12:30–2:00 AMS Ecocriticism Study Group
Business Meeting**

**12:30–2:00 AMS Music and Philosophy Study Group
Business Meeting**

12:30–2:00 SMT Analysis of World Music Interest Group

**12:30–2:00 SMT Committee on Diversity and
International Travel Grant Recipients Luncheon**

12:30–2:00 SMT Jazz Theory and Analysis Interest Group

12:30–2:00 SMT Performance and Analysis Interest Group

12:30–2:00 SMT Post-1945 Music Analysis Interest Group

12:30–2:00 SMT Queer Resource Interest Group

**12:30–2:00 Society for Seventeenth-Century Music
Business Meeting**

**12:45–1:45 AMS Cold War and Music Study Group
Brown Bag Open Lunch**

**12:45–1:45 Proposed AMS Childhood and Music Study
Group Organizational Brown Bag Lunch**

1:00–3:00 SMT CV Review

FRIDAY NOONTIME & AFTERNOON SMALL MEETINGS

**12:15–2:15 A-R Online Music Anthology Board
Meeting (by invitation)**

12:30–2:00 JAMS Editorial Board

3:30–5:00 AMS/MLA Joint RISM Committee

FRIDAY AFTERNOON CONCERTS

12:45–1:45 The Art of the Castrato in the Romantic

Robert Crowe, male soprano

Juvenal Correa-Salas, piano

2:15–3:15 Brazilian Music for Piano and Guitar

Rafael dos Santos, piano

Eduardo Lobo, guitar

Both concerts take place at St. Mark's Church, 315 E. Pecan St., near the confluence venue

FRIDAY AFTERNOON SESSIONS—2:15–5:15

Roots and Records: Analyzing Bluegrass and Americana (SMT)

Chelsea Burns (Eastman School of Music, University of Rochester), Chair

Steven Rings (University of Chicago), Respondent

Joti Rockwell (Pomona College), “Listening to Translation in American Roots Music”

Neil Newton (Los Angeles, Calif.), “Machine Music: Non-Human Contributions to Form in Bluegrass”

Jocelyn R. Neal (University of North Carolina at Chapel Hill), “For Want of a V Chord: The Roots of Country Soul and the Politics of Harmony”

James Palmer (St. Olaf College), “Wait for It: Anacrusis and Metrical Play in Twenty-First-Century Bluegrass”

FRIDAY AFTERNOON SESSIONS—2:15–3:45

Agency, Algorithms, Aurality (SMT)

Maryam Moshaver (University of Alberta), Chair

Naomi Waltham-Smith (University of Pennsylvania), “Field Recording as Analytical Praxis: Ultra-red’s Re-marks on Listening”

Vivian Luong (University of Michigan), “Animating Indeterminate Musical Agency”

Brian Miller (Yale University), “Algorithmic Agents, Musical Objects, and Mediated Styles: Reframing Computational Music Theory”

Arcadia and the Pastoral (AMS)

Basil Considine (University of Tennessee-Chattanooga), Chair

Julia Doe (Columbia University), “Pastoral Opera in the Age of Marie Antoinette”

Nathaniel Mitchell (Princeton University), “Distinguishing Cecchina: Pastoral Sensibility in Eighteenth Century Italian Opera”

Sacha Peiser (Southwestern College), “Corrupting Arcadia: War and Nostalgia in Rebecca Clarke’s Piano Trio”

Seventeenth-Century Italian Voices and Bodies (AMS)

Robert Holzer (Yale University), Chair

Roger Freitas (Eastman School of Music, University of Rochester), “Orlando at Play: The Games of *Il palazzo incantato* (1642)”

Maria Anne Purciello (University of Delaware), “Tenor *Travestiti*? Gender, Comedy, and the Seventeenth-Century Operatic ‘Nurse’”

Wendy Heller (Princeton University), “Sopranos in the Age of Monteverdi: Women, Castrati, and the ‘via naturale’”

Beethoven Elsewhere (AMS)

Tekla Babyak (independent scholar, Davis, Calif.), Chair

Nicholas Chong (Rutgers University), “Beethoven and Kant: Reassessing a Familiar Connection”

Anicia Timberlake (Peabody Conservatory, Johns Hopkins University), “The Theft and Return of the Beethoven Conversation Books: Claiming German Heritage in the Cold War”

Edgardo Salinas (The Juilliard School), “A Peronist Beethoven: Argentina’s Orquesta Sinfónica Nacional and its ‘Música para el Pueblo’ Concerts”

Composing Notre Dame Polyphony (AMS)

Mary Wolinski (Western Kentucky University), Chair

Adam Mathias (University of Cambridge), “*Clausulae* in Two Modes”

Catherine A. Bradley (University of Oslo), “*Benedicamus Domino* and Musical Creativity in the Middle Ages”

Ilana R. Schroeder (University of Wisconsin-Madison), “Tenor Repetition and ‘Pseudo-Strophic’ Form in the Earliest Latin Motets”

Contesting European Music (AMS)

Laura Tunbridge (University of Oxford), Chair

Liz Crisenbery (Duke University), “Fascist Italy’s Forgotten Operatic Icon”

E. Douglas Bomberger (Elizabethtown College), “Taking the German Muse out of Music: How *The Chronicle* Shaped Musical Opinion in World War I”

Katherine Hambridge (Durham University), “Popularizing the ‘Popular’”

Crossing the Pacific (AMS)

Jeongwon Joe (University of Cincinnati), Chair

Chenyin Tang (University of Southampton), “Informality, Commodification, and Global Theatrical Networks: Three Perspectives on Western Opera in Shanghai in the Late Nineteenth Century”

J. Michele Edwards (Macalester College), “Chen Yi Sounding Transnational”

Hyun Kyong Chang (Yale University), “Annie L. Baird’s *Chyanggajip* (A Book of Songs): The Musical Strategies of the American Protestant Mission in Japanese-Colonized Korea”



Robert Crowe, male soprano and Juvenal Correa-Salas, piano (Friday, 12:45 p.m.)



Rafael dos Santos, piano and Eduardo Lobo, guitar (Friday, 2:15 p.m.)

Dance Forms (SMT)

Gretchen Horlacher (Indiana University), Chair

Alison Stevens (University of British Columbia), “Motion as Music: Hypermetrical Schemas in Eighteenth-Century Contredanses”

Rebecca Simpson-Litke (University of Manitoba), “In the Heat of the Moment: An Exploration of the Role of Improvisation in Defining Different Styles of Salsa”

Daniel Goldberg (University of Connecticut), “Transformations of South-east European Dance Meters”

Panel: Diversity in Publication

Sponsored by the AMS Committee on Career-Related Issues

Mary C. Francis (University of Michigan Press), Shawn Keener (A-R Editions), Chairs

Daphne Carr (New York University)

Norman Hirschy (Oxford University Press)

Loren Kajikawa (George Washington University)

Guthrie P. Ramsey, Jr. (University of Pennsylvania)

Emigrés and Stereotypes (AMS)

Laura Pruett (Merrimack College), Chair

Siel Agugliaro (University of Pennsylvania), “Poaching Stereotypes: Opera, Race, and Italian Identity in Philadelphia (1870–1910)”

Ditlev Rindom (University of Cambridge), “Performing Italy in Buenos Aires, ca. 1891: *Cavalleria Rusticana*, *Pagliacci*, and Transatlantic Italianità”

Natalie Zelensky (Colby College), “Club Petroushka, Gypsy Affect, and New York’s Russian Cabaret Scene of the Roaring Twenties”

Seminar: On the Academic Pipeline (AMS)

Ellie Hisama (Columbia University), Matthew Leslie Santana (Harvard University), conveners

Robin Attas (Queen’s University) and Patrick Nickleson (Mount Allison University), “Decolonizing Music Pedagogy: Two Settler Perspectives on the Undergraduate Music Curriculum”

Michael Uy (Harvard University), “Applied Musicology and Going Beyond the Academic Pipeline”

Anaar Desai-Stephens (Eastman School of Music, University of Rochester), “Undoing ‘Academic Whiteness,’ Embodying Multiple Selves in Academic Musicology”

Radio (AMS)

Beth Levy (University of California, Davis), Chair

Esther M. Morgan-Ellis (University of North Georgia), “Singing the Imagined Community: Repertoire and Identity in Sing-Along Radio Programs of the 1930s”

John Green (Eastman School of Music, University of Rochester), “Sound and Meaning on Radio in John Cage’s *The City Wears a Slouch Hat* (1942)”

Danielle Simon (University of California, Berkeley), “*Ecco la radio!*: Italian Radio on Stage and Screen”

Unity, Geometry, and Aesthetics: Revivals of Pythagoreanism in Eighteenth- and Nineteenth-Century Music Theory (SMT)

Nathan Martin (University of Michigan), Chair

David E. Cohen (Max Planck Institute for Empirical Aesthetics), “The Source of All Intervals: Rameau’s Pythagorean Octave and the Basis of Harmonic Analysis”

Carmel Raz (Max Planck Institute for Empirical Aesthetics), “Music of the Squares: David Ramsay Hay and the Psychology of Pythagorean Aesthetics”

Thomas Christensen (University of Chicago), “Pythagorean Fifths and the Triple Progression in French Music Theory”

FRIDAY AFTERNOON SESSIONS—4:00–5:30

Posters (AMS)

Keith Clifton (Central Michigan University), “Ravel’s *Boléro* as Sonic Artifact”

Anne-Marie Houy Shaver (Arizona State University), “Deep Ecology in Music: Pauline Oliveros and Deep Listening”

Jorge Torres (Harlingen Consolidated Independent School District), “*Maitines No Son Completas*: An Examination of an Altered Horarium in New Spain”

Cultural Exchange (AMS)

Beau Bothwell (Kalamazoo College), Chair

Alexander Stalarow (San Francisco Conservatory of Music), “Collecting, Manipulating, and Obscuring the Source: The Sound Recordings of Schaeffer’s *Une Heure du monde* (1946)”

Alyson Payne (Three Oaks, Mich.), “Music as Cultural Diplomacy during the Kennedy Administration: The Inter-American Music Festival of 1963”

Samuel Dorf (University of Dayton), “Singing Gilgamesh under the Palmyra Arch: Ancient Mesopotamian Music, Architectural Ruins, Public Musicology, and the Politics of Reconstruction”

Explorations of Sound (AMS)

Amy Bauer (University of California, Irvine), Chair

Steven Wilson (University of Illinois Urbana-Champaign), “Towards an Interpretive Theory of Noise: Symbolism, Sonics, and Recordings”

Benjamin Levy (University of California, Santa Barbara), “Sound Worlds Colliding: Microtones and Macropolitics in the Music of Ligeti and Vivier”

Amy Cimini (University of California, San Diego), “Maryanne Amacher’s Living Sound”

Manuscripts (AMS)

Catherine Saucier (Arizona State University), Chair

Kathleen Sewright (Winter Springs, Fla.), “A Spanish Manuscript at the University of Denver: The Willcox 1 Antiphoner”

Natasha Roule (Harvard University), “The Trumpet Marine at the Intersection of Music Copying, Collecting, and Performance in Eighteenth-Century France”

Lillian Pinto de Sa (Washington University in St. Louis), “Musical Creativity in a *Devotio Moderna* Songbook”

Media Transformations (AMS)

Nick Stevens (Case Western Reserve University), Chair

Brooke McCorkle (University of Vermont), “Liveness, Music, Media: The Case of the Cine-Concert”

Melinda Boyd (University of Northern Iowa), “Deeds of Music Made Visible: Reading (and Hearing) P. Craig Russell’s Graphic Novel Adaptation of *The Ring of the Nibelung*”

Erin Brooks (SUNY Potsdam), “‘It is the musician behind the camera who is the soul of the picture’: Music on the Sets of ‘Silent’ Film”

Modern Figures in the History of Music Theory (SMT)

Alan Street (University of Kansas), Chair

Rachel Lumsden (Florida State University), "Music Theory for the 'Weaker Sex': Oliveria Prescott's Columns in *The Girl's Own Paper*"

Jessica Wiskus (Duquesne University), "On the Logic of Parts and Wholes: The Promise of Husserl's Time-Consciousness for Music Analysis Today"

Eric Elder (Brandeis University), "Rudolph Réti and Alfred North Whitehead: Parallels in *Process*"

New Histories of "Latin American" Opera (AMS)

Rogério Budasz (University of California, Riverside), Chair

Benjamin Walton (University of Cambridge), "Feast and Famine in the Operatic Historiography of the Río de la Plata"

Charlotte Bentley (University of Cambridge), "Opera as Commodity: Uncovering Cuba's Operatic Networks in the First Half of the Nineteenth Century"

José Manuel Izquierdo König (Pontificia Universidad Católica de Chile), "From Lima to Valparaíso: Local Circulations and Opera in Early Nineteenth-Century Latin America"

Nineteenth-Century Music: New Perspectives (SMT)

Daniel Harrison (Yale University), Chair

Xieyi (Abby) Zhang (The Graduate Center, CUNY), "Apparently Imperfect: On the Analytical Issues of the IAC"

Marie-Ève Piché (McGill University), "The 'Swedish Sixth' Chord: Introducing a New Family of Augmented-Sixths"

Michael Weiss (Christchurch, New Zealand), "Phrase Structure and Formal Function in Galant Schemata: The 'Hertz' in Nineteenth-Century Themes"

Objects and Mediators (SMT)

Alex Rehding (Harvard University), Chair

William R. Ayers (University of Central Florida), "Gesture and Transformation in Joel Mandelbaum's Thirty-One-Tone Keyboard Miniatures"

Allison Wente (Elon University), "Clearing the Bench: Absolute Music and The Player Piano"

Danielle Sofer (Maynooth University), "Mastering Sex In and Out of the Studio"

Recognizing Women's Labor (AMS)

Rebecca Geoffroy-Schwinden (University of North Texas), Chair

Ascensión Mazuela-Anguita (Universidad de Granada), "Women in Alan Lomax's Recordings of Spanish Folk Music (1952–53)"

Aldona Dye (University of Virginia), "A Corps of Trained Workers: Women in the Battle for Virginia's Folk Music, 1913–34"

Lucie Vagnerova (Columbia University), "The Labor behind the Label: Audiophilia and Women's Work"

"Who is this?" Listening for Practices of Antiphonal Life in African American Music and Performance (AMS)

Nina Sun Eidsheim (University of California, Los Angeles), Chair

Alisha Lola Jones (Indiana University), "'I am Moses the Liberator': A Womanist Listening to Black Messianism in Nkeiru Okoye's Opera *Harriet Tubman*"

Matthew D. Morrison (New York University), "Whose (Performance) Property? Blacksound as Public Domain"

Shana Redmond (University of California, Los Angeles), "Frequencies: Paul Robeson's Return"

Panel: Workshop on Access and Accessibility

Sponsored by the AMS Committee on Women and Gender

Mary Hunter (Bowdoin College), Chair

Naomi André (University of Michigan)

Suzanne Cusick (New York University)

Jeannette Di Bernardo Jones (Boston University)

Gayle Murchison (College of William and Mary)

Linda Shaver-Gleason (Not Another Music History Cliché)

Reba Wissner (Montclair State University)

FRIDAY EARLY EVENING SESSIONS

5:45–6:45 Early Music America

Singing from Renaissance Notation with Valerie Horst

6:00–7:30 Perspectives on Critical Race Theory and Music

Sponsored by the AMS Committee on Race and Ethnicity

George E. Lewis (Columbia University), Judy Tsou (University of Washington), Co-Chairs

George Lipsitz (University of California, Santa Barbara), "'The Danger Zone Is Everywhere': Why Talking about Race and Music Matters Now"

Maya C. Gibson (University of Missouri) and Braxton D. Shelley (Harvard University), Respondents

FRIDAY EARLY EVENING OPEN MEETINGS

5:45–7:45 SMT Scholars for Social Responsibility Interest Group

5:45–7:45 SMT Mathematics of Music Analysis Interest Group

5:45–7:45 SMT History of Music Theory Interest Group

6:00–7:30 General Meeting and Reception "Eighteenth-Century Music at Fifteen"

7:30–8:00 AMS Music and Dance Study Group Business Meeting

FRIDAY EARLY EVENING SMALL MEETING

6:30–8:00 *Journal of Musicology* Board

FRIDAY EVENING SESSION—8:00–9:30

Twentieth-Century Topics: Structure, Surrealism, Silence (SMT)

C. Catherine Losada (College-Conservatory of Music, University of Cincinnati), Chair

James Donaldson (McGill University), "Reconsidering the Musical Surreal through Poulenc's Fifth Relations"

Jessica Barnett (SUNY Fredonia), "Octatonic Serialism in Ginastera's Piano and Violin Concertos"

Kristina Knowles (Arizona State University), "Theorizing Silence"

FRIDAY EVENING SESSIONS—8:00–10:00

Joint Session: The Politics of Soviet Musicology and Music Theory

Katya Ermolaeva (Princeton University), Chair
Marina Frolova-Walker (University of Cambridge) and Gordon McQuere (Washburn University), Respondents
Philip Ewell (Hunter College, CUNY)
Daniil Zavlunov (Stetson University)
Inessa Bazayev (Louisiana State University)
Matthew Honegger (Princeton University)
Anicia Timberlake (Peabody Conservatory, Johns Hopkins University)
Olga Panteleeva (Princeton University)
Christopher Segall (University of Cincinnati)
William Quillen (Oberlin College and Conservatory)

Joint Session: *Porgy and Bess* Against the Grain: New Approaches to a Confounding American Opera

Mark Clague (University of Michigan), Chair
Kai West (University of Michigan), “I Reckon You’ve Seen a Dead Body Before: Symbolic Violence and Musical Resistance in *Porgy and Bess*”
Lenora Green-Turner (University of Michigan), “Gullah Diction: Diction for Performances of George Gershwin’s *Porgy and Bess*”
Jake Arthur (University of Michigan), “It Ain’t Necessarily European: Elements of American Popular Song in *Porgy and Bess*”
Lena Leson (University of Michigan), “‘I’m On My Way to a Heav’nly Lan’: *Porgy and Bess* and American Religious Export to the USSR”

FRIDAY EVENING SESSIONS—8:00–11:00

Digital Scholarship in Music and Dance

Sponsored by the AMS Music and Dance Study Group
David Day (Brigham Young University), Moderator
Stephanie Schroedter (German Academic Research Foundation/DFG), “Bodies and Sounds in Digital Music and Dance Cultures”
Todd Decker (Washington University in St. Louis), “Quantifying Screen Dance: New Perspectives from Timecode Data”
Tina Frühauf (RILM/Columbia University), “Researching Dance on a Virtual Floor: Methodological Approaches in the Digital Age”

**AMS Ludomusicology Study Group
Interactive Demo and Poster Session**

Jesse Kinne (University of Cincinnati), “Demonstration of FamiTracker Chiptuning Software”
Karen Cook (University of Hartford), “Medievalisms and Emotions in Video Games”
Kevin R. Burke (Florida Institute of Technology), “Game Genie: The NES Transcription Enhancers”
Dan Tramte (Virginia Tech), “Audio-Only Game Demonstration: Found Ambiance”
Stephen Lucas (University of North Texas), “Audio-Only Game Demonstration: Found Ambiance”
Ryan Thompson (Michigan State University), “Live Demonstration of XSplit Broadcaster Software for Capture and Streaming”

Latin American Music and Music Theory

Sponsored by the SMT Committee on Diversity
J. Daniel Jenkins (University of South Carolina), Chair

Part I: Paper Panel (90 minutes)

Alejandro L. Madrid (Cornell University), “*¡Que enorme martirio la simetría!*: A Case for Metric Modulation in Julián Carrillo’s String Quartets Nos. 4 (1932) and 5 (1937)”
Jaime O. Bofill (Conservatorio de Música de Puerto Rico), “Performing Jíbaro Music: Theoretical Perspectives”
Luis Jure (Universidad de la República, Uruguay), “Musical Traits and Performance Practice of Uruguayan Candombe Drumming: A Computational Musicological Approach”

Part II: Roundtable (90 minutes)

David Castro (St. Olaf College), Moderator
Jaime O. Bofill Calero (Conservatorio de Música de Puerto Rico)
Cynthia Gonzales (Texas State University)
Luis Jure (Universidad de la República, Uruguay)
Suzel Reily (Instituto de Artes—Unicamp)

Mozart Society of America Business Meeting and Study Session**Schenker’s Traces and the History of Music Theory (SMT)**

Robert W. Wason (Eastman School of Music, University of Rochester), Chair

Part 1

Nathan John Martin (University of Michigan), “Schenker and/or Rameau”
Bryan J. Parkhurst (Oberlin College and Conservatory), “The Hegelian Schenker, The Un-Schenkerian Hegel, and How to Be a Dialectician about Music”
John Koslovsky (Conservatorium van Amsterdam / Utrecht University), “Schenkerizing *Tristan*, Past and Present”
Suzannah Clark (Harvard University), Respondent

Part 2

Jason Hooper (University of Massachusetts Amherst), “Private Correspondence, Public Influence: Heinrich Schenker in Dialogue with August Halm”
Daphne Tan (University of Toronto), “Viktor Zuckerkandl as Schenker’s Disciple, or Schenker’s Other Americanization”
Lee Rothfarb (University of California, Santa Barbara), Respondent

Screening Cold War Music on Film

Sponsored by the AMS Cold War and Music Study Group
Kevin Bartig (Michigan State University), Chair
Philip Gentry (University of Delaware)
Eduardo Herrera (Rutgers University)
Chérie Rivers Ndaliko (University of North Carolina at Chapel Hill)

**Testing the Boundaries of Masculinity:
New Work in LGBTQ Studies**

Sponsored by the AMS LGBTQ Study Group

Heather Hadlock (Stanford University), Chair

David McCarthy (Central Michigan University), “Interpreting the Walking Black Man as Musical Figure inside the 1960s”

Joe Nelson (University of Minnesota), “Still Jove with Ganymed Iyes playing: King James, Sexuality, and Sovereign Order in the Stuart Court”

Larissa Alice Irizarry (University of Pittsburgh), “Closeting Judas: Jesus Christ Superstar, Betrayal, and the Constraints of Heteropatriarchy”

Lee K. Tyson (Cornell University), “Queer Abjection and Black Excess: Mykki Blanco’s Trans Rap Vocalities”

**Women in the History of Music Theory:
Two Round-Table Discussions**

Sponsored by the AMS History of Theory Study Group

Elina G. Hamilton (Boston Conservatory) and Karen Cook (University of Hartford), Chairs

Round-Table One: “Glyn, Kinkel, Lee, and Newmarch at Work”

Rachel Lumsden, “Who gets to write music theory? Margaret Glyn’s The Rhythmic Conception of Music (1907): A Case Study of Gender, Class, and Authorship”

Daniel Walden (Harvard University), “Johanna Kinkel (1810–58): Microtonalism and Mother’s Milk”

Kristin Franseen (McGill University), “Between ‘Excessive Counterpoint’ and ‘Emotional Mysticism’: Form and Musical Meaning for Vernon Lee and Rosa Newmarch”

Round-Table Two: “Where Credit Is Due”

Nancy Yunhwa Rao (Rutgers University), “Crawford: A Theorist of American Ultramodern Music”

August Sheehy (Stony Brook University), “Hidden Lines and Binary Forms: Women’s Labor in the History of Music Theory”

Michael Scott Cuthbert (Massachusetts Institute of Technology), “For the Use of Sister Laudomina’: Nuns and the Transmission of Vernacular Music Theory in Fifteenth-Century Italy”

FRIDAY EVENING SESSIONS—9:45–11:15

**Modality and Arabesque in the Early
Twentieth Century (SMT)**

Jeremy Day-O’Connell (Skidmore College), Chair

Malcolm Sailor (Yale University), “Modality as the Negative Image of Tonality in Fauré’s Piano Trio, op. 120”

Stephanie Venturino (Eastman School of Music, University of Rochester), “The *Style Incantatoire* in André Jolivet’s Solo Flute Works”

Nathan Lam (Indiana University), “Relative Diatonic Modality in English Pastoral Music: A Dorian-Mode Case Study”

FRIDAY EVENING RECEPTIONS

- 5:30–7:00 **AMS Graduate Education Committee Reception for Prospective Graduate Students**
- 5:30–7:00 **Rice University Alumni Reception**
- 5:30–7:00 **University of Illinois School of Music Alumni & Friends Reception**

- 5:30–7:30 **Eastman School of Music Alumni Reception**
- 5:30–8:00 **University of Colorado Boulder Alumni Reception**
- 5:45–7:45 **University of Oregon Reception**
- 6:00–7:30 **MUSA Reception**
- 6:00–7:30 **University of North Carolina at Chapel Hill Alumni Reception**
- 6:00–8:00 **Boston University Reception**
- 6:00–8:00 **University of Cincinnati, College-Conservatory of Music Reception**
- 6:00–8:00 **University of Michigan Alumni Reception**
- 6:00–8:00 **Friends of Stony Brook Reception**
- 6:30–8:00 **W. W. Norton Reception with live music**
- 6:30–8:00 **Oxford University Press Reception**
- 8:00–11:00 **Bienen School of Music, Northwestern University Reception**
- 8:00–10:00 **MLA Notes Reception**
- 9:00–11:00 **Juilliard Party**
- 9:00–11:00 **University of North Texas Reception**
- 9:00–12:00 **University of Pittsburgh Reception**
- 9:00–12:00 **University of Chicago Alumni Party**
- 10:00–12:00 **Brandeis University Department of Music Reception**
- 10:00–12:00 **Case Western Reserve University Reception**
- 10:00–12:00 **Columbia University Department of Music Reception**
- 10:00–12:00 **Florida State University College of Music Alumni Reception**
- 10:00–12:00 **Harvard Music Reception**
- 10:00–12:00 **Society for Christian Scholarship in Music Reception**
- 10:00–1:00 **University of California, Los Angeles Musicology Alumni Reception**
- 11:00–1:00 **AMS LGBTQ Study Group Party**

SATURDAY 3 November

- 8:30–5:30 **Registration & Speaker Ready Room**
- 8:30–6:00 **Exhibits**
- 7:00–8:00 **Yoga Flow with Samantha Bassler**
- 7:00–8:45 **AMS Committee on Women and Gender**
- 7:00–8:45 **AMS Publications Committee**

- 7:00–8:45 AMS Performance Committee
- 7:00–8:45 AMS Committee on Race and Ethnicity
- 7:00–8:45 SMT Regional and Affiliate Societies Breakfast
- 7:00–8:45 SMT Professional Development Committee
- 7:00–8:45 SMT Committee on Diversity
Breakfast Meeting
- 7:00–8:45 SMT-V Editorial Board
- 7:00–9:00 A-R Editions Series Editors' Breakfast
- 7:00–9:00 *Journal of Music History Pedagogy*
Editorial Board
- 7:30–8:30 SMT Workshop Committee
- 7:30–8:30 RILM Governing Board
- 7:30–8:45 AMS Committee on Cultural Diversity
- 7:30–8:45 Haydn Society of North America Board
- 7:30–9:00 *Journal of Musicological Research*
Editorial Board
- 7:30–9:00 Society for Eighteenth-Century Music
Board of Directors
- 7:30–9:00 *Web Library of Seventeenth-Century Music*
Editorial Board
- 7:45–8:45 American Bach Society Editorial Board
- 8:00–8:45 AMS Study Group Chairs
- 9:00–11:00 Proposed AMS Global East Asian Music
Research Study Group Organizational Meeting
- 9:00–12:15 AMS Committee on Career-Related Issues,
Career Bootcamp

SATURDAY MORNING SESSIONS—9:00–12:00

Implicit Bias in Academic Settings and the Inclusive Classroom (SMT)

Sponsored by the SMT Committee on the Status of Women
Judy Lochhead (Stony Brook University), Chair of the CSW

Part I: Implicit Bias Training and How to Create an Inclusive Curriculum (90 minutes)

Betty Jean Taylor (University of Texas at Austin), Assistant Vice-President, Office for Inclusion and Equity, Office of the Vice President for Diversity and Community Engagement

Part II: Roundtable: Creating an Inclusive Classroom and Curriculum in Music Classes (90 minutes)

Anaar Desai-Stephens (Eastman School of Music, University of Rochester)
Bonnie Gordon (University of Virginia)
Marianne Kielian-Gilbert (Indiana University)
Jan Miyake (Oberlin College and Conservatory)

Poster Session (SMT)

Sara Bakker (Utah State University), “Prosody to Song: The Curious Case of Hungarian Art Song”

Eamonn Bell (Columbia University), “‘A Viennese May Breeze’: Twelve-Tone Theory and the Machine”

Lewis Jeter (Florida State University), “Modeling Perception of Isolated Pitch Sets”

Clair H.K. Nguyen (University of Cincinnati College–Conservatory of Music), “The Syncretic Art and History of Vietnamese *Vong Cỏ* Music”

Angela Ripley (The College of Wooster), “Mock Trials in the Music Theory Classroom”

Nico Schüler (Texas State University), “The Harmonic Language of Black Minstrel Music by Jacob J. Sawyer (1856–85)”

SATURDAY MORNING SESSIONS—9:00–10:30

At the Eighteenth-Century Keyboard (AMS)

Bertil Van Boer (Western Washington University), Chair

Michael Goetjen (Rutgers University), “Through the Fire of Imagination: The Keyboard Sketch as Mediator between Improvisation and Composition”

Mario Aschauer (Sam Houston State University), “Re-Reading Mozart’s Keyboard Sonata in A Major, K. 331: Text, Audience, *Werkbegriff*”

Joseph Fort (King’s College London), “From the Concert Hall to the Dance Floor: Minuet Arrangements in Eighteenth-Century Vienna”

Brazil (AMS)

Kariann Goldschmitt (Wellesley College), Chair

Silvio dos Santos (University of Florida), “‘Listen to him!’: Villa-Lobos’s Indigenism in His Symphony No. 10 ‘Ameríndia’ (1952–53)”

Chris Stover (Arizona State University), “Tatuando o samba (Tattooing the samba)”

Pablo Marquine da Fonseca (University of Florida), “Claudio Santoro, Música Viva, and the Emergence of German Modernism in Brazilian Music”



Japanese Tea Garden, San Antonio

The Economics of Creativity (AMS)

William Weber (California State University, Long Beach), Chair

Katherine Leo (Millikin University), "Courtroom Musicology: Forensic Similarity Analysis in Contemporary American Copyright Litigation"

Jeremy Zima (Wisconsin Lutheran College), "No Profession So Hopeless: The Economic and Social Challenges of Composition during the Weimar Republic"

Ritwik Banerji (University of California, Berkeley), "The Opportunity Cost of Experimentalism: Cultural Economics, Popular Music, and the Avant-Garde in Salvador, Brazil"

Electronic Studios (AMS)

Sabine Feisst (Arizona State University), Chair

Michael D'Errico (Albright College), "Plugin Cultures: The Digital Audio Workstation as Maximal Interface"

Madison Heying (University of California, Santa Cruz), "A Room of One's Own: The Independent Studios of Women Making Electronic and Computer Music"

David Kant (University of California, Santa Cruz), "Measuring Infinity: Digitizing David Dunn's *Thresholds and Fragile States*"

Jazz I: Improvisation and Intertextuality (SMT)

Benjamin Givan (Skidmore College), Chair

Aaron Hayes (Coeur d'Alene, Id.), "Towards a Simondonian Theory of Improvised Music"

Ben Baker (Eastman School of Music, University of Rochester), "Standard Practices: Intertextuality and Improvisation in Jazz Performances of Recent Popular Music"

Marc Hannaford (Columbia University), "Affordances and Free Improvisation: An Analytical Framework"

Media Consumption (AMS)

Christina Baade (McMaster University), Chair

Joanna Love (University of Richmond), "The Choice of a Neoliberal Generation: Pepsi and Pop Model the Perfect Consumer"

Paula Harper (Columbia University), "Viral Musicking; Contagious Listening"

John Klaess (Yale University), "Broadcast Consultants, Audience Research, and the Rationalization of Radio Sound, 1975–85"

Panel: Music, War, and Trauma in the Long Nineteenth Century (AMS)

Erin Johnson-Williams (Durham University), Chair

Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance; Organizer)

Erin Brooks (SUNY Potsdam)

Sarah Gerck (Binghamton University)

Elizabeth Morgan (St. Joseph's University)

Jillian Rogers (University College Cork)

Negotiating Early-Modern Religious Identity (AMS)

Molly Breckling (University of West Georgia), Chair

Anne Heminger (University of Michigan), "Performing Orthodoxy across the Confessional Divide: The *Te Deum* and the Politicization of Ritual from Henry VIII to Mary I"

Derek Stauff (Hillsdale College), "Religious Exile in Early Modern Lutheran Music"

Thomas Marks (Graduate Center, CUNY), "Singing Repentance in Nuremberg during the Thirty Years' War, 1618–48"

New Outlooks on Concertos and Rondos (SMT)

Graham Hunt (University of Texas at Arlington), Chair

Andrew Aziz (San Diego State University), "Merging the Sonata and the Concerto: Analysis of 'Compositional' Improvisation in the High Classical Sonata"

Elizabeth Fox (University of Toronto), "Deciphering the Arabesque: Disguised Tonal Logic in Chopin's Piano Concerto in E minor, op. 11"

Alan Gosman (University of Arkansas), "Take It Away: How Shortened and Missing Refrains Energize Rondo Forms"

Operatic Timbres (AMS)

Emily Richmond Pollock (Massachusetts Institute of Technology), Chair

Jessica Gabriel Peritz (University of Chicago), "Luigia Todi's Timbre: The Enlightening 'Social Utility' of Female Voice in 1790s Italy"

Gabrielle Lochard (University of California, Berkeley), "Timbre, Race, Enchantment: An Analysis of Crystalline Textures in *Der Rosenkavalier*"

Cecilia Livingston (King's College London), "'salt strange and sweet': Timbre and Tension in *Written on Skin*"

Program, Schema, and Topic in Film (SMT)

Frank Lehman (Tufts University), Chair

Orit Hilewicz (Eastman School of Music, University of Rochester), "Schoenberg's Cinematographic Blueprint: A Programmatic Analysis of *Begleitungsmusik zu einer Lichtspielszene*"

Janet Bourne (University of California, Santa Barbara), "Hidden Topics: Analyzing Gender, Race, and Genius in the 2016 Film *Hidden Figures*"

Steven Rahn (University of Texas at Austin), "'The Schema Network': Tracing a Melodic Schema in the Music of Trent Reznor from *Nine Inch Nails to Film*"

Representing Women (AMS)

Monica Hershberger (SUNY Geneseo), Chair

Ashley Pribyl (Washington University in St. Louis), "The [Women] Upstairs: Sonic and Visual Representations of Feminine Aging in *Follies* (1971)"

Stephanie Gunst (University of Virginia), "Mechanized Voices: Operatic Women and the Music Box Sound"

Grace Edgar (Harvard University), "Hearing Pirate Queens and Prostitutes: The Gender Politics of the Postwar Swashbuckler Score"

SATURDAY MORNING SESSIONS—10:45–12:15

Constructing Sovereignty (AMS)

Annegret Fauser (University of North Carolina at Chapel Hill), Chair

Jennifer Walker (University of North Carolina at Chapel Hill), "'Jesus Looks to France': Théodore Dubois's *Le Baptême de Clovis* and French Republican Catholicism"

Henry Stoll (Harvard University), "Opera at the Haitian Court: King Henry I and the Staging of Empire"

Amy Onstot (University of Minnesota), "The Heart of a King: *Semiramide riconosciuta* and the Construction of Female Queenship at the Court of Maria Theresa"

Embodiment (AMS)

Davinia Caddy (University of Auckland), Chair

Inge van Rij (Victoria University of Wellington), “The Play of Expression, Voice, Gesture: Embodying Emotion in Berlioz’s *Roméo et Juliette*”

John Kapusta (Eastman School of Music, University of Rochester), “Here We Are Now’: Body Awareness and Music Pedagogy in the Me Decade”

Tes Slominski (Beloit College), “Embodiment, Ineffability, and ‘the Music Itself’ in Irish Traditional Music”

Hip Hop (AMS)

Lauron Kehrer (College of William and Mary), Chair

Mark Katz (University of North Carolina at Chapel Hill), “The Rise of Hip Hop Diplomacy”

Christopher Nickell (New York University), “Besides Resistance: Beirut-Based Rappers and the Politics of Arabist Hip Hop”

Sean Peterson (University of Oregon), “A Brand New Funk: Revolutionary Rhythm in the Beats of J Dilla”

Jazz II: Schemas, Scales, and Formulas (SMT)

Janna Saslaw (Loyola University New Orleans), Chair

Sean R. Smither (Rutgers University), “Flexible Conceptual Maps: A Schema-Theoretic Approach to the Analysis of Jazz Tunes”

Keith Salley (The Shenandoah Conservatory), “The Schemata of Jazz’s Standard Repertoire: A Preliminary Study”

Peter Selinsky (Yale University), “A Comparative Study of Indo-jazz *Tihais*”

Modernism in Herrmann’s Film Music:

Vertigo as Case Study (SMT)

Janet Bourne (University of California, Santa Barbara), Chair

Charity Lofthouse (Hobart and William Smith Colleges), “Herrmann’s Ivesian Modernism”

Mark Richards (Toronto, ON), “The Reversal of Hollywood Norms in Herrmann’s Thematic Writing for *Vertigo*”

Steven Reale (Youngstown State University), “A Love(-Theme) Triangle in Bernard Herrmann’s Score to *Vertigo*”

Matthew McDonald (Northeastern University), “Herrmann’s *Vertigo* Prelude as Paradigmatic Metaphor”

Scott Murphy (University of Kansas), “Three Audiovisual Correspondences in the Main Title for *Vertigo*”

Music and Disaster, Natural and Human (AMS)

James Grymes (University of North Carolina at Charlotte), Chair

Patricia Hall (University of Michigan), “Irony and Identity: Music Manuscripts from the Auschwitz-Birkenau State Museum”

Sarah Eyerly (Florida State University), “The Gnadenhütten Massacre: Song, Death, and Violence on the American Frontier”

Diane Oliva (Harvard University), “Music after Disaster: Musical Life in Post-Earthquake Guatemala, 1773–79”

Nineteenth-Century French Opera (AMS)

Karen Henson (Queens College / Graduate Center, CUNY), Chair

Juliet Forshaw (SUNY Oswego), “Gnostic Decadence in Massenet’s *Thaïs*”

Elinor Olin (Northern Illinois University), “*Le Roi d’Ys*: Mythical Construction of a Regionalist Ideology”

Helena Kopchick Spencer (University of North Carolina at Wilmington), “*Séminamis* (1860) at the Paris Opéra in the Age of Romantic Archaeology”

Theorizing Eighteenth-Century Music: Origins, Myths, and Countercurrents (SMT)

Danuta Mirka (University of Southampton), Chair

Stephen Hudson (Northwestern University), “The Origins of the Musical Sentence in Baroque Dance Rhythms”

Christopher Brody (University of Louisville), “What Are Solar and Polar Tonality?”

Nicholas Stoia (Duke University), “The Tour-of-Keys Model and the Prolongational Structure in Sonata-Form Movements by Haydn and Mozart”

Timbre Analysis (AMS)

Jonathan De Souza (Western University), Chair

Alexis VanZalen (Eastman School of Music, University of Rochester), “Affect, Variety, and the Rhetoric of Timbre in the Organ Music of Guillaume-Gabriel Nivers”

Matthew Zeller (Duke University), “Timbral Function in *Klangflächetechnik*”

Eric Lubarsky (Carnegie Hall), “New York Pro Musica in Stereo: Sound Recording, Instrumental Orchestrations, and Timbral Listening”

Panel: Unsettling Accounts: Slave Histories, Transatlantic Musical Culture, and Research through Practice (AMS)

Naomi André (University of Michigan), Chair

Zak Ozmo (L’Avventura London; Organizer)

Tunde Jegede

Berta Joncus (Goldsmiths, University of London)

Michael Veal (Yale University)

Voice and Vocality in Medieval Occitanian Song (AMS)

Mary Channan Caldwell (University of Pennsylvania), Chair

Rachel May Golden (University of Tennessee), “Voices of Richard the Lionheart: Emotion, Masculinity, and Self Presentation in Two Medieval Laments”

Anne Levitsky (Columbia University), “‘Chansoneta, digs li, si-l play, que r’aprenda et chan’: Embodied Voice in the Troubadour *Tornada*”

Marisa Galvez (Stanford University), “The Multivocalism of the Lady in Marcabru’s ‘A la fontana del vergier’”

SATURDAY NOONTIME SESSIONS

12:30–2:00 Alt-Ac to Alt+Ac: Redefining Musicology Careers in the Twenty-First Century

Sponsored by the AMS Committee on Career-Related Issues

Paul Christiansen (Seton Hall University) and Margaret Butler (University of Florida), Co-Chairs

Leah Branstetter (Rock and Roll Hall of Fame and Museum)

Katherine Leo (Millikin University)

Devora Geller (YIVO Institute for Jewish Research)

Eric Schneeman (The Magik Theatre, San Antonio, Tx.)

12:30–2:00 More than Scores: Musicology and Metadata

Sponsored by the AMS Committee on Technology

Carl Stahmer (University of California, Davis), Guest Speaker

Richard Freedman (Haverford College), Chair

Margot Fassler (University of Notre Dame)

Kimberly Francis (University of Guelph)

Mary C. Francis (University of Michigan Press)

David M. Kidger (Oakland University)

Debra S. Lacoste (University of Waterloo)

Caitlin Schmid (Harvard University)

Matthew Vest (University of California, Los Angeles)

SATURDAY NOONTIME OPEN MEETINGS

- 12:15–2:15 *Eighteenth-Century Music* Editorial Board
- 12:30–2:00 AMS LGBTQ Study Group
Open Board Meeting
- 12:30–2:00 AMS Music and Dance Study Group
Dance Workshop
- 12:30–2:00 Joint Disability and Music
SMT Interest Group/AMS Study Group
- 12:30–2:00 SMT Early Music Interest Group
- 12:30–2:00 SMT Russian Theory Interest Group
- 12:30–2:00 SMT Philosophy and Music Interest Group
- 12:30–2:00 SMT Work and Family Interest Group
- 12:30–2:00 SMT Popular Music Interest Group
- 12:30–2:00 SMT Music Theory Pedagogy Interest Group
- 12:30–2:00 SMT Music Cognition Interest Group
- 12:30–2:00 SMT Committee on the Status of Women
Brown Bag Open Lunch
- 12:30–2:00 Haydn Society of North America
General Meeting
- 12:30–1:30 North American British Music Studies
Association



La Antorcha de la Amistad (The Torch of Friendship)

SATURDAY NOONTIME & AFTERNOON SMALL MEETINGS

- 12:15–2:15 American Bach Society Advisory Board
Luncheon
- 12:15–2:15 American Handel Society Board
- 12:00–5:00 AMS Committee on the Publication of
American Music Luncheon
- 12:15–12:30 AMS Membership Meeting: Bylaws Changes
- 12:30–2:00 AMS Council

SATURDAY AFTERNOON CONCERTS

- 12:45–1:45 Lecture-Recital: Pushing against Musical
Homosexuality: Percussion as a
Queer Tool of Resistance

Bill Solomon and Jerry Pergolesi (University of Toronto),
percussion

- 2:15–3:15 The Piano Music of Luigi Perrachio

David Korevaar (University of Colorado Boulder), piano

*Both concerts take place at St. Mark's Church, 315 E. Pecan St., near
the convergence venue*

SATURDAY AFTERNOON SPECIAL SMT SESSIONS

- 2:15–3:15 SMT Business Meeting
- 3:15–3:30 SMT Awards Presentation
- 3:45–5:15 SMT Keynote Address
Carolyn Abbate (Harvard University)
Brian Kane (Yale University), Respondent

SATURDAY AFTERNOON SESSIONS—2:15–3:45

Panel: Beyond the Canon: Strategies for Teaching outside Your Comfort Zone

Sponsored by the AMS Committee on Career-Related Issues

Evan A. MacCarthy (West Virginia University), Chair

Virginia Lamothe (Belmont University)

Kimberlyn Montford (Trinity University)

Jonathan King (University of North Carolina at Asheville)

Denise Odello (University of Minnesota, Morris)

Special Session: AMS Committee on Women and Gender Endowed Lecture

Mary Hunter (Bowdoin College), Chair

Bonnie Gordon (University of Virginia), “Feminist Noise”

Sindhumathi Revuluri (Harvard University), Deborah Wong (University
of California, Los Angeles), Respondents

Eighteenth-Century Britain (AMS)

Simon McVeigh (Goldsmiths, University of London), Chair

Katrina Faulds (University of Southampton), “Troubling Grace: Perform-
ing the Tambourine in Georgian Britain”

Credit: Bob Howent/Vist San Antonio

Erica Levenson (SUNY Potsdam), "Rape and Anti-Catholic Propaganda on the London Stage: An Eighteenth-Century #MeToo?"

Bethany Cencer (SUNY Potsdam), "The Middlebrow Glee in Georgian England"

Geography, Identity, and Pitch (AMS)

Jillian Rogers (University College Cork), Chair

Fanny Gribenski (Max Planck Institute for the History of Science), "Tuning the U.S.: Musical Practices, Technology and the Definition of a National Identity (1859–1939)"

Jann Pasler (University of California, San Diego), "Mapping the Globe through a 'Sound Atlas': Listening to Race and Nation in France between the Wars"

Daniel Walden (Harvard University), "Alexander John Ellis: Pitch Fundamentalism and the Data Collection Techniques of Colonialism"

Jazz Interactions (AMS)

William Bares (University of North Carolina at Asheville), Chair

Matthew Mendez (Yale University), "'A Sort of 'Philip Glass with Soul': Julius Eastman's Camp Sincerity, Betwixt and Between Jazz and Minimalism"

Sean Colonna (Columbia University), "Sonic Phenomenology in Duke Ellington's *Daybreak Express*"

Samuel Parler (Denison University), "Western Swing Venues and Geographies of Genre in 1930s Fort Worth"

Nineteenth-Century Compositional Strategies (AMS)

Brian J. Hart (Northern Illinois University), Chair

Carolyn Carrier-McClimon (Indiana University), "'Erinnerung,' Grief, and Imaginative Remembrance in Robert Schumann's *Album für die Jugend*, op. 68"

Naomi Perley (RILM/Graduate Center, CUNY), "Composing in the Long Shadow of *Tristan*: Parody, Allusion, and Assimilation in Franck's String Quartet"

Alexander Stefaniak (Washington University in St. Louis), "Composing the Priestess's Performances: Clara Schumann's Concerto Customizations"

Ockeghem (AMS)

Pamela Starr (University of Nebraska), Chair

Jesse Rodin (Stanford University), "Ockeghem the Conventional"

Adam Knight Gilbert (University of Southern California), "Concealment Revealed: Sound and Symbol in Ockeghem's *Missa Quinti toni* and *Missa Prolationum*"

Performance and Representation in the Seventeenth Century (AMS)

Alexander Silbiger (Duke University), Chair

Roseen Giles (Duke University), "'*Rappresentare al vivo*': Style and Representation in Early Modern Italy"

Louise K. Stein (University of Michigan), "Beyond Lascivious: Early Modern Hispanic Dance-Songs and the Invasion of Feminine Privacy"

Amanda Eubanks Winkler (Syracuse University), "Singing Devils; or, the Trouble with Trapdoors: History, Performance, and Practicality in Staging the Restoration *Tempest*"

Pushing Boundaries in Twentieth-Century Music (AMS)

Phil Ford (Indiana University), Chair

David VanderHamm (University of Denver), "'The Excitement Is Precisely Because We are Different': Ravi Shankar, Yehudi Menuhin, and the Construction of Cosmopolitan Virtuosity"

Vicki P. Stroeher (Marshall University), "Angels, Drunkards, Thieves, and Lechers: Britten's Focalizations in *The Holy Sonnets of John Donne*"

Devora Geller (Graduate Center, CUNY), "'Every Melody Can Be Sung Our Way': Navigating the Jewish Noise Complaint in Yiddish Films of the 1930s"

SATURDAY AFTERNOON SESSIONS—4:00–5:30

1968 Fifty Years Later: Anxiety and Authority in Musical Protest (AMS)

Andrea F. Bohlman (University of North Carolina at Chapel Hill), Chair

Patrick Burke (Washington University in St. Louis), "Radical Translations: MC5 at the 1968 Democratic National Convention"

Eric Drott (University of Texas at Austin), "Revolutionary Time and the Belatedness of Music in May '68"

Kariann Goldschmitt (Wellesley College), "Depoliticizing Brazilian Protest Music for the Anglophone World in 1968"

British Modernism (AMS)

Philip Rupprecht (Duke University), Chair

Kate Guthrie (University of Bristol), "The Avant-Garde Goes to School: Teaching Modern Music in Postwar Britain"

Hilary Seraph Donaldson (University of Toronto), "Modernist Church Music in Wartime: Walter Hussey's Patronage of Benjamin Britten"

Erica Siegel (Davis, Calif.), "Elizabeth Maconchy and the Politics of British Musical Modernism in the 1930s"

Chant (AMS)

Benjamin Brand (University of North Texas), Chair

Yossi Maurey (Hebrew University of Jerusalem), "A New Jerusalem in Paris: The Sequences of the Sainte-Chapelle"

Margot Fassler (University of Notre Dame), "St. Gertrude of Nivelles: Newly Recovered Chants and Their Contexts"

Lauren Purcell-Joiner (University of Oregon), "Sounding Mary: Musical Citation and Marian Devotion in a Thirteenth-Century Manuscript"

Issues of International Representation in Twentieth-Century Latin American Music (AMS)

Ana Alonso-Minutti (University of New Mexico), Chair

Chelsea Burns (Eastman School of Music, University of Rochester), "'Musique Cannibale': The Evolving Sound of Indigeneity in Heitor Villa-Lobos's *Tres poemas indigenas*"

Kassandra Hartford (Muhlenberg College), "Dancing Brazil for a Global Audience: Heitor Villa-Lobos's *Jurupary* and its Reception"

Christina Taylor Gibson (Catholic University of America), "Neoclassicism, Psychoanalysis, and the Mythic Heroine in Martha Graham and Carlos Chávez's *Dark Meadow*"

Muses in the Shadows (AMS)

Benjamin Piekut (Cornell University), Chair

Annika Forkert (Liverpool Hope University), "The Héloïse Complex in a Modernist Collaboration: Elisabeth Lutyens and Edward Clark"

Charlotte Erwin (Glendale, Calif.), "Helene Berg's Eternal Marriage and the Problem of *Lulu*"

Solveig Mebust (University of Minnesota), "Romantic Muses: Feminized Labor in Composition"

Music and Film (AMS)

Reba Wissner (Montclair State University), Chair

Mark Brill (University of Texas at San Antonio), “The Consecration of the Marginalized: Pasolini’s Use of Bach in *Accattone* and *The Gospel According to St. Matthew*”

Daniel Bishop (Indiana University), “Divining the Audiovisual: J. S. Bach in the Science Fiction of Andrei Tarkovsky”

Nathan Platte (University of Iowa), “‘Turn off that schmaltz!’: Reflections on Jazz Musicianship in *I Want to Live!* (1958) and *Odds Against Tomorrow* (1959)”

Nineteenth-Century Soundscapes (AMS)

Peter Mondelli (University of North Texas), Chair

Jacek Blaszkiwicz (Eastman School of Music, University of Rochester), “*Voilà Napoléon*: Street Song, Quirk, and Subversion in Second-Empire Paris”

Alessandra Jones (University of California, Berkeley), “The End of the Bass Drum’s Reign: Noise and Silence in *Rigoletto*’s Venice”

Pamela Feo (Boston University), “Luxuries *harmonies*: The Employee Concert Series of the Bon Marché Department Store”

Representation in the Eighteenth Century (AMS)

Richard Will (University of Virginia), Chair

Hedy Law (University of British Columbia), “Pantomime and Freedom of Action in Salieri’s *Les Danaïdes* (1784)”

Aliyah Shanti (Princeton University), “Stygian Spirits: The Metaphor of Hell in Eighteenth-Century Mad Scenes”

Steven Zohn (Temple University), “*Sehet an die Exempel der Alten*: The Rhetoric of Past vs. Present in Telemann’s Vocal Works”

Rethinking Renaissance Genres (AMS)

Mauro Calcagno (University of Pennsylvania), Chair

Julie Cumming and Zoey Cochran (McGill University), “The *Questione della musica*: Revisiting the Origins of the Italian Madrigal”

Leon Chisholm (Deutsches Museum), “Basso Seguento Reexamined”

Clare Bokulich (Washington University in St. Louis), “Renaissance Masses as Songs”

SATURDAY EARLY EVENING OPEN MEETINGS

5:45–7:45 SMT Music Improvisation Interest Group

5:45–7:45 SMT Music Informatics Interest Group

5:45–7:45 SMT Autographs and Archival Documents Interest Group

5:45–7:45 SMT Global New Music Interest Group

SATURDAY EARLY EVENING PLENARY

5:45–7:15 AMS Business Meeting and Awards Presentation

SATURDAY EVENING SESSIONS—8:00–10:00

Fixing the Horse before the Cart: Reconstructing the Genesis of Classical Forms through Big Data and Computational Methods (AMS)

Danuta Mirka (University of Southampton), Chair

Yoel Greenberg (Bar-Ilan University)

Beate Kutschke (Paris Lodron University Salzburg)

Mathieu Giraud (University of Lille)

David Huron (Ohio State University)

Italian Music and Poetry around 1600: New Perspectives and Directions (AMS)

Massimo Ossi (Indiana University), Chair

Tim Carter (University of North Carolina at Chapel Hill)

Seth Coluzzi (Colgate University)

Rosen Giles (Duke University)

Eugenio Refini (Johns Hopkins University)

Emiliano Ricciardi (University of Massachusetts Amherst)

SATURDAY EVENING SESSIONS—8:00–11:00

Global East Asian Music Research: Proposals for New Directions in Musicology (AMS)

Jung-Min Mina Lee (Duke University), Thomas Irvine (University of Southampton), Chairs

Gavin Lee (Soochow University), Respondent

Hye-jung Park (Ohio State University)

Brooke McCorkle (University of Vermont)

Sheryl Chow (Princeton University)

Yawen Ludden (Georgia Gwinnett College)

Matthew Richardson (University of Wisconsin-Madison)

Brent Ferguson (Washburn University)

Danielle Osterman (Eastman School of Music, University of Rochester)

Noriko Manabe (Temple University)

Musicologists in Public: Seeking and Finding Employment and Fulfillment beyond “The Job Market” (AMS)

Eric Hung (Rider University), Chair

Alice Miller Cotter (Little Bird Music)

William Quillen (Oberlin College and Conservatory)

James Steichen (San Francisco Conservatory of Music)

SATURDAY EVENING PERFORMANCE

8:00 Austin Baroque Orchestra:

España Antigua, Nueva España

(7:30: Pre-Concert Talk)

Including music by Matheo Flecha, Francisco Guerrero, Duarte Lôbo, Francisco López Capillas, Juan de Araújo, Manuel de Sumaya, Cristóbal de Morales, and Juan Gutiérrez de Padilla

At San Fernando Cathedral, Main Plaza

SATURDAY EVENING RECEPTIONS

7:30–9:30 CUNY Graduate Center Reception

8:00–10:00 University of Texas at Austin Reception

- 8:00–10:00** **Viola da Gamba Society of America presents: Come play consort music!**
Viols, music and stands provided
- 9:00–10:30** **Duke University Reception**
- 9:00–11:00** **AMS Dessert Reception**
- 9:00–11:00** **Indiana University Reception**
- 9:00–11:00** **New York University Reception**
- 9:00–11:00** **University of Western Ontario Reception**
- 9:00–11:00** **University of Toronto Reception**
- 9:00–11:30** **University of Pennsylvania Party**
- 9:00–12:00** **Stanford Reception**
- 9:30–12:00** **McGill University Reception**
- 10:00–11:00** **Yale Alumni Reception**
- 10:00–1:00** **Cornell Reception**
- 10:00–1:00** **Princeton Reception**
- 10:00–1:00** **University of California, Berkeley Alumni Reception**
- 11:00–12:00** **Yale Party**

SUNDAY 4 November

- 8:30–12:15** **Registration & Speaker Ready Room**
- 8:30–12:15** **Exhibits**
- 7:00–8:45** **AMS Board of Directors**
- 7:00–8:45** **SMT 2018/2019 Program Committees Breakfast**
- 7:00–8:45** **Directors of Graduate Studies**
- 7:30–8:45** **SMT Interest Group and Standing Committee Breakfast**

SUNDAY MORNING SESSIONS—9:00–12:15

Joint Session: Diversity and Discipline in Hip-Hop Studies

Lauron Kehrer (College of William and Mary) and Mitchell Ohriner (University of Denver), Conveners

Justin Williams (University of Bristol), Introduction

Alexander Croke (University of Melbourne), “Models of Beat Making for Music Therapy Practice”

Chris Batterman (Emory University), “Young Thug: Vocal Delivery and Musical Expression towards a New Rap Aesthetic”

Sean Peterson (University of Oregon), “Hip Hop Education in Practice: The University Hip Hop Ensemble”

Amy Coddington (Amherst College), “What Is Hip-Hop, Anyway?”

Danielle Sofer (Maynooth University), “Forming and Framing Queer Urban Musical Communities in the Pacific Northwest”

Jinny Park (Indiana University), “Rhyming Techniques in Korean Hip-Hop”

Kate Galloway (Wesleyan University), “Sampling and Remixing Marginalized Environments: Dissident and Activist Sound in Hip-Hop Environmentalism”

Mark Katz (University of North Carolina at Chapel Hill), “‘We Need You to Get This Right’: Hip-Hop Communities and the Responsibilities of the Scholar”

Joint Session: The Songs of Fanny Hensel

R. Larry Todd (Duke University), Chair

Nature and Travel

Amanda Lalonde (University of Saskatchewan), “The Wilderness at Home: Woods-Romanticism and Musical Performance in Hensel’s Eichendorff Songs”

Scott Burnham (Graduate Center, CUNY), “*Waldszenen* and *Abendbilder*: Hensel, Lenau, and the Nature of Melancholy”

Susan Wollenberg (University of Oxford), “Songs of Travel: Hensel’s Wanderings”

English Verse

Jennifer Ronyak (Kunstuniversität Graz), “Song in and as Translation: Hensel’s *Drei Lieder nach Heine von Mary Alexander*”

Susan Youens (University of Notre Dame), “‘In this elusive language’: Hensel’s Byron Songs”

Tonal Ingenuity

Tyler Osborne (University of Oregon), “Hidden in Plain Sight: Tonal Pairing of the Tonic and Subdominant in Hensel’s Songs”

Stephen Rodgers (University of Oregon), “Plagal Cadences in Hensel’s Songs”

Sensitivity to Poetic Form

Harald Krebs (University of Victoria), “Revisions of Declamation in Hensel’s Song Autographs”

Yonatan Malin (University of Colorado Boulder), “Modulating Couplets in Hensel’s Songs”

Jurgen Thym (Eastman School of Music, University of Rochester), “Reading Poetry through Music: Hensel and Others”

SUNDAY MORNING SESSIONS—9:00–10:30

Distant Ecologies (AMS)

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

Tyler Kinnear (Western Carolina University), “Schafer’s Echo: Outdoor Acoustics and the Recovery of the Past in *The Princess of the Stars*”

Jonathan Minnick (University of California, Davis), “Cyborgs and Cybernetics: Electroacoustic Characterization and Ecology in *Forbidden Planet* (1956)”

Elizabeth Hopkins (University of Chicago), “Sonic Seascapes, Science, and the Chthulucene”

Panel: Epistemic Ethics: Music Historiography and the Colonial Archival Grain (AMS)

Olivia Bloechl (University of Pittsburgh), Chair

Erin Johnson-Williams (Durham University; Organizer)

Yvonne Liao (University of Oxford; Organizer)

Brigid Cohen (New York University)

James Q. Davies (University of California, Berkeley)

Daniel Grimley (University of Oxford)

Roe-Min Kok (McGill University)

Music and the Sacred (AMS)

Melinda Latour (Tufts University), Chair

Luisa Vilar-Payá (Universidad de las Américas Puebla), “Colonial Politics, Excommunications, and Exile in Two Seventeenth-Century Novohispanic Psalm Settings”

Trevor Penoyer-Kulin (McGill University), “Religious vs. Sacred Music in the Contemporary Reception of Rossini’s *Stabat Mater*”

Megan Eagen, “Interpreting the Psalms: Sixteenth-Century Centonate Motet Texts as New Evidence of the Composer as Exegete”

Operetta (AMS)

Lisa Feurzeig (Grand Valley State University), Chair

Arianne Johnson Quinn (Princeton University), “Kurt Weill in Exile: Musical Language, Censorship, and Identity in *A Kingdom for a Cow*”

Stefanie Arend (University of Oxford), “‘Hit songs are spreading like the Plague’: The Berlin Sound Movie Operetta as Media-Critical *mise-en-abîme*”

Micaela Baranello (University of Arkansas), “‘Old Man Danube’: Emmerich Kálmán’s Broadway Exile, 1941–45”

The Profession of Music, Fifteenth–Eighteenth Century (AMS)

Samuel Brannon (Richmond, Va.), Chair

Paul Schleuse (Binghamton University), “*Die Singer*: Music as Profession and Pleasure in Jost Amman’s *Ständebuch* (1568)”

Saraswathi Shukla (University of California, Berkeley), “The Musicians of Saint-Merry: *Communauté* and Urban Networks in Eighteenth-Century Paris”

Jane Hatter (University of Utah), “Referencing Pedagogy, Celebrating Community: Du Fay’s Musicians’ Motets for Cambrai Cathedral”

Recorded Sound I (SMT)

Steven Rings (University of Chicago), Chair

Jocelyn Ho (University of California, Los Angeles), “Emulating Cherubino’s Sexual Awakening: A Bodily-Based Approach to Adelina Patti’s ‘Voi che sapete’”

Richard Beaudoin (Dartmouth College), “Solti Recording Time in Mahler: Microtiming and Phrase Rhythm Annotations in Two Conducting Scores of the Fourth Symphony”

Charles Corey (University of Washington), “Issues in Analysis and Realization of the Music of Harry Partch”

Spells and Games (SMT)

Scott Murphy (University of Kansas), Chair

Táhirih Motazedian (Vassar College), “Death by Tchaikovsky: The Metric Spell of a Metadiegetic Sorcerer”

Brian Edward Jarvis (University of Texas at El Paso) and John Peterson (James Madison University), “Defying Brevity: Expansion beyond the Phrase Level in Musical Theater”

Julianne Grasso (University of Chicago), “Action and Affect in the Boundaries of Music: A Case from *Super Mario World*”

Timbre and Orchestration (SMT)

TBA, Chair

Zachary Wallmark (Southern Methodist University), “Timbre Semantics in Orchestration: A Corpus-Linguistic Study”

John Y. Lawrence (University of Chicago), “Grasping Colors: How We Use Timbre”

Thomas Johnson (Skidmore College), “Description-as-Analysis and Orchestration-as-Form in Feldman’s *Coptic Light*”

Wagner and Mahler (SMT)

Matthew Bribitzer-Stull (University of Minnesota), Chair

Ji Yeon Lee (University of Houston), “The Arrival 6/4 Chord in Wagner’s *Die Walküre*: Types and Functions”

Craig Duke (Indiana University), “Problematizing Schenkerian Structures in Wagner’s *Ring*”

Sam Reenan (Eastman School of Music, University of Rochester), “Mahler’s Late ‘(Un-)Logic’ and the Formal Power of Reprise”

SUNDAY MORNING SESSIONS—10:45–12:15

Affect, Agency, Materiality: Thinking with the Eighteenth Century (AMS)

Emily Dolan (Harvard University), Chair

Roger Mathew Grant (Wesleyan University), “Affect Theory after the *Affektenlehre*”

Deirdre Loughridge (Northeastern University), “Listening for (Non)human Agency, ca.1770/Today”

Etha Williams (Harvard University), “*La femme clavecin*: Vitalist Materialism, Reproductive Labor, and Queer Musical Pleasure in the Late Eighteenth Century”

Analytic Strategies for the Music of Ravel: Rhythm, Texture, and Timbre (SMT)

Gurminder K. Bhogal (Wellesley College), Chair

Jennifer Beavers (University of Texas at San Antonio), “Ravel’s Sound: Timbre and Orchestration in His Late Works”

Damian Blättler (Rice University), “Phrase-Rhythmic Asymmetry and Loss in Ravel”

Jessie Fillerup (Aarhus University / University of Richmond), “Ravel’s Magic Circle”

Elaborations, Improvisations, and Modulations in Early Music (SMT)

Megan Kaes Long (Oberlin College and Conservatory), Chair

Ryan Taycher (Indiana University), “*Contrapunctus* Structure and Elaborative Figurations in the *Ars Nova* Motet”

David Geary (Oberlin College and Conservatory), “Analyzing Josquin Canons through Improvisation”

Evan Campbell (McGill University), “The Talk of a Madman? Claudio Monteverdi’s Modulations”

Frottola Schmottola: Rethinking Italian Song ca. 1500 (AMS)

Giuseppe Gerbino (Columbia University), Chair

William F. Prizer (University of California, Santa Barbara), Respondent
Elizabeth G. Elmi (Indiana University), “Performing Culture and Community in the Kingdom of Naples: Italian-Texted Songs and Their Sources”

Blake Wilson (Dickinson College), “The Shifting Landscape of Italian Song: Oral and Written Traditions in Florence and Beyond ca. 1500”

Giovanni Zanolletto (Indiana University), “Songs without Dukes: Singing Communities in Veneto Cities”

Meaningful Horns (AMS)

Beverly Wilcox (California State University, Sacramento), Chair

M. Elizabeth Fleming (Graduate Center, CUNY), “Re-membling the Body: Listening to *Waldhorn* and *Ventilhorn* in Brahms’s Trio, op. 40”

Reuben Phillips (Princeton University), “On the Resonance of the Romantic Horn Call in Brahms’s Trio, op. 40”

Nicole Vilknor (Westminster Choir College), “Tootling for Leisure: Recreational Coach Horn Music in the Late Nineteenth Century”

Recorded Sound II (SMT)

Sumanth Gopinath (University of Minnesota), Chair

Stephen Lett (University of Michigan), “How to DJ a Psychedelic Trip: Helen L. Bonny’s Lesson from the Drastic”

Victoria Malawey (Macalester College), “Analyzing the Popular Voice, or Why Covers of Elliott Smith Songs Don’t Work”

Nancy Murphy (University of Houston), “‘Old, Weird America’: Metric Irregularities in Harry Smith’s Anthology of American Folk Music”

Russian Music and Theory: Tradition and Transformation (SMT)

Philip Ewell (Hunter College / Graduate Center, CUNY), Chair

Christopher Segall (University of Cincinnati), “Form-Functional Modification in Prokofiev’s Variation Movements”

Daniil Zavlunov (Stetson University), “An Afterlife of *Tselostnyi Analiz* (Holistic Analysis): Topic Theory in Soviet Musicology”

Anabel Maler (Indiana University), “Rethinking the Cadence: Cadential Content and Function in the Music of Alfred Schnittke”

Twentieth-Century Opera (AMS)

Harriet Boyd-Bennett (University of Nottingham), Chair

Alexander Kolassa (Institute of Musical Research, University of London), “Modernist Medievalisms from the Stage to the Screen: Collaborative Transformations and Early Music in *The Devils*”

Joseph Cadagin (Stanford University), “Piecing Together Ligeti’s Unfinished *Alice in Wonderland*”

Beth Snyder (University of Surrey), “‘When rocks crumble and humanity does not cry out’: Rudolf Wagner-Régeny’s 1959 *Prometheus* Opera in a Divided Germany”



Bill Solomon, percussion (Saturday, 12:45 p.m.)



David Korevaar, piano (Saturday, 2:15 p.m.)

San Antonio Exhibitors

The following publishers and organizations will participate in the San Antonio Exhibits. See ams-net.org/sanantonio for links to their websites.

A-R Editions, Inc.

A-R Online Music Anthology

American Institute of Musicology, Verlag
Corpusmusicae GmbH

ArtsInteractive

Artusi

Bärenreiter

Bloomsbury Publishing

Boydell & Brewer/University of Rochester
Press/Pendragon Press

C. P. E. Bach: The Complete Works, The
Packard Humanities Institute

University of California Press

Cambridge University Press

Connect for Education

University of Chicago Press

Eighteenth-Century Societies (ABS, HSNA,
MSA, SECM)

University of Illinois Press

Indiana University Press

medici.tv

Music Library Association

University of Michigan Press

Oxford University Press

RILM: Répertoire International de Littérature
Musicale

RIPM: Répertoire international de la presse
musicale

Routledge

The Scholar’s Choice

Theodore Front Musical Literature, Inc.

W. W. Norton & Company

Chapter News

With this issue of the Newsletter we launch a new section devoted to the Society's fifteen regional chapters, each of which holds meetings, elects officers, and is represented on the AMS Council (ams-net.org/chapters). Gathered here is a compilation of reports submitted by chapter representatives that range in length and style, from which it is clear that chapters are thriving and supporting their members and musicology with new programming formats and ways to showcase members' scholarship. A listing of scholarly presentations given at chapter meetings is included in every February issue of the Newsletter. The geographical area of each chapter is shown at the website. In future issues we hope to cover the activities of other chapters; representatives are encouraged to contact the Newsletter editor (jamesparsons@missouristate.edu) to share chapter information.

During the past year the **Greater New York Chapter** sponsored three meetings at which twenty-eight papers were given. Jeff S. Dailey reported a new Chapter initiative focusing on helping graduate students develop entrepreneurial skills in the face of today's academic job market. The first event in a series to continue next year took place in January with a panel comprising Dailey, Robert Ferrara, Bob Judd, Sylvia Kahan, and Elaine Sisman, all of whom spoke on a variety of issues, among them the reality that retiring faculty often are not being replaced, graduate student musicology advisement, "alt-ac" employment, and public musicology.

The **Mid-Atlantic Chapter**, in addition to chapter meetings and providing scholarly and networking opportunities for music scholars residing in Eastern Pennsylvania, South New Jersey, and Delaware, has been busy as of late fine-tuning its online presence. Check us out at amsmidatlantic.wordpress.com for photographs from our spring meeting at the Curtis Institute of Music and at facebook.com/AMS-Mid-Atlantic-Chapter-2045984335687810/.

The **New York State-St. Lawrence Chapter** hosted two chapter meetings this year with paper presentations and also put together a professional development workshop entitled "Dissertation-to-Publication," organized and led by Kimberly Francis (University of Guelph).

Reporting for the **Northern California Chapter**, Chris Reynolds shared that last February "we had one of the most animated chapter meetings I can recall—ever. It helped that we met in the center of the chapter (thank you, Mary Ann Smart, for making that happen), but I attribute the added energy to a programming innovation that en-

gaged six senior scholars to speak about their books-in-progress. We invited each to speak extemporaneously for ten minutes on their work, followed by ten minutes of discussion. Anna Maria Busse Berger, Thomas Grey, Charles Kronengold, Nicholas Mathew, Jessie Ann Owens, and Emily Zazulia led the lively conversations. The consensus was that this was a fascinating review of exciting research projects, and we hope to repeat this format next year. It was the last session of the day, and, because the reception included several bottles of wine graciously donated by Tony Newcomb, the lively discussions only got livelier. I'd encourage other chapters to consider a similar format: in practice it is something like a 'lightning talks' session, with authors succinctly conveying what it is that so engages them."

The **Pacific Northwest Chapter** announces plans for a joint meeting in 2019, 29–31 March, with the Pacific Northwest chapter of the College Music Society at Central Washington University in Ellensburg, Wash. Mark Samples and Dan Lipori are organizing shared and separate paper sessions and expanding presenting opportunities with lecture-recitals, posters, and forum/fora for undergraduate and graduate researchers. Mary Ingraham, Chapter President and Jennifer Cooper, her CMS counterpart, are planning for a joint keynote speaker. The event will feature an early music concert by performers from CWU, another by regional performers, and a composers showcase.

The **Pacific Southwest Chapter** held two successful meetings this past year, the first at Occidental College in September and the latter, jointly with the Northern California Chapter, at Stanford University in April. The Chapter also voted to amend its bylaws, reducing the number of yearly meetings from three to two, with one in the fall, the second a joint gathering with the Northern California Chapter in the spring.

As John T. Brobeck reports, the **Rocky Mountain Chapter** joined with area chapters representing the Society for Ethnomusicology and the Society for Music Theory for the Rocky Mountain Music Conference, held 23–24 March this year in Tuscon at the University of Arizona. With simultaneous sessions offered by all three societies (sometimes two from the theorists) there were nineteen sessions altogether, of which twenty papers were presented by musicologists, plus a keynote by John Roeder, University of British Columbia.

The **Southern Chapter** has chosen to expand participation options beginning with its Jacksonville, Florida 2019 meeting. In addition to soliciting individual presentations, the Chapter will invite proposals for panel discussions and presentations in alternative formats, including lecture-recitals, film screenings, seminars, and pedagogical sessions.

Committee News

Committee on the Annual Meeting

In conjunction with the Board of Directors' Retreat in April, the Board Committee on the Annual Meeting (CAM) has reviewed suggestions from the Board and the membership regarding the annual meeting. It continues to work with a newly formed Board task force on the Annual Meeting to consider ways to make the annual meeting a more welcoming environment, to make the program more vibrant and intellectually stimulating, and to address logistical complexities brought about by the Society's growth and changes over the years.

One successful initiative implemented at the Rochester meeting was the Board Meet and Greet, where Board members welcomed open dialogue with members who wished to interact. This initiative will continue in San Antonio, and we invite you to join the Board for discussion of issues large and small, or just to say hello. Other initiatives met favorably by the membership have been a quiet room and space for nursing mothers and optional/flexible badge identification. In San Antonio we plan to create web pages for newcomers and those attending AMS on a budget, as well as a special reception for newcomers. Another important decision CAM recommended was to change from 45-minute paper slots (30-minute papers + 15-minute Q & A) to 30-minute slots (20-minute papers + 10-minute Q & A).

The task force on the Annual Meeting is holding virtual meetings over the summer to consider additional ways to unify program sessions and to find alternative protocols that could expand the membership of the Program Committee to include expertise on a wider range of topics. We also hope to streamline the Committee's work by incorporating recent technology facilitating abstract review.

CAM has also worked closely with the Ad Hoc Committee on the San Antonio meeting, constituted to consider and implement ways AMS and SMT can allow members to consider the effects of the recent Texas adoption law. In San Antonio members can opt

to donate to local organizations from the conference registration page as well as at the registration desk, and local organizations will be invited to contribute posters to the book exhibit. In partnership with the SMT and as an outgrowth of the work of the ad hoc committee, we will host Mel Chen (University of California, Berkeley), as guest speaker. Chen will address this issue in the context of our Society's commitment to gender, sexual, racial, and all forms of diversity. Respondents will be Suzanne Cusick (AMS President-Elect) and Gavin Lee (Soochow University).

—*Georgia Cowart*

Committee on Career-Related Issues

The CCRI has assembled an array of sessions for San Antonio, and encourages attendees to take full advantage of the offerings. Our "Diversity in Publication" session draws together scholars and editors invested in securing minority representation in academic publishing, and is organized in partnership with Project Spectrum (projectspectrummusic.com). "Alt-

Ac to Alt+Ac: Redefining Musicology Careers in the Twenty-First Century" will convene musicologists working in the fields of forensic musicology, fundraising development, digital education, and archival preservation for a wide-ranging discussion about musicological careers both within and beyond the traditional tenure track. "Beyond the Canon: Strategies for Teaching Outside Your Comfort Zone" will consider teaching outside one's primary professional and/or scholarly area and the evolving expectations and needs of the musicology academic job market. The panel will address practical concerns related to this topic including undergraduate syllabus design, course preparation, NASM requirements, strategies for locating departmental allies and resources, and how the growing expectation for teaching outside the Western tradition is shaping the musicology job market. Our fourth session, "Contingent Labor in the Academy: Issues and Advocacy," is a round table featuring speakers from the United States and Canada who hire contingent

faculty, supervise contingent faculty, and who are contingent faculty themselves. The discussion will range widely over the terrain of this fast-changing and ever more important landscape. We also will sponsor the Career Bootcamp to help those coming to the job market put their best foot forward; and, with the assistance of journal managers and editors, a guide to publishing research in journals.

All our sessions include ample opportunity for audience participation; if you have insights to offer or questions that need to be answered, be sure to attend.

—*Margaret Butler*

Communications Committee

The AMS Forum (our discussion group at hcommons.org) continues to increase in membership (now ca. 750) and activity. Recent lively discussions have touched on "(ab) uses for 'classical music,'" "Music as a Matter of Law," and "Content Examinations for Music Education Students." I encourage anyone who is interested to sign up. I should also point out that such membership grants access to many other attractive features of Humanities Commons (HC)—the host platform for the Forum. With its CORE Repository, HC provides a sustainable replacement for for-profit scholarly sites such as academia.edu. HC members can upload articles, conference papers, syllabi, and digital humanities projects and receive a persistent identifier (DOI) for their work, meaning the items can be indexed in citations with a link that is permanent in a way that URLs are not. Further, HC members come from across the humanities, so if music scholars happen to be working on film studies, popular culture, or digital humanities, they can easily network with non-music scholars who might have similar interests. Indeed, we are excited to see what AMS members will do through their participation in HC.

As the transition to the Forum has proceeded, discussion on AMS-L—ably moderated by Nathaniel Lew (lead), Blake Howe (past), and Mike D'Errico (assistant)—has predictably slowed. The most lively discussions concerned quotation in Rossini's music (twelve messages); tempo variation in performance (eleven messages); and models for small mixed chamber works (six messages). The AMS-L will permanently cease to operate at the end of October.

The Society's two semiannual lecture series—hosted by the Library of Congress and the Rock and Roll Hall of Fame and Museum—continue to thrive, with a large number of exceptional applications received this past

continued on page 38

From the Committee on Committees

How do you feel about the AMS, about musicology, about other musicologists? Do you sometimes feel like there's an in-crowd and an out-crowd, and that the ins run everything for other ins while you and people like you are the outs? I felt that way once, especially in the ten years when I was adjuncting all around upstate New York.

But then someone appointed me to a committee. (I don't remember any more if I'd volunteered, or if it was random, nor do I even remember which committee it was.) I discovered that who ran everything was ordinary people who had volunteered to work on others' behalf. Serving on a committee, I realized, was a way to make a difference, if not for myself, for people like me; and that made me feel better about my place in the world, including in the world of musicology.

Now, fresh from chairing this year's Committee on Committees, I know for sure that it is volunteer labor that ensures there be an annual meeting, with environmentally friendly practices, lactation rooms for new mothers, child care so that members with young children could give papers; that there be travel grants and publication subventions for people who, without them, couldn't finish their projects because their personal incomes had no room for 'extras' like trips to archives; that there be professional development workshops, fellowships for graduate students; ethical guidelines on sexual harassment that set a professional standard one could bring to one's department chair or dean when seeking institutional redress; guidelines on fair use; and so much more. That's a lot of work, to which every one of us can contribute—even if we're working several ill-paid jobs to make ends meet. And it's good work, work by which we can make brighter the corner of the world that is AMS.

If you serve, or have agreed to serve on a committee, I write to thank you for the generosity of spirit that helps to brighten the AMS's world. If you have not yet been asked to serve, or if there's a piece of the AMS's work that you feel strongly about, or maybe particularly if you're feeling like you're one of the outs who will never be in, I write to ask you to volunteer next year. Volunteer right now, by writing to Martha Feldman, rore@uchicago.edu, specifying, if you can, the committee(s) on which you'd be especially eager to serve. (A list of committees is at ams-net.org/committees).

Work with us to make the AMS better serve your needs, and to make a difference in what musicology does, for whom and by whom, in the wider world. Be the change you want to see.

Thanks for all that you do.

—*Suzanne G. Cusick*
Chair, Committee on Committees

Committee News

continued from page 37

year. Lectures are presented every spring and fall. For details, see p. 7 of this issue and also ams-net.org/LC-lectures and ams-net.org/RRHOFM-lectures.

Finally, I would like to thank James Parsons, who has just finished his fourth year as *Newsletter* editor.

—Roger Freitas

Graduate Education Committee

Preparations for the San Antonio Annual Meeting are well underway, together with exciting news! Following the 2016 survey of Directors of Graduate Study and other developments at the GEC business meetings in Louisville and Rochester, we will reinstate the Sunday morning breakfast meeting for Directors of Graduate Study (last held in 2006). The meeting enables direct communication among directors from institutions across the country, many of which are facing challenging issues in graduate education. In San Antonio the GEC will also hold both a Reception for Prospective Graduate Students (on Friday evening). More details on both events and how to attend them will be announced nearer to the meeting. Plans for a roundtable discussion at the 2019 Annual Meeting in Boston are also underway and will be taken up at the GEC Business meeting in San Antonio.

—Francesca Brittan and Daniel J. DiCenso

Publications Committee

In spring 2018, the Publications Committee awarded subventions to thirty-two books for a total of \$46,000. They include the following:

Suzanne Aspden, ed., *The Rival Sirens: Performance and Identity on Handel's Operatic Stage* (University of Chicago Press); supported by the Manfred Bukofzer Endowment

Katherine Baber, *Bernstein's Blues* (University of Illinois Press); supported by the AMS 75 PAYS Endowment

Lincoln Ballard et al., *The Alexander Scriabin Companion: History, Performance, and Lore* (Rowman & Littlefield); supported by the Lloyd Hibberd Endowment

Gurminder Bhogal, *Claude Debussy's 'Clair de Lune'* (Oxford University Press); supported by the James R. Anthony Endowment

Michael Birenbaum Quintero, *Rites, Rights, and Rhythms: A Genealogy of Musical Meaning in Colombia's Black Pacific* (Oxford University Press); supported by the AMS 75 PAYS Endowment

William Brooks, et al., *Over Here, Over There: Transatlantic Conversations on the Music of World War I* (University of Illinois Press); supported by the Otto Kinkeldey Endowment

Mark Burford, *Mahalia Jackson and the Black Gospel Field* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Margaret R. Butler, *Musical Theater in Eighteenth-Century Parma: Entertainment, Sovereignty, Reform* (University of Rochester Press); supported by the Donna Cardamone Jackson Endowment

Marina Frolova-Walker, *Rimsky-Korsakov and His World* (Princeton University Press); supported by the Dragan Plamenac Endowment

K. Dawn Grapes, *Funeral Elegies in Early Modern England* (Boydell Press); supported by the Claire and Barry Brook Endowment

Jane Daphne Hatter, *Composing Community through Musical Self-Reference in Late Medieval Europe* (Cambridge University Press); supported by the Martin Picker Endowment

Steven Huebner et al. ed., *Debussy's Resonance* (University of Rochester Press); supported by the James R. Anthony Endowment

Angela Impey, *Song Walking: Women, Music, and Environmental Justice in an African Borderland* (University of Chicago Press); supported by the Gustave Reese Endowment

Jennifer Iverson, *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Robert Kendrick, *Fruits of the Cross: Passiontide Music Theater under the Hapsburgs* (University of California Press); supported by the Margarita M. Hanson Endowment

Joanna Love, *Soda Goes Pop: Pepsi Cola, Advertising, and Popular Music* (University of Michigan Press); supported by the AMS 75 PAYS Endowment

James O'Leary, *Exit Right: Broadway and America's Hidden Avant-Garde* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Lorraine Plourde, *Tokyo Listening: Sound and Sense in Contemporary Japan* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Suzanne Robinson, *Peggy Glanville-Hicks: A Life* (University of Illinois Press); supported by the Manfred Bukofzer Endowment

Jennifer Ronyak, *Intimacy, Performance, and the Lied* (Indiana University Press); supported by the AMS 75 PAYS Endowment

Hilde Roose, *La Traviata Affair: Opera in the Age of Apartheid* (University of California Press); supported by the AMS 75 PAYS Endowment

John J. Sheinbaum, *Good Music: What It Is and Who Gets to Decide* (University of Chicago Press); supported by the John Daverio Endowment

H. Colin Slim, *Stravinsky in the Americas: Transatlantic Tours and Domestic Excursions (1925–1945)* (University of California Press); supported by the Lloyd Hibberd Endowment

Mary Ann Smart, *Waiting for Verdi: Opera and Political Opinion in Nineteenth-Century Italy, 1815–1848* (University of California Press); supported by the Otto Kinkeldey Endowment

James Sykes, *The Musical Gift: Sonic Generosity in Post-War Sri Lanka* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Benjamin Tausig, *Bangkok is Ringing: Sound, Space, and Media at Thailand's Red Shirt Protests* (Oxford University Press); supported by the AMS 75 PAYS Endowment

Katharina Uhde, *The Music of Joseph Joachim* (Boydell & Brewer); supported by the AMS 75 PAYS Endowment

Andrew Walkling, *English Dramatic Opera, 1661–1706* (Routledge); supported by the Margarita M. Hanson Endowment

Holly Watkins, *Musical Vitalities: Ventures in a Biotic Aesthetics of Music* (University of Chicago Press); supported by the Joseph Kerman Endowment

Ilana Webster-Kogan, *Azmeri Citizenship: Ethiopian Music and Migration Flows in Tel Aviv* (Wesleyan University Press); supported by the AMS 75 PAYS Endowment

Lloyd Whitesell, *Wonderful Design: Glamour in the Hollywood Musical* (Oxford University Press); supported by the Claire and Barry Brook Endowment

Ian Woodfield, *Cabals and Satires: The Reception of Mozart's Comic Operas in Vienna* (Oxford University Press); supported by the Gustave Reese 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.

The AMS subventions program is for two constituents. For individuals, they are intend-

ed to defray costs not normally covered by publishers; examples include costs related to illustrations, musical examples, facsimiles, accompanying audio or audio-visual examples, and permissions fees. For publishers, they are intended to reduce the retail price of the book or resource. Proposals from scholars at all stages of their careers are welcome. Projects that make use of new technologies are encouraged. See the guidelines for full details (ams-net.org/pubs/subvention.php). Deadlines are 15 August and 15 February each year.

—Anna Maria Busse Berger

Committee on Race and Ethnicity

The Committee has been busy working towards its goals since the February report. Committee co-chairs have been in dialogue with Joy Calico, *JAMS* Editor-in-Chief, about scheduling a special issue of the *Journal on Music, Race, and Ethnicity*. “This special issue seeks to broaden the scholarly conversation around the topic, affirming the central role of musicology in understanding the crucial issues of our time.” For more information, see ams-net.org/JAMS. Publication is scheduled for 2019.

The Committee again will host a lecture at the San Antonio Annual Meeting (Friday, 2 November, at 6:00 p.m.). The special guest speaker will be George Lipsitz, internationally recognized historian of the United States in the twentieth century who studies race, urban culture, and social movements and activism. His relationship to music is deep and abiding, and his influence upon and dialogue with music scholars has been profound, as expressed in such books as *Dangerous Crossroads: Popular Music, Postmodernism, and the Poetics of Place* (1997), *Footsteps in the Dark: The Hidden Histories of Popular Music* (2007), and *Midnight at the Barrelhouse*, his biography of Johnny Otis (2013). Lipsitz’s scholarship presents, in the strongest and most convincing terms, an ambitious, well-argued agenda for reasserting the centrality of music to contemporary intellectual discourse and modern life more broadly. Two young AMS scholars will give responses.

In addition, Nina Eidsheim and Alisha Jones, members of our committee, have organized a Formal Session for San Antonio titled “Who is this?: Listening Practices for Antiphonal Life in African-American Music and Performance.” It includes papers by Jones, Matthew D. Morrison, and Shana Redmond, with Eidsheim chairing the session.

The winner of the first Critical Race Studies Award will be announced at the business meeting in San Antonio. The Award subcommittee is made up of five members of the

Committee: Mark Burford, Nina Eidsheim, George Lewis, Maureen Mahon, and Judith Peraino. This first-year award is funded by the Board. An endowment to fund future awards has been established and is now fully funded via donations.

Remaining goals for this year include:

- Collecting statistics from the last ten years on jobs and tenure, AMS awards, articles published in *JAMS*, programs for the Annual Meeting, etc.
- Work with the Committee on Career-Related Issues on possible initiatives.
- Work with the Committee on Cultural Diversity in a joint effort for new initiatives.

—Judy Tsou and George Lewis

Committee on Technology

Members of the Committee on Technology continue their discussions of new modes of scholarship, teaching, and communication in our discipline, and throughout the humanities. We also continue to focus on resources for the development of digital skills, digital work sustainability, the need for accessibility for all readers and listeners, and the place of technology at the Annual Meeting. For more about the committee, please see ams-net.org/committees/technology/.

In San Antonio, Friday, 3 November, 12:30 p.m., the committee will host the session “More than Scores: Musicology and Metadata,” with guest speaker Carl Stahmer, Director of Data and Digital Scholarship, University Library, University of California, Davis. Stahmer’s talk is supported by the AMS Fund for Guest Speakers at the Annual Meeting.

Notes from our 2017 open session at the Annual Meeting of the Society are available for your review: sites.google.com/haverford.edu/amstechnologycommittee/rochester-panel. We welcome your inquiries or suggestions for ways we might help to advance your teaching and research.

—Richard Freedman

Committee on Women and Gender

The Committee on Women and Gender invites Society members to two exciting events to be held at the San Antonio Annual Meeting. The first is our second annual Endowed Lecture, this year given by Professor Bonnie Gordon: see p. 4 for full details. The second event we hope AMS members will be able to attend is our workshop on accessibility as it intersects with gender. We have a panel of six speakers: Naomi André, Suzanne Cusick, Jeannette Di Bernardo Jones, Gayle Murchison, Linda Shaver-Gleason, and Reba Wissner, who will discuss their own experiences with accessibility, with respect both to the an-

nual meeting and to the field more broadly. In addition, narratives from musicologists unable to be present will be read. We hope to emerge with some concrete suggestions for ways in which the meeting and the field can remove or minimize barriers to participation by people in all life situations.

—Mary Hunter

Study Group News

Cold War and Music Study Group

The Cold War and Music Study Group will host two events at this year’s Annual Meeting. Following upon the warm atmosphere of our first brown bag lunch last year, the organizing committee invites any scholar with an interest in music and the Cold War—no matter how casual or invested—to join us for a congenial conversation from 12:45 to 1:45 on Friday, 2 November. That evening we will sponsor a trio of film screenings curated by Philip Gentry (University of Delaware), Eduardo Herrera (Rutgers University), and Chérie Rivers Ndaliko (University of North Carolina at Chapel Hill) and chaired by Kevin Bartig (Michigan State University) to open a conversation about Cold War music on film. Over the course of an hour, we will watch excerpts from radical and experimental Cold War films from Argentina, Congo, and the United States in which music and sound are conceived of as doing revolutionary work to engage questions of imperialism, capitalism, and the global order. An open discussion will follow.

For information about our study group, please see ams-net.org/cwmsg.

—Andrea Bohlman

History of Theory Study Group

The History of Theory Study Group is pleased to announce an evening session dedicated to the role of women in the history of theory at the San Antonio Annual Meeting. Moreover, we are excited to launch a new research initiative dedicated to advancing the study of women in the history of music theory. Visit historyofmusictheory.wordpress.com/women-in-the-history-of-music-theory to learn more about the project, and don’t hesitate to get in touch if you are interested in contributing. Members may also be interested in the SMT History of Theory Interest Group’s annual meeting, which will feature Suzannah Clark (Harvard University) as the invited speaker.

Together with the SMT’s History of Theory Interest Group, we currently are conducting a brief survey to update our membership ro-

continued on page 40

Study Group News

continued from page 39

ter and solicit ideas for future events. If you have not done so already, we kindly ask current or new members to take a moment to register their interest in the group(s)—even if you're already on our mailing list—by filling out the survey at bit.ly/2HbMcvT. To learn more about our activities, join our mailing list, and read or submit blog posts, please visit historyofmusictheory.wordpress.com, follow us on Twitter (@CorpsSonore), or find us at facebook.com/groups/historyofmusictheory/.

—*Caleb Mutch*

Jewish Studies and Music Study Group

At the San Antonio Annual Meeting the JSMSG will sponsor a panel discussion entitled “Othered within the Other: Marginalized Voices in Jewish Studies.” This panel will explore issues of authenticity and authority by “outsiders” to Jewish studies. Participants include Assaf Shelleg (Hebrew University), Karen Uslin (Rowan University), Kristofer Matthias Eckelhoff (CUNY Grad Center), and Bobbi Elkamely (U.S. Grant High School, El Sistema). Brigid Cohen (New York University) serves as chair and respondent.

The Group will announce its publication award at the Society's Annual Meeting. Elections for a new board are slated for early fall. Please visit our website, jewishstudiesandmusic.org, for more information and to become involved.

—*Mark Kligman*

Ibero-American Music Study Group

This year at the San Antonio Annual Meeting, the Ibero-American Music Study Group will host a panel, “Music at the Border,” which will include presentations by Andrés R. Amado, Jacqueline Avila, and Leon Felipe García Corona that address the socio-economic and political imbalances that shape notions of identity and culture at the moment of epistemological encounter. Each presentation approaches music as a performative platform through which people negotiate asymmetries that, on the one hand, marginalize them and, on the other, are the catalyst to re-imagine ideas of belonging and history. The issue of “Mexican identity” is most relevant to these analyses, because it exposes racialization as a process that continues to imbue perceptions of “Mexicanness” in the American imagination today.

To learn more about our study group and join our discussion list, please visit iamsg.ucr.edu.

—*Jesús A. Ramos-Kittrell*

Ludomusicology Study Group

The Ludomusicology Study Group will host an interactive demonstration and poster session at the San Antonio Annual Meeting, Friday, 2 November, 8–11 p.m., with topics demonstrating various stages of the ludomusicological process. The presentations will take place concurrently and continuously, thus allowing attendees to stop by at any time during the session. For a listing of presenters and their topics, please see the Preliminary Program, p. 25.

As always, the LSG welcomes new members and encourages those interested to visit our website (gamemusicstudies.org) or write to gamemusicstudies@gmail.com to learn more about our activities and upcoming conferences or to join the mailing list.

—*Dana M. Plank*

Music and Dance Study Group

The MDSG's San Antonio session on Friday, 2 November at 8 p.m. is entitled “Digital Scholarship in Music and Dance” and includes presentations by Tina Frühauf, Todd Decker, and Stephanie Schroedter. See the Preliminary Program, p. 25, for additional information.

Please visit the MDSG website to learn more about our activities and initiatives or sign up for our email list: ams-mdsg.wixsite.com/ams-mdsg.

Music and Disability Study Group and Ecocriticism Study Group

At the San Antonio Annual Meeting this year the AMS Music and Disability Study Group, together with the SMT Music and Disability Interest Group and the AMS Ecocriticism Study Group, will host a joint evening panel session entitled “Music, Disability, and the Environment: Bridging Scholarship with Activism,” Thursday evening, 1 November. By bringing disability studies, ecocriticism, and music research into new dialogue, we aim to define our relationship to activism as music scholars involved in personal and/or professional engagement with disability and/or the environment, and in so doing to generate new ways of thinking about the human and environmental impact of music's built-in infrastructures. The session will feature six ten-minute lightning talks from panelists,

followed by discussion. Our panelists represent a diverse range of music specializations and ways of engaging in activism both inside and outside the academy. Chantal Lemire will explore the relationship between music pedagogy and Attention Deficit Hyperactivity Disorder (ADHD) with reference to her own experience and others who live with ADHD. Jessica Schwartz will present on the role of activism and creative dissent in her research and pedagogy, including a recent course she designed entitled “Anarcho-Musicology: Music & Anarchism.” Ailsa Lipscombe will discuss how, within medical environments, attentive listening to tripartite conversations between the interlocking forces of human, machine, and architecture reveals ways of being and ways of knowing. William Robin will speak on how Twitter can function as an effective platform for musicologists to amplify activist work. James Deaville will discuss his ongoing activism on disability rights on campus. And Rachel Mundy will address music's place in the posthuman and material turn, an intervention in today's discourse of ethics she calls “the animanities.”

Please visit the MDSG blog (musicdisabilitystudies.wordpress.com) for the latest events, resources, and blogposts; to join our mailing list; and to follow us on Facebook (facebook.com/groups/musicanddisability). We welcome all society members to submit a guest blog post to our Wordpress site.

The Ecocriticism Study Group will also hold their annual business meeting Friday, 2 November, 12:30 p.m. It is open to all and especially to new members. We will discuss the new ecomusicology websites, appoint committee members, and discuss future projects. All interested in issues of music, nature, sound, and environment are welcome to attend.

—*Jessica A. Holmes*
Jacob A. Cohen

Music and Media Study Group

This year at the San Antonio Annual Meeting the Music and Media Study Group will host a joint session, partnering with the SMT Film and Multimedia Interest Group. The session will consist of four sets of paired lightning talks (one talk from an AMS member, one from an SMT member), each presenting different takes on the same theme or topic. For a listing of presenters and topics, please see the Preliminary Program, p. 21.

Please follow us on Twitter (@AMS-MusicMedia) or Facebook (facebook.com/MusicandMediaSG).

—*Dana M. Plank*

Music and Philosophy Study Group

On Thursday at the San Antonio Annual Meeting, the MPSG will present its eighth annual paper session, entitled “Intoxication.” Chaired by Andrew Hicks, the panel will feature papers on topics ranging from the subversive intoxications of seventeenth-century England to the hypermodern ecstasy of electronic dance music. MPSG sessions are designed with inclusive definitions of philosophy and music in mind. We try to include all philosophical and musical traditions, from the ivory tower to the vernacular terrains of practice, and in ways that cross boundaries of race, ethnicity, gender, sexuality, social class, geographical locale, and culture. More information and past sessions are available at musicandphilosophy.tumblr.com. We encourage anyone interested in becoming involved or wishing to propose a panel topic to contact MPSG chair Michael Gallope, mgallope@umn.edu.

—Michael Gallope

Pedagogy Study Group

This year’s PSG-sponsored Teaching Music History Conference took place 8–9 June at Indiana State University in Terre Haute. Forty-seven individuals from the US, Canada, and Italy attended. The program, which was streamed live, included twenty-two presentations given by twenty-five people with presentation devoted to students with disabilities, a

session on “Contemporary Social Issues, Music Theater, and Opera,” the fine-tuning of student engagement, and another exploring developing student music history assignments “beyond the research paper.” (For the program and videos, please see teachingmusichistory.com/tmhc2018/). Thanks to Terry Dean for coordinating local arrangements and co-organizer Paula Bishop. Additional thanks to the TMHC program committee: Elizabeth Clendinning (chair), Claire Fedoruk, Colleen Renihan, Chris Wells, and Daniel Blim.

At the San Antonio Annual Meeting the PSG will present an interactive session that addresses a current pedagogical issue entitled “Teaching and Learning through Interdisciplinarity” during a Thursday Evening Panel. (For the listing of presenters, please see the Preliminary Program, p. 17.) We thank the PSG San Antonio program committee Kristen Turner (chair), Laura Moore Pruett, Terry Dean, Everett Smith, and Allison Kaufman. The PSG will hold its business meeting Friday, 2 November, 12:30–2:00 p.m.

Volume 8, no. 2 of the *Journal for Music History Pedagogy* is available online at amsnet.org/ojs/index.php/jmhp. The editors always are on the lookout for original articles on any aspect of the teaching and learning of music history. We aim to present a balance of practitioner-based pedagogical inquiry and systematic research. Submissions should balance personal insight with a critical assess-

ment of published scholarship. We particularly welcome at this time articles on information literacy and/or pedagogies of care.

To learn more about the PSG, please visit our blog (teachingmusichistory.com/blog). To join our email announcement list, please contact secretary/treasurer Kimberly Hieb (kimberlyhieb@gmail.com) or use the contact form on the website. If you are interested in PSG service opportunities, please contact Paula Bishop, chair (paulajbishop@gmail.com).

—Paula Bishop

Popular Music Study Group

The PMSG held a successful Junior Faculty Symposium last spring at Case Western Reserve University. This biennial event has proven helpful for many; the 2020 call for participation is scheduled to be publicized early that year.

This fall, our Thursday evening session in San Antonio is entitled “Rethinking Amateurism” and includes four papers and a keynote address by Karl Hagstrom Miller (see the full listing on p. 17).

Darren Mueller received the 2017 AMS PMSG Award for Best Essay in Popular Music Scholarship. His winning essay, “The Ambassadorial LPs of Dizzy Gillespie: World Statesman and Dizzy in Greece,” was published in the *Journal of the Society for American Music* 10 (2016).

ACLS Annual Meeting 2018

The annual meeting of the American Council of Learned Societies (ACLS) was held this year in Philadelphia 26–28 April. The ACLS primarily serves as a supporter and grant-maker: last year the organization dispersed more than \$24 million to about 350 scholars, including many in the field of music. At the meeting, representatives of seventy-five societies gathered to hear talks and to participate in break-out sessions. In addition to AMS representation from Bob Judd and myself, several familiar faces were present, including Elaine Sisman (representing the American Academy of Arts and Sciences), Susan Weiss (Renaissance Society of America), Carol Oja (SAM), Elizabeth Tolbert (SEM), and Severine Neff (SMT).

While it is only my own personal sense and not based on any survey, I imagine that few AMS members consider the AMS to be their sole professional society. So, while the AMS has always been my primary home, I’ve also enjoyed being a member of SAM, IMS, SMT, Renaissance Society of America, and oth-

ers. Since each society approaches the study of music in different ways, the benefits of belonging to more than one are substantial, in terms of exposure to a variety of scholarly approaches and in a wider circle of professional support. Still, very few members of the AMS can think of the ACLS as an intellectual home. Generally, attendees at the ACLS annual meeting fall into four groups, including mostly delegates of the constituent societies and the chief executive officers. In addition, there are invited speakers and officials of the ACLS.

Among the speakers this year, two were of interest to musicologists: Leon Botstein, a participant in the panel on “The Contested Campus: Speech and the Scholarly Values,” and Mattie Burkert, one of three panelists who were recent recipients of ACLS fellowships. Botstein, president of Bard College, editor of *The Musical Quarterly*, conductor of note, and musicologist, spoke compellingly about the tensions surrounding campus climate and matters of free speech. Burkert’s

project, *The Theater and Financial Markets in London, 1688–1763*, is significant for anyone who studies British opera during these years. She also curates the *London Stage Database*.

There are two significant exceptions to the “ACLS is not our intellectual home” meme: Susan McClary and Robert Walser. Their large gift to the ACLS to fund musicological research, reported in this *Newsletter* last year, was in gratitude for the invitation to Susan to become a member of the ACLS Board of Directors in 1996, at a time when her scholarship had attracted public and private attacks from scholars and musicians who felt threatened by her work. She went on to become Board Chair from 2003 to 2006. The inaugural McClary-Walser Fellowship was recently awarded to Emily Zazulia (University of California, Berkeley). We look forward to many more to come.

For additional details, visit www.acls.org/about/annual_meeting/.

—Christopher Reynolds

Annual Meeting, Boston, Massachusetts, 31 October–3 November 2019

Call for Proposals

Deadline: 5 p.m. EST, 15 January 2019

The 2019 Annual Meeting of the AMS will be held in Boston, Massachusetts, from Thursday, 31 October to Sunday, 3 November. The Program Committee welcomes proposals for individual papers or poster presentations, formal sessions, evening panel discussions, sessions using alternative formats in all areas of music scholarship, and seminar sessions. **Please read the guidelines carefully:** proposals that do not conform will not be considered.

Proposals will be accepted according to the following categories:

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

Continuing the initiative begun in 2017 designed to enhance conversation on particular topics, the Program Committee invites proposals that address the following themes:

- Ecologies and Soundscapes
- Music and Revolution
- Discourses of Black Music.

Those who wish their proposals to be considered according to one of these three themes will be able to indicate this preference at the time of submission. **Maximum length for proposal: 350 words.**

Length of presentations. Each individual paper will be allotted thirty minutes: twenty minutes for the presentation and ten minutes for discussion. All sessions will last ninety minutes.

Poster Presentations. Proposals for **poster presentations** should follow the guidelines for submission of individual proposals but also include an explanation of the content and goals of the graphic presentation. Technical guidelines for posters will be distributed with acceptance information. **Maximum length for proposal: 350 words.**

Formal Sessions. An organizer representing several individuals may propose a Formal Session, ninety minutes long and comprising three papers. For this type of proposal, organizers should prepare a rationale explaining the importance of the topic and the proposed constituent papers, including names of a respondent (if applicable), and a suggested

chairperson. The organizer should also include a proposal for each paper that conforms to the guidelines for individual proposals detailed above. Formal Session proposals will be considered only as a whole: the proposed session's consistency and coherence is an important part of the evaluation process. **Maximum length: 350 words for the rationale, and 350 words for each constituent proposal.**

Evening Panel Discussions. Evening panel discussions are intended for more informal exchange of ideas and can cover a wide range of topics. For example, they may examine a central body of scholarly work, investigate a methodology or critical approach, or lay the groundwork for a new research direction. Evening panels should comprise participants' brief (no more than ten minutes) position statements, followed by general discussion among panelists and audience. Evening panel proposals should outline the rationale and issues behind the proposal, identify the panelists, describe the activities envisioned, explain why each panelist has been chosen, and identify the duration of the session. Panels may have as much time as they wish between 8:00 p.m. and 11:00 p.m. **Maximum length for proposal: 500 words.**

Alternative-Format Daytime Sessions. Examples of alternative formats include, but are not limited to, sessions combining performance and scholarship, sessions discussing an important publication, sessions featuring debate on a controversial issue, and sessions devoted to discussion of papers posted online before the meeting. They may be proposed by an individual or group of individuals, a Study Group, a smaller society that has traditionally met during the Annual Meeting, or an AMS committee wishing to explore scholarly issues. Position papers delivered as part of alternative-format sessions should be no more than ten minutes long. Proposals for alternative-format sessions should identify the participants, outline the intellectual content of the session, and describe the structure of the session. Sessions will last ninety minutes. **Maximum length for proposal: 500 words.**

Seminar Sessions. The two-stage submission process for Seminar Sessions will be followed for 2019. The submission deadline for stage one, Seminar Topics, is 8 October 2018. The chosen topics will be announced on 2 November 2018. See below for details. The submission deadline for stage two, Seminar paper proposals, is 15 January 2019. As with other proposals, Seminar paper proposals are reviewed anonymously. The Program Committee, in consultation with the conveners,

chooses three to six abstracts for each seminar topic. If there are not enough abstracts of sufficient quality to fill a seminar, the seminar will not be offered. **Maximum length for Seminar paper proposals: 350 words.** For further information, see the **Seminar FAQ**.

PROGRAM COMMITTEE PROCEDURES

The Program Committee will evaluate and discuss Individual, Formal Session, and Poster proposals anonymously (i.e., with no knowledge of authorship). All proposals are evaluated on a scale from zero to five by the entire committee. The scores are collated, averaged, and ranked accordingly, after which the committee meets to discuss final selections. During this meeting, the committee selects the most promising proposals and arranges them in sessions. With individual proposals, when all but twenty-five openings have been filled, the committee reveals authors of proposals and fills the openings to help ensure balance between senior and junior scholars. Poster proposals, on the other hand, will be evaluated entirely anonymously.

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

APPLICATION RESTRICTIONS

The Program Committee wishes to give as many different people as possible opportunities to participate and has therefore set a limit on any one person's programmatic activity. Only one proposal per author may be submitted. No one may appear on the Boston program more than twice.* An individual may deliver a paper or convene/participate in a Seminar Session and appear one other time on the program, whether participating in an evening panel discussion or Alternative Format session, functioning as a chair-organizer of a formal session, or serving as a respondent, but may not deliver a lecture-recital or concert.

**Participation in offerings such as Study Group meetings or committee presentations (e.g., the Committee on Career-Related Issues) does not count as an appearance for this purpose.*

The "alternate years" rule. Those who presented papers or organized Joint Sessions, Formal Sessions, Seminars, Alternative Format sessions, or lecture-recitals at the 2018 AMS meeting may not submit proposals for the 2019 meeting. Participants in 2018 Evening Panel discussions and Alternative Format sessions may submit proposals for 2019. This rule will also apply in future: those

whose work is accepted for 2019 presentation will be restricted similarly in 2020.

SUBMISSION PROCEDURE

Proposals must be *received* by 5 p.m. EST, 15 January 2019.

Proposals are to be submitted electronically via the form provided at the website.

Please note that proposal submission ceases precisely at the deadline. To avoid technical problems with submission **please submit at least twenty-four hours before the deadline.**

Proposals received after the deadline cannot be considered.

A FAQ on the proposal submission process is available at the website.

Those unable to submit a proposal electronically should contact the AMS office before 10 January 2019 regarding accommodation procedures.

Receipts will be sent to all who submit proposals by the beginning of February 2019. Notifications of the Program Committee's decisions are sent after their spring meeting, about 20 April.

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

Other questions? See the Proposal Submission FAQ, below.

—Holly Watkins
Program Committee Chair

Call for Seminar Topic Proposals Deadline 8 October 2018

The AMS Program Committee invites **proposals for seminar topics** for its Boston Annual Meeting, 31 October–3 November 2019.

Seminar sessions are devoted principally to a moderated discussion of a set of papers circulated in advance of the meeting. Seminar topics may address any theme of wide relevance to the Society, e.g., current issues in the field, interdisciplinary topics, music in public life, or new fields of research. Up to three seminar sessions will be included at the 2019 Annual Meeting. Each seminar will meet once for ninety minutes and will be scheduled as a regular daytime session. In addition to the selected active participants, seminars are open to auditors, as space allows.

Seminars are developed in two stages: (1) selection of the topics (and their conveners) and (2) selection of the actual papers related to those topics. The present call is for stage one. The program committee will select topics and announce them on the AMS website and at the Annual Meeting in San Antonio on 3 November 2018.

After the seminar topics are chosen, the call for proposals for the seminar papers themselves will be published (deadline 15 January 2019). Individual paper proposals are reviewed anonymously. The Program Committee, in consultation with the conveners, chooses three to six abstracts for each seminar topic. If there are not enough abstracts of sufficient quality to fill a seminar, the seminar will not be offered.

Submission instructions. Seminar Topic proposals should consist of:

- an abstract of no more than 350 words describing the topic and indicating why it would be particularly appropriate for a seminar
- a concise bibliography of pertinent scholarship (no more than fifteen items; not included in the 350-word count),
- a one-page CV from the conveners or co-conveners listing recent publications and indicating their expertise in the proposed topic.

Seminar Topic proposals are not reviewed anonymously. (Please note that conveners should not suggest possible participants.) Submission is made through the website: ams-net.org/boston; a form for this purpose will be in place about the beginning of September 2018.

Submission restrictions. The Program Committee wishes to give opportunities to participate for as many different people as possible and has therefore set a limit on any one person's programmatic activity. Only one proposal per author may be submitted. No one may appear on the Boston program more than twice.* An individual may deliver a paper or convene/participate in a Seminar Session and appear one other time on the program, whether participating in an evening panel discussion or Alternative Format session, functioning as a chair-organizer of a formal session, or serving as a respondent, but may not deliver a lecture-recital or concert.

**Participation in offerings such as Study Group meetings or committee presentations (e.g., the Committee on Career-Related Issues) does not count as an appearance for this purpose.*

The "alternate years" rule. Those who presented papers or organized Joint Sessions, Formal Sessions, Seminars, Alternative Format sessions, or lecture-recitals at the 2018 AMS meeting may not submit proposals for the 2019 meeting. Participants in 2018 Evening Panel discussions and Alternative Format sessions may submit proposals for 2019. This rule will also apply in future: those whose work is accepted for 2019 presentation will be restricted similarly in 2020.

Seminar FAQ

Why seminars?

The seminar format offers the opportunity for more extended discussion and deeper intellectual engagement by a larger group of participants than does the standard paper session. A seminar is an interactive discussion-oriented session in which participants can learn from each other in addition to presenting their knowledge. Seminars have been adopted by an increasing number of scholarly societies in their annual meetings, including the Society for American Music, German Studies Association, and the American Comparative Literature Association.

How do seminars work?

The sessions emphasize group discussion rather than formal papers. There are one or two conveners for each topic and an additional three to six active participants who submit papers. Topics are chosen at stage one, participants at stage two. Approximately one month before the Annual Meeting, seminar papers will be posted on the AMS website so that they can be read by seminar participants and attendees. At the seminars themselves, participants present only short informal summaries of their papers. In addition to the selected active participants, the seminars are open to auditors, as space allows. Each of the three seminars will meet once for ninety minutes and will be scheduled during the regular daytime sessions.

What kinds of topics are suitable for seminars?

Seminar topics may address any themes of great interest and wide relevance to the Society, for example, current hot-button issues in the field, interdisciplinary topics, music in public life, or new fields of research.

Who may submit proposals for seminar topics?

Anyone with a strong interest and expertise in a topic or field, or who wishes to develop a new field of inquiry or explore a multidisciplinary perspective. A Study Group or a scholarly society may also submit a proposal, although participation in the seminar is open to all.

How are the topics and paper proposals chosen?

The Program Committee selects the topics, based on scholarly quality and relevance. The proposers of topics that are accepted become the conveners. The Program Committee and the conveners together select the seminar papers, based on the quality of the proposals as well as their relevance to the seminar topic.

continued on page 44

Call for Performances

Deadline: 5 p.m. EST, 15 January 2019

The AMS Performance Committee invites proposals for concerts, lecture-recitals, workshops, and other types of performances during the 2019 Boston Annual Meeting, 31 October–3 November. We encourage proposals that develop a point of view, offer a programmatic focus, explore new musicological findings, or relate to the meeting's host city or region. Proposals that engage with the Society's diversity of interests and methodological approaches (including proposals that expand on the concept of "performance" itself) are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals. Available presentation times include lunch hours and afternoons on Friday

and Saturday (one-hour slots), and Thursday evening.

Required application materials include: 1) an application cover sheet (available from the AMS office); 2) a proposed program listing repertory, performer(s), and the duration of each work; 3) a list of audio-visual and performance needs; 4) a short (100-word) biography of each participant named in the proposal; 5) for concerts, a one-page explanation of the significance of the program or manner of performance; for lecture-recitals, a description (two pages maximum) explaining the significance of the program and/or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions; for workshops or other types of performance, a description (two pages maximum) explaining the concept of the activity or event and its musicological significance or relevance; and 6) representative audio or vi-

sual materials pertaining to the program and performers (twenty minutes maximum).

An individual may not present both a paper and a separate performance event at the meeting. If an individual's proposals to the Program Committee and the Performance Committee are both selected, the applicant will be given an early opportunity to decide which invitation to accept. Though the AMS is unable to offer a fee to artists, modest subsidies are occasionally available for performance-related expenses. **Please see the application cover sheet (at ams-net.org/boston) for proposal submission details.**

Materials must arrive at the AMS office no later than 5 p.m. EST, 15 January 2019. Exceptions cannot be made to this deadline, so please plan accordingly. Receipts will be sent to those who have submitted proposals by the deadline, and the committee will communicate its decisions by 15 April 2019.

—*Ivan Raykoff*
Performance Committee Chair

Seminar FAQ

continued from page 43

How are seminars different from Alternative Format Sessions (AFS)?

Seminars are solely discussion-based, with no papers read. Since papers are circulated in advance to all participants and auditors, they permit greater in-depth discussion than AFS. Seminars are also designed more openly than AFS: whereas the AFS conveners design and propose an entire session, including participants, topics for seminars are chosen in a separate process from the selection of participants, and anyone can apply to participate in a seminar.

How are seminar papers different from regular papers?

Seminar papers are circulated in advance to facilitate group discussion at the session. Because they are not read aloud, they can be more substantial than orally delivered papers.

Does a seminar paper "count" the same as a regular paper?

Yes; seminar participants write papers, just like other presenters. The rules regarding multiple appearances at the Annual Meeting equally apply to seminar participants.

Don't seminars just take up slots that would be better used for formal papers?

Seminars are ninety-minute sessions that feature up to six participants, each of whom has written and pre-circulated a substantial paper, so a seminar provides a platform for more participants than does a regular paper session.

How large are the seminars, including auditors?

Based on the experience of other societies, seminars will vary in size. Some may take place in smaller rooms, with participants seated around a central table and auditors seated around them; others may attract larger audiences, for which a seating arrangement resembling a panel discussion would be more

appropriate. In all cases, however, the seminar participants, moderated by the convener(s), will carry out most of the discussion. At the convener's discretion, the discussion may be opened up to the larger group.

How many seminar sessions are planned for the 2019 meeting?

Up to three ninety-minute sessions, each with three to six papers.

AMS Boston 2019 Session Chairs

Each year the Program Committee organizes session chairs after their program selections are made. When the list of sessions is prepared in April 2019, a call for session chair nominations will be distributed to members. See ams-net.org/boston for details.

Changes at the AMS Website

The AMS website dates from 1994, when Mark Brill (who coincidentally is helping to prepare the San Antonio Annual Meeting) created the AMS's first internet presence. The AMS office took over in 1997; the most recent major changes date from fall 2009.

As indicated in the Feb. 2018 *AMS Newsletter*, the Board of Directors gave the go-ahead for the Society to move to a service provider for membership management, Yourmembership.com (also used by the Society for Ethnomusicology, the Society for American Music, and the Renaissance Society of America), to help bring our internet

presence to better conformity with current standard practice. Members will experience a new look and a number of newly available options, including a more effective member renewal process.

The new website will be evolving over the next several months, and the old site will remain available until all its information has been migrated. (Migration of a site like ours is not a one-day project: hundreds of individual pages are accessed on a weekly basis, and over a thousand annually.)

News Briefs

Erica Buurman has been appointed Director of the **Ira F. Brilliant Center for Beethoven Studies** at San Jose State University.

Last April the **Barry S. Brook Center** for Music Research and Documentation at the CUNY Graduate Center in New York hosted the conference “**Musicology in the Age of (Post)Globalization**,” in honor of the hundredth anniversary of Barry Brook’s birth. Focused on two cultural and political currents of the late twentieth century and twenty-first century, the conference sought to address both the processes by which entities develop international influence or start operating on an international scale (a phenomenon which has greatly affected music histories and practices), and the ways in which many of the changes of the twentieth century have been brought to a halt in a time of protectionism, social closure, blocked labor markets, bureaucratic restrictions on travel, and repatriation of migrant labor. How are these changes manifested in current research projects? Seventy speakers

from thirty countries in Asia, Africa, Europe, and the Americas participated, approaching the conference theme from angles informed by historical musicology, ethnomusicology, theory, music librarianship and information science, and pedagogy.

During the opening reception, Barbara Dobbs Mackenzie, Director of the Brook Center, unveiled the new **Claire Brook Award**, which honors an outstanding monograph, dissertation, edited collection, or exhibition catalogue on a designated topic related to the current work of the Brook Center. For the first years, nominations will be accepted for works on music iconography or the relationship between music and the visual arts.

Details: rilm.org

Warren Kirkendale has published a revised Italian edition of Ursula Kirkendale’s *Georg Friedrich Händel, Francesco Maria Ruspoli e Roma* (Lucca, 2017). His work was recently recognized by Pope Emeritus Benedict XVI.

In spring 2018 The **Metropolitan Museum of Art** reopened their musical instrument collection following a two-year renovation.

Details: metmuseum.org/about-the-met/curatorial-departments/musical-instruments/art-of-music.



Warren Kirkendale received a papal gold medal from Pope Emeritus Benedict XVI (24 May 2018)

CFPs and Conferences

The AMS posts Conference and CFP notices at three bulletin boards: see ams-net.org/announce.php for complete listings and information about subscribing to email notices. Hundreds have been posted since the February 2018 *AMS Newsletter* was published; a small selection appears below.

Calls for Papers

Bach Symposium

CFP deadline: 1 September 2018
12–13 April 2019
Univ. of Massachusetts Amherst

Contested Frequencies: Sonic Representation in the Digital Age

CFP deadline: 14 September 2018
22–24 February 2019
Univ. of Richmond

Society for Christian Scholarship in Music

CFP deadline: 1 October 2018
14–16 February 2019
St. Michael’s College, Univ. of Toronto

Society for Seventeenth-Century Music

CFP deadline: 1 October 2018
4–7 April 2019
Duke Univ., Durham

Historical Keyboard Society of North America (HKSNA)

CFP deadline: 15 October 2018
13–15 May 2019
Huntsville

Composer(s) in the Middle Ages

CFP deadline: 21 October 2018
23–24 May 2019
Université de Rouen

The World of Bob Dylan

CFP deadline: 15 January 2019
30 May–2 June 2019
Univ. of Tulsa

Conferences

The Organ in the Global Baroque

6–8 September 2018
Cornell Univ., Ithaca

Italian Madrigal Conference

15–16 September 2018
Colgate Univ., Hamilton

The Idea of Canon in the Twenty-First Century

22–23 September 2018
Smith College, Northampton

Claude Debussy: Past and Present

25–26 September 2018
Metz

Popular Music, Popular Movement(s)

5–6 October 2018
Case Western Reserve Univ., Cleveland

“L’abbé Gounod”: French Sacred Music during the Romantic Era

5–7 October 2018
Lucca

The Electric Guitar in American Culture

12–14 October 2018
Texas Tech Univ., Lubbock

Italian Musicological Society

19–21 October 2018
Bolzano

Modes, Church Tones, Tonality: Tonal Spaces, c. 1550 – c. 1720

8–10 November 2018
Univ. of Ferrara

German Society for Popular Music Studies: “(Dis-)Orientations of Popular Music”

16–18 November 2018
Oldenburg

Pierre de la Rue and Music at the Habsburg-Burgundian Court

20–23 November 2018
Mechelen

Elvis Lives in Amsterdam: Manifestations of the Imaginary Musician

29 November–1 December 2018
Univ. of Amsterdam

The Intellectual Worlds of Johannes Brahms

1–3 February 2019
Univ. of California, Irvine

Renaissance Society of America

17–19 March 2019
Toronto

AMS Grants, Awards, and Fellowships

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

Travel and Research Grants

(deadlines 1 April except where noted)

M. Elizabeth C. Bartlet (research in France)

Virginia and George Bozarth (research in Austria)

H. Robert Cohen/RIPM (musical press)

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)

Critical Race Studies (critical race and/or critical ethnic studies)

H. Robert Cohen/RIPM (musical press)

Otto Kinkeldey (book [later career stage])

Lewis Lockwood (book [earlier career stage])

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

H. Colin Slim (article [earlier career stage])

Alfred Einstein (article [earlier career stage])

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

Ruth A. Solie (essay collection)

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

Teaching (pedagogical scholarship)

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

Paul A. Pisk (graduate student paper at Annual Meeting), *deadline 1 October*

Philip Brett (LGBTQ Study Group; scholarship in gay, lesbian, bisexual, and transsexual/transgender studies), *deadline 15 August*

Fellowships

(deadlines 15 December)

Howard Mayer Brown (minority graduate study)

Alvin H. Johnson AMS 50 (dissertation year)

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

Other Grants

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

Publication Subventions

Deadlines: 15 February, 15 August

Additional Grants and Fellowships

Many grants and fellowships that recur on annual cycles are listed at the AMS website: 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 of Arts & Sciences
- American Academy in Berlin
- American Academy in Rome
- 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
- Fulbright U.S. Scholar Program
- Grammy Foundation
- Getty Library Research Grants

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

Policy on Obituaries

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

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

Obituaries

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

E. Eugene Helm, 10 October 2015
Carlos Messerli, 9 November 2017
Virginia Raad, (27 January 2018)
Ernest Sanders, (13 January 2018)
Robert Pascall, (9 June 2018)

Clayton Henderson (1936–2018)

Clayton Henderson, scholar of American music and former AMS archivist, passed away on 7 January 2018.

Born in Middletown and raised in North Haven, Connecticut, Henderson sang in the choir of Trinity Episcopal Church on the Green in New Haven as a boy soprano and was a church organist from an early age, beginning at the Montowese Baptist Church. After earning undergraduate and graduate degrees in music from Ohio University, he received his PhD in musicology from Washington University in St. Louis in 1969, writing a pathbreaking dissertation under Paul A. Pisk on Charles Ives's use of quotation.

Henderson's dissertation included lists of all the tunes then identified that Ives had borrowed and of which tunes appeared in each piece, along with the music for each tune. He subsequently expanded these resources into *The Charles Ives Tunebook* (1990; 2nd ed. 2008), a foundational reference work for scholars and performers. Another major contribution is his definitive biography of songwriter Paul Dresser, *On the Banks of the Wabash: The Life and Music of Paul Dresser* (2003). He also wrote on American opera

singer Emma Nevada and presented conference papers on writers Theodore Dreiser (Paul Dresser's brother) and Robertson Davies.

Henderson taught at San Diego State University, the University of Denver, the University of Illinois, Southern Illinois University at Edwardsville, and Beloit College before joining Millikin University in Decatur, Illinois, where he was Dean of the School of Music from 1974 to 1979. In 1980 he moved to Saint Mary's College in Notre Dame, Indiana, serving as Chairman of the Department of Music from 1980 to 1989 and of the Department of Communication, Dance, and Theatre from 1983 to 1989, then on the faculty until retiring in 2005.

In addition to his teaching and administrative appointments, Henderson was organist and choirmaster at various churches for more than four decades, including thirteen years at St. James Episcopal Cathedral in South Bend, Indiana. He then served Gloria Dei Lutheran church in South Bend as Director of Music, retiring in 2009. He was also a classical and jazz pianist who accompanied opera singers James McCracken and Sandra Warfield, Broadway star Juanita Hall, and comedians Red Skelton and Bob Hope.

Henderson was a member of the AMS for almost sixty years and served for nineteen years as its archivist. He was a cheerful and supportive colleague, unfailingly generous to younger scholars, and he will be missed.

—J. Peter Burkholder

San Antonio Pre-conferences

Diversifying Music Academia (Wednesday and Thursday) explores why many people marginalized by their race/ethnicity, gender, and/or sexuality continue to have difficulty finishing graduate degrees, attaining gainful employment, and receiving tenure within all fields of music studies. It also aims to develop concrete tools to inspire systematic change within these fields.

Details: projectspectrummusic.com

The Mendelssohn Network (Wednesday and Thursday), schedule still in preparation. It may present and discuss research in the form of elevator and lightning talks,

guided discussions, group work on projects, and perhaps a salon-style gathering on Thursday morning with readings, elocution and other performances, lecture-recitals, etc. See ams-net.org/sanantonio for further information as available.

Staging Witches: Gender, Power, and Alterity in Music (Wednesday) aims to explore the witch in opera, musical theater, film, video games, and media that visually and sonically represent witches, interrogating alterity and non-normativity of all kinds: gender, race/ethnicity, disability, age, madness, language, and even "making sense." See ams-net.org/sanantonio for further information as available.

75 Years Ago: 1943

- The war sharply impeded activity. Only twenty attended the Annual Meeting, at which three papers were presented. Symptomatic of the lack of activity, Gustave Reese's Business Meeting minutes include the following: "The President [Glen Haydon] requested the Secretary to report on the activities of the Membership Committee, which he thereupon did. The President stated that the activities of the Publication Committee had already been summed up in the Secretary's report, [and] that those of the Program Committee had just been revealed through the papers that had been read."

50 Years Ago: 1968

- The Board voted to explore moving the Annual Meeting to a different date from the last week in December. [*It was moved to November in 1970, perhaps not coincidentally following a disastrous snowstorm during the St. Louis Annual Meeting in December 1969.—ed.*]
- After eighteen years' service, Helen Hewitt stepped down as editor of *Doctoral Dissertations in Musicology*.
- The Society ceased to issue membership cards.

25 Years Ago: 1993

- Treasurer/Executive Director Alvin H. Johnson had an incapacitating stroke at the ACLS meeting in May. Assistant Jacqueline Bruzio stepped into the breach on an interim basis while the Board considered ways to establish a firmer administrative foundation for the Society. Martin Picker and Rebecca Baltzer began to work as Executive Director and Treasurer, respectively, in the fall.
- The AMS Council formally requested that the Board draft a statement of professional ethics.
- In fall 1993 the Annual Meeting paper length was reduced to twenty minutes. "This shorter length is designed to leave more time for questions and discussion."

American Musicological Society

New York University
20 Cooper Square, Floor 2
New York, NY 10003-7112

Address service requested

Nonprofit org.
U.S. Postage
PAID
Mattoon, IL
Permit No. 217

Meetings of AMS and Related Societies

2018:

CMS: Vancouver, 11–13 Oct.
AMS/SMT: San Antonio, 1–4 Nov.
SEM: Albuquerque, 15–18 Nov.

2019:

SAM: New Orleans, 20–24 Mar.
CMS: Louisville, 24–26 Oct.
SMT: Columbus, 7–9 Nov.
AMS: Boston, 31 Oct.–3 Nov.
SEM: Bloomington, 7–10 Oct.

Funding for Chapter Activities

The Chapter Activities Committee provides several opportunities for academic and professional development through the AMS Chapter Fund. These include supporting travel to the Annual Meeting for student chapter representatives and up to \$250 for special events occurring as part of a chapter's meeting (for instance guest speakers, guest performers, workshops). For more information please visit ams-net.org/chapters/chapterfund.php or email Mary Paquette-Abt, committee chair, c/o_ams@ams-net.org.

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.

AMS Newsletter Address and Deadline

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

James Parsons

AMS Newsletter Editor
Missouri State University
jamesparsons@missouristate.edu

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

All back issues of the *AMS Newsletter* are available at the AMS website: 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, 20 Cooper Sq., Fl. 2, New York, NY 10003-7112

Next Board Meetings

The next meetings of the Board of Directors will take place 31 October 2018 in San Antonio and 27 April 2019 (location TBA).

Next Council Meeting

The next meeting of the AMS Council will take place 3 November in San Antonio.

See ams-net.org/council for more news and information about AMS Council, including recent initiatives involving student representatives to Council.

Interested in AMS Committees?

The president is always grateful to hear from members who wish to volunteer for assignments to committees. Send your assignment request to Martha Feldman, rore@uchicago.edu.

New Books

101 titles have been added to the AMS New Books list since the beginning of 2018.
Details: ams-net.org/feeds/newbooks.

AMS Directory

The *AMS Directory* is now published only online (login required). It includes features such as photo and document uploads, research interests, publication citations, and personal links: members may share as much (or as little) information with each other as they wish. It is also linked to member DDM records. A PDF version of the *AMS Directory* (April 2018) is also available at the website (login required). Print versions will be sent upon request: please contact the AMS office.

More JSTOR Access

The AMS subsidizes access to JSTOR.org resources for members without institutional access. Access is arranged through the AMS office. If you would like to take advantage of this benefit, please send a request to Bob Judd, rjudd@ams-net.org. Since access accounts are limited, the one-year access account will be allocated on a first-come, first-served basis.